QUEEN ELEANOR'S CROSSES.

By WALTER LOVELL

The marriage of Queen Eleanor, daughter of Saint Ferdinand III., King of Castile and Leon, with Prince Edward I. of England, when fifteen years old, in May, 1254, at the Castle in Burgos, Spain, happily terminated a war waged by her brother King Alphonso, surnamed the Astronomer, against Henry III. in support of some obsolete claims which the Castilian monarch laid to the Province of Gascony.

On Sunday, the 19th August, 1274, Edward I. and his Queen Eleanor were crowned in Westminster Abbey by Archbishop Kilwardeby, assisted by other prelates. Holinshed adds some remarkable particulars. At this coronation were present Alexander King of Scots, and John Earl of Britaine with their wives that were sisters to King Edward. The King of Scots did homage unto King Edward for the realm of Scotland, in like manner as other the Kings of Scotland before him had done to other kings of England ancestors to this King Edward. At the solemnity of this coronation there were let go at liberty (catch them that catch might) 500 great horses by the King of Scots, the Earls of Cornwall, Gloucester, Pembroke, and others, as they were alighted from their backs.

During almost thirty-six years Queen Eleanor was the constant companion of her husband on his perilous journeys, and it is recorded that she saved his life in the Holy Land by sucking the poison from a wound he had received from the envenomed dagger of an assassin.

This illustrious instance of conjugal affection is not, however, mentioned by any of the historians who lived

nearest to the age. Walsingham is silent, and Knighton says that when his wound was to be dressed the King ordered Edmund and John de Veysey to carry her out of the room, which they did, "she shrieking and making great lamentation." As a proof of their domestic happiness we learn from a roll preserved in the Exchequer, that in 1286 Edward made her a new year's gift of a cup of gold, weighing three marks and a half, worth £23 6s. 8d.; and on the feast of the Circumcision he presented her a pitcher of gold, enamelled and set with precious stones, which was purchased of William Farringdon Goldsmith, of London.[1]

There was issue of this marriage seventeen children, five sons and twelve daughters.

Holinshed in his Chronicles, under date 1291, records: "In the 19th yeare of King Edward Queene Elianor King Edward's wife died upon Saint Andrews Even at Hirdebie or Hirdlie (as some have) neere to Lincoln the King being as then on his waie towards the borders of Scotland: but having now lost the Jewell which he most esteemed he returned towards London to accompanie the corps unto Westminster where it was buried in St. Edward's Chapell at the feet of King Henry III." Walsingham expressly states that she died at the Mansion of Richard de Weston at Hardeby, in Nottinghamshire, where was a villa and chapel of ease to that parish, which is one of the prebends of Lincoln. Mr. Gough proves that Bishop Gibson and Dr. Stukeley were mistaken when they pointed to Harby, near Bolingbroke, as the place of the Queen's death. There can be no doubt that the village was Hardby, five miles west of Lincoln. Her body was embalmed, and the coffin filled with spices, her bowels having been first taken out and interred in Lincoln Cathedral, in the chapel of the Blessed Virgin, on the 2nd of December. Her heart was enclosed in a separate box, which was on 12th December buried in the choir of the church of the Black Friars, opposite Bridewell, of which Edward I., and his Queen, were great benefactors. Several skilful persons were called in to decorate the place where the Queen's heart lay. William de Hoo "Cementarius" received two and a half marks for something which is described by the word "crista."

[1] See Manners and Household Expenses of England, p. 69.

William de Suffolk prepared several small images of metal to be placed near the spot. Alexander Le Imaginator had 12s. 3d. for work in iron, and 5s. for a painted cloth. Five marks were paid to John le Convers for making the tomb. Ten marks to Adam the goldsmith for the work on one angel made to hold the heart of the Queen. Roger de Newmarch received £4 17s. 9d. for paving stones, lime, and other necessaries, and finally Walter de Durham, the painter, was called in to decorate the place with his beautiful work, for which he was paid £13 1s. There is no exact description remaining of these works, which were destroyed when Sir Thomas Cawarden took down the church, which he bought in the reign of Edward VI. A theatre arose upon its site, and the *Times* printing office is believed now to cover the site where the heart of Queen Eleanor was laid. In the solemn procession with which the embalmed corpse was slowly brought to Westminster, the King himself was the principal mourner, and that passengers might be reminded to pray for her soul, he caused a stately cross to be erected to her memory at every place upon the road where her remains rested, namely, Lincoln, Grantham, Stamford, Geddington, Northampton, Stony Stratford, Woburn, Dunstable, St. Alban's, Waltham, Cheapside and Charing.

Dr. Stukeley in his Itinerarium Curiosum, adds Newark and Leicester. Gough also adds Hardby. Those at Geddington, Northampton and Waltham are still standing, and display some admirable sculpture. The body arrived in London on the 14th December.

Dean Stanley, in his Memorials of Westminster Abbey, says the crosses erected at all the halting places of the remains of her kinsman St. Louis from Mont Cenis to St. Denis seem to have furnished the model of the twelve memorial crosses which marked the passage of the Queen of good memory from Lincoln to Charing. "Mulier pia, modesta misericors, Anglicorum omnium Amatrix."

The funeral service of great magnificence was performed on the Sunday, 17th December, before the day of St. Thomas the Apostle, by the Bishop of Lincoln. A mortal feud between the Archbishop of Canterbury and the Abbot of Westminster kept them from meeting at the funeral.

Her bowels were buried under the east window of

Lincoln Cathedral, under a sumptuous marble cenotaph or altar monument, whereon was a queen's effigy at full length, of gilded brass, according to Bishop Sanderson's account. "This tomb stood close with the feet to the wall, and north of the tomb of . . . . . " . . On the marble on the south were 3 Escutcheons. Mr. Peck rightly apprehended these to be (1) England; (2) Castile and Leon; (3) Ponthieu. The following inscription was on the edge, inlaid in brass :—

HIC : SUNT : SEPULTA : VICERA : ALIANORE :
QUONDAM : REGINE : UXORIS · REGIS :
EDVARDI : FILII : REGIS : HENRICI
CUJUS : ANIME : PROPICIETUR : DEUS : AMEN.
PATER : NOSTER.

So it remained until 1641.[1]

The tomb, but not the statue, was the work of Dymenge de Legeri and Alexander de Abyngton. They received in several payments £25 for the work. Roger de Crundale had £1 16s. 8d. for marble; William de Suffolk received eight marks for three little images of the Queen cast in metal, to be placed near the tomb. The great work was the gilt statue by Master William Torel, who executed the effigy on the tomb in Westminster Abbey. The statue at Lincoln was probably a duplicate. This monument was restored and unveiled by Mr. Joseph Ruston, High Sheriff of Lincolnshire, on Saturday, January 9th, 1892. The new effigy was modelled from that at Westminster Abbey, and cast by Messrs. Singer, of Frome, Somerset.

Indulgences for the term of 5 years and 215 days were subsequently granted to all those who should in this church pray devoutly for her soul.

Holinshed says :—

"She was a godlie and modest Princesse full of pitie, and one that shewed much favour to the English nation, readie to relieve everie man's grief that sustained wrong, and to make them friends that were at discord so far as in her laie.

"In everie town and place where the corps rested by the waie the King caused a cross of cunning workmanship to be erected in remembrance of her, and in the same was a picture of her engraven. Two of the like crosses were set

[1] Peck: Desiderata Curiosa VIII, 1.

up at London, one at Charing, and the other in West Cheap. Moreover he gave in almes everie Wednesday, wheresover he went pence a piece to all such poor folkes as came to demand the same."

The following interesting account is taken from a paper read by the Rev. Joseph Hunter before the Society of Antiquaries on 11th March, 1841. From this it appears that ample provision was made for the perpetual celebration of Queen Eleanor's death. First at Hardby, where she died. Here the King founded a Chantry, one hundred marks being placed in the hands of P. de Willoughby, Dean of Lincoln, for that purpose in the year 1292.

Mr. Gough says that the Prebendary of North Clifton, the parish of which Hardby is a member, was to receive ten marks yearly, out of which he was to pay 100 shillings a year to the Chantry priest, and to find him a lodging, and also to provide furniture for the altar; but that Edward II. removed this service from Hardby to the church of Lincoln. If this were done by Edward II., there was a restoration of Queen Eleanor's Chantry at Hardby, special notice being taken of it in the Valor of King Henry VIII. The Cantarist had then an annual stipend of £5 3s. 4d., which he received from the Prebendary of North Clifton. This Chantry would, of course, be suppressed by the Act of I. Edward VI., which made no exception in favour of the commemorative services of the most illustrious and virtuous of his own ancestors.

Another was at Elynton. In the accounts for 1292, is an entry of the payment of ten marks to Ralph de Ivingho for a messuage bought at Maydenhithe for the Chantry, in the Chapel of Elynton, for the soul of the Queen.

Another may have been in the House of the Friars Predicants in London, where the Queen's heart was deposited; there being an entry in the accounts of 77s. 6d for 120 lbs. of wax to make torches to burn about the Queen's heart on the day of her anniversary.

The King was quite profuse in his gifts to the Monks of Westminster to secure a splendid and perpetual commemoration. In Dugdale's "History of Warwickshire" is the following account of this foundation: He gave the Manors of Knoll, Arden's Grafton, and Langdon, in the

county of Warwick, and certain lands in Alspath, Buleye Hulverley, Witlakesfield, Kinwaldsheye, Nuthurst and Didington in the same county, the Manor of Biddbrooke in Essex, Westerham and Edulnebrugge in Kent, and Turveston in Bucks, on condition that the Abbot, Prior and convent, or the Prior and convent, should the Abbot be out of the way, should celebrate the Queen's anniversary every year on the eve of St. Andrew the Apostle in the choir of their church, being solemnly invested, singing Placebo and Dirige, with nine lessons, 100 wax candles weighing 12 lbs. each, being then burning about the tomb. The candles were to be lighted on the eve of the anniversary, and to burn all day till high mass was ended. All the bells, both great and small, were to be rung, and the convent was to sing solemnly for her soul's health. But on the day of the anniversary the Abbot himself, or the Prior, if the Abbot were absent, if a more eminent prelate could not be obtained, was to sing high mass at the high altar, the candles then burning, and the bells ringing, and each monk a private mass, the inferior monks the whole Psalter, and the brethren converts the Lord's Prayer, Creed and Aves, as many as the Abbot and convent should appoint, for her soul and the souls of all the faithful deceased. Penny dole was to be given to seven score poor people present at the solemnity. Thirty of the wax tapers were to remain all the year long about the tomb ; all of which were to be lighted on the great festival days, and upon the coming of any distinguished person, and two tapers were to be kept constantly burning. All this being provided for, the residue of the rents was to remain to the use of the monastery. This was done by a Charter of the King, bearing date at Berwick, October 20th, in the 20th year of his reign, A.D. 1292. For better security the King directed that every successive Abbot before the restitution of his temporalities, should take an oath for the observance of the premises, and that every year upon Saint Andrew's eve the Charter should be publicly read in the chapel house in the presence of the whole convent.

We learn from Fabian that the obligation to keep two tapers constantly burning at the tomb was observed at his time, and from the Valor that there was a distribution of

23s. 4d. weekly in alms at the Abbey for the soul of Queen Eleanor, and the souls of King Richard II. and Anne his Queen. It appears by the Valor that the lands then given by King Edward I. yielded at that time a clear income of more than £200. This splendid commemorative service ceased at the Reformation, after having endured for 250 years. "So little," as Mr. Hunter truly remarks, "can founders, even royal founders, foresee the changes of human opinion."

The gift to the monastery of Westminster was not completed till nearly the close of the second year, after the Queen's decease. Hence it is that the expenses of the first anniversary, or at least a portion of them, are accounted for by the receivers, John Bacon and Richard de Kent. We may form some idea of the splendour of the ceremony from the fact that 3,706 pounds of wax, and probably more, were bought for the occasion. The Earl of Warren, who was in Yorkshire, had a special summons to attend. Against the second anniversary there were provided and charged in the same account 300 pitchers, 1,500 dishes, 1,500 plates, 1,500 alsaria, and 400 cups, and small sums were given in alms to the prisoners in Newgate, and to the persons in the hospitals of St. Giles, St. James, St. Thomas of Southwark, St. Mary of Bishopsgate, and St. Bartholomew, also to the seven houses of Friars in London, viz., the Friars Predicants, the Friars Minors, the Carmelites, the Augustinians, the Friars of the Holy Cross, the Friars of Pica, and the Friars of the Sack, all of whom then had an establishment in London.

The first anniversary was celebrated at many other places, viz., at Haverford West, Haverbergh, Somerton, Burgh, Lindhurst, Lades, and Langley. This was done at the King's expense, who paid to each place sums varying from £19 to £30. There was a perpetual commemoration in the church of the monastery of Peterborough, an allowance being claimed by the monks of that house at the time of the examination into its revenues, preparatory to the formation of the Valor, for alms distributed on the day of Queen Eleanor's anniversary. To do still more honour to the memory of his beloved Consort, he caused to be erected those beautiful specimens of the combined effort of sculpture and architecture which are

so many proofs of the perfection which those arts had attained at an age which some still describe as dark. They were to attract by their beauty, but their higher purpose was to inspire the devotional sentiment. They were to call the traveller to remember the "Reginam bonæ Memoriæ," as she is often called, whose image stood before him that he might there pray for her. Though without inscription they carried on their front the words "Orate pro animæ," and accordingly they were consecrated with due religious solemnities.

Walsingham says the crosses were erected at the places at which the body rested when it was being conveyed from Hardby to London: "in omni loco et villa quibus corpus pausaverat, &c." There was but one similar instance of such a practice, and it was in the case of the Saint Louis, King of France. He, King Edward and Queen Eleanor were all descended from King Henry II.

Edward and Eleanor had both accompanied him on the crusade of 1270. The King of France died at Tunis while Edward and Eleanor went on to Palestine. The French King's body was brought to Paris, and from thence conveyed to St. Denis for interment. It appears to have been carried on men's shoulders, and where ever on the way from Paris to St. Denis the bearers rested crosses were erected. Here then was a precedent known to Edward I., who stayed at Paris in 1273 on his return from Palestine.

We will now take the individual crosses in order of procession.

Lincoln.

The body appears to have rested here on 2nd and 3rd December, and to have been removed on the 4th. Although Mr. Gough speaks doubtfully of there having been a cross here, the accounts before referred to prove beyond doubt a payment of £60, and 40 marks in different sums, each in part payment for the cross which was being erected in the year 1291, 1292 and 1293. The payments were made to Richard de Stow "Cementarius," who was the builder of the cross. William de Hibernia (Ireland) received twenty-two marks for making the "virg capit et anul," which may be translated rod, capital and ring, and the carriage of them to Lincoln. Robert de Corf also received a small sum on the same account.

Grantham.

The remains of the cross are in the Market Place. There is no notice of it in the accounts of the receivers, John Bacon and Richard de Kent, or R. de Middleton, from Michaelmas term, 1291, to Hilary term, 1294. According to Camden, the cross formerly stood near the south entrance into the town, on St. Peter's Hill.

Stamford.

This cross is not mentioned in the accounts. The King was at Casterton on the road from Grantham to Stamford on the 5th December. Here is tradition, the testimony of Camden, and also that of a native topographer, who, in his Annals of Stamford, speaks of the cross with the arms of England, and those of Castile and Leon and Ponthieu, the well-known insignia of the Queen found on all the crosses which remain.

Geddington.

Here the cross still exists in the middle of the town where the three principal streets centre. It is not mentioned in the accounts. It will be seen that all the other crosses do occur in the accounts which reach only to the year 1294. These three northern crosses were probably the last erected, and not begun till after 1294. The King had a hunting lodge at Geddington. Mr. Albert Hartshorne in his communication to the Society of Antiquaries on November 29th, 1888, considers that it was probably set up as a private memorial by Edward I. The Rev. C. H. Hartshorne, in "Historical Memorials of Northampton," says that the three figures of Eleanor upon this monument exhibit a similar cast of countenance to the others. There exist the same elegance of outline and skilful arrangement of drapery, thus evidently shewing that all of them, with the four figures round the cross at Northampton, are copied from the same original. With regard to this cross, Mr. J. A. Gotch, of Kettering, writes under date October 5th, 1888, to Mr. Hartshorne, "The cross at Geddington fares remarkably well. I have never heard of its being defaced, nor have I seen any signs of ill-treatment. The weather, of course, affects it to some extent.[1]

[1] Photographs of this cross can be obtained of Chappell, Bookseller, 38, Gold Street, Kettering. An illustration was published January 1st, 1788, by Seago, Print-seller, St. Giles.

NORTHAMPTON.

The body rested at Northampton on the 9th December. This and the crosses at Stony Stratford, Woburn, Dunstable and St. Albans were the work of the same architect. His name was John de Bello, or de la Bataille (Battle). In one entry only a partner is mentioned, whose name was John de Pabeham. Like Stow, Battle has the addition of "Cementarius" after his name. The five crosses were all erected between 1291 and 1294. The precise sum paid for any one of them has not been ascertained, money being advanced to Battle upon account from time to time for the whole. But upon an equal distribution of the money when it was paid for two or more he would receive £134 for the Northampton cross; but this does not include the payment for the statues, which were the work of William de Ireland, who received five marks for each of them. He also provided the rod, capital and ring. The sum of £6 3s. 8d. was paid for scaffolding when these and the statues were put in their places. There is a charge for the carriage of them.

There is also a charge of £40 and sixty marks for laying down a pavement or causey, pavimentum and calcetum, from the town to the cross, to Robertus Filius Henrici, a burgess of Northampton, "pro anima Reginæ." This was accounted an act of piety.

This cross stands on an eminence about three quarters of a mile south of the town of Northampton, on the east side of the high road leading from that town to London; on a spot supposed to be the site of a Roman encampment, several silver coins of the Roman Emperors, and one of Nero having been found in one of the adjoining fields. About the base of this cross is a flight of eight steps, each about one foot broad and nine inches high. The shaft of the cross is divided into three stages, the first is octagonal, fourteen feet in height, and each face of the octagon measuring four feet. On the south and east sides are the arms of Ponthieu, in Picardy, viz. three bendlets within a bordure, and in another escutcheon those of the kingdom of Castile and Leon, viz., quarterly, I. and IV. a castle triple towered, II. and III. a lyon rampant. On the north side, on two separate shields, are the arms of Castile and Leon, as above, and of England, viz. three lions

passant guardant; alternately on four sides, and just below the arms, in high relief, is a book open, and lying on a kind of desk. On the north-east side, on two escutcheons, are the arms of England, and those of the county of Ponthieu. The arms on the west, south-west, south-east, and north-west sides, are entirely obliterated. The shaft of the second stage or story is of the same shape as that just described, but only twelve feet high. In every other face is a niche, in which, under a canopy and pinnacle, supported by two pillars, stands a female figure, about six feet high, crowned, and supposed to represent the Queen, to whose honour this monument was raised. The figures and ornaments are still in fairly good repair, but they suffer continual damage from stone-throwing.

The upper shaft is square, each side facing one of the cardinal points of the compass; its height is only eight feet; on each of these sides a sun dial was set up in 1712, which had respectively the following mottoes upon them. On the east. AB ORTV SOLIS. The south, LAVDATVR DOMINVS. The west, VSQUE AD OCCASVM. The north AMEN, MDCCXIII. These dials were removed by Mr. Blore in 1836.

Before Mr. Blore took the work in hand the top was mounted with a cross, which faced the north and south points, it was three feet in height, and was added when the whole was repaired by the order of the Bench of Justices in 1713. On the western side of the lower story, and fronting the road, were the royal arms of Great Britain, carved in stone, within the garter, and crowned, with the sword and sceptre in saltire behind the shield, and under it Queen Anne's motto, *Semper eadem*; there was also a pair of wings conjoined under the shield, to which they form a mantling. Beneath the arms, on a square table of white marble, was the following inscription :—

In perpetuam Conjugalis Amoris Memoriam
Hoc *Eleanoræ* Reginæ Monumentum
Vestustate pene collapsum restauri voluit
Honorabilis Justiciarorum Coetus
Comitatus Northamptoniæ,
MDCCXIII.
Anno illo felicissimo
In quo ANNA
Grandæ Britanniæ suæ Decus
Potentissima Oppressorum Vindex

Pacis Bellique Arbitra
Post Germaniam liberatem
Belgiam Præsidiis munitam
Gallos plus vice decima profligatos
Suis Sociorumque Armis
Vincendi modum statuit
Et Europæ in Libertatem Vindicatæ
Pacem restituit.

On the south side of the bottom story was fixed a white marble escutcheon, charged with this inscription :—

Rursus emendat, et restaurat,
GEORGII III : regis 2 : do :
DOMINI : 1762 :
N : Baylis.

The sense of which in English is as follows :—

This Monument
Erected to perpetuate the memory
Of the conjugal affection of Queen Eleanor
Being almost destroyed by Time,
Was repaired by order of
The Honourable Bench of Justices
For the County of Northampton,
In the year 1713 :
At that auspicious æra
In which Anne,
The ornament of Britain,
The most powerful avenger of the oppressed,
And sovereign arbitress of peace and war ;
Germany being freed,
Holland secured by a strong barrier,
And the French more than ten times defeated,
By her arms and those of her allies ;
Was satisfied with conquest,
And after asserting the liberty of Europe,
Restored peace to it.

Again repaired and beautified
In the year 1762,
Being the second year of George : III.
N : Baylis.

There is an engraving of the cross from an original drawing by R. Godfrey, July 1st, 1775.

This cross has already been noticed by the Institute at their Annual Meeting held at Northampton, from July 30th, to August 6th, 1878. On the 1st day of the Meeting Lord Alwyne Compton, the present Bishop of Ely, delivered an address as President, and referring to the work of

several generations of restorers in 1713, 1762, and 1836, he said, we still have Queen's Cross to admire and study such as it was when first erected, nothing being wanted except the termination which in a true spirit of conservative restoration was left imperfect by Mr. Blore, though it is almost certain that a figure originally stood on the summit. As an illustration of the manner in which the work of restoration should be carried out he alluded to the way the cross had been treated, pieces of stone having been put in so as to retain the old mouldings. A paper was read by Mr. E. F. Law illustrated with full size detail drawings, now preserved in the library of the Society of Antiquaries, and a visit was made by the members to Queen's Cross.

Mr. Law stated as the result of most careful examination that the several restorations of the cross had interfered but little with the general character of the structure. Indeed so carefully, and upon the whole so faithfully, had the restorations been executed that, had it not been for the varieties of the stone used in the several restorations, it would have been difficult to ascertain where some of them had been effected. He then dealt with the restorations of 1713, 1762, and 1836, giving from personal knowledge a very comprehensive account of the latter which, as he said, was carried out with the most judicious and sacred care.

Mr. Law added that a desire had often been expressed to see the summit completed, but until something definite could be discovered as to its original termination he agreed with the late Mr. Hartshorne, and many others, that it would be best to leave it alone.

The Rev. C. H. Hartshorne in "Historical Memorials of Northampton," (1848), gives an interesting description of this monument, with engravings and wood cuts of the statues of Queen Eleanor. He says, the effigies both of Henry III. and Eleanor display a physiognomy entirely unmarked by any of those disagreeable features peculiar to the countenances of the haughty and vicious. There is nothing but dignity and thought, yet thought mingled with earnestness and penetration, depicted in the face of the Monarch ; nothing but serenity and gentleness of soul beams in the soft and resigned expression of the Queen.

This same feeling of gracefulness and repose is observable in all of Eleanor's statues and was unquestionably the

faithful reflexion of their reality. The rolls containing the expenditure of the executors to her will, account both for the excellence of the design and the similarity of countenance which pervades all these representations, since there is an entry for bringing seven hundred and twenty-six pounds of wax from the house of Torel, who designed the effigy at Westminster. From this it may be inferred that he made a model from which, in some instances, he wrought himself, and, as in the example of the figures on the cross near Northampton, employed Alexander of Abingdon and William of Ireland elsewhere.

Mr. Hartshorne dwells at some length on this point from a desire to excite attention to a subject which may cause the study of monumental effigies to ally itself more closely with our sympathies, and lead us to consider these works, not merely as capricious specimens of art or worthless blocks of stone only fit to be mutilated by the ruthless hands of ignorance, but as being, in truth, attempts to raise carefully designed portraits of monarchs, and warriors, and statesmen, whose perishing and neglected memorials equally with their fame are consecrated to the protecting regard of all posterity. Viewing them under this impression they immediately cease to be ideal, they become at once clothed with significancy, and appear in our eyes as connecting links betwixt the living and the dead. Thus will all these time-honoured heirlooms of early days possess, as it were, a vital enchantment; instead of being merely abstract, isolated, and unintelligible relics of former toil, they will begin to speak to our feelings with an appropriate utterance, grow intimately woven with our departed ties of affinity, and become associated with our feelings of patriotism.

Mr. A. Hartshorne in his before-mentioned letter to the Secretary of the Society of Antiquaries, refers to the proposed restoration of the cross in 1885. He thinks John de Bello would smile if he could see it now, but that without the three restorations we should certainly have no Northampton cross at all at the present day.

When the fourth restoration was proposed, Mr. Hartshorne pointed out in a letter to the *Athenæum*, Jan. 17th, 1885, that unless such work also included the erection of railings around the cross to ward off evil doers, and unless

a watch was set and examples made of persons evilly disposed towards it, it would be futile to set about doing further repairs which the neglect of such precautions in former times had made necessary. The committee prepared a Memorial to Her Majesty in Council asking that the cross might be inserted in the Schedule of the Act for the protection of Ancient Monuments. Mr. Scriven wrote on Sep. 27th, 1888 : "As to the Northampton cross, I am in despair about it. We have replaced the steps, which are, no doubt, part of the restoration in Queen Anne's time, by some similar steps of Derbyshire grit, and have made the foundations secure, which is all very well, so far, but the stone-throwing continues, and every passer-by cuts his name, and there is no remedy, unless someone will take the matter up and pass a short Act of Parliament to include the Eleanor crosses among the ancient monuments. We would soon find money to prosecute evil doers if we had any chance of success."

The Memorial to the Privy Council was drawn up and influentially signed, but the request was refused on the ground that the Act only gave power to add to the schedule monuments of a like character to those already scheduled, such as ancient stone monuments. At present there is no power to put up a fence where the public have had a continuous right of access, and a prosecution could not prove any private ownership in the cross. The case is a peculiar one, as all other architectural monuments, churches and the like, are the properties of some person or public body who have the power to protect their own. There is no possibility of protecting the Eleanor Crosses without legislation.

Mr. Hartshorne took the opinion of a barrister who suggested a short Act of Parliament merely enlarging the power of the Privy Council to add any kind of public monument to those specified in the schedule of the Act referred to, adding there might be in other parts of the County similar monuments to those of Queen Eleanor which might deserve to be protected, and a general enlarged power would be better than a limited one. Mr. Hartshorne asked the Society of Antiquaries whether it could take steps so to put the matter forward that something might be done without delay, in order to save the most interesting of these

royal memorials from further vulgar insults. After some discussion the question of the preservation of the Eleanor crosses was referred to the Council to inquire into and take what steps might be advisable. It is much to be regretted that up to the present time nothing more has been done in the matter.

Stoney Stratford.

This cross stood at the lower end of the town, and according to the calculation made as to the Northampton cross, Battle received £63 13s. 4d. for it. The rod, capital and ring were furnished by Ralph de Chichester, who received small sums for them. We have no special notice of statues being provided for this cross but there is a general entry in the accounts of the payment of five marks for fifteen statues for the crosses to William of Ireland, and to another person called Alexander the Imaginator.

Woburn.

The sum which can be traced into the hands of Battle, on the same principle of distribution, for the cross at Woburn is but £60 6s. 8d. It appears to have been begun later in the year 1292 than the rest. The rod, capital and ring, were supplied by Ralph de Chichester. There is no special mention of the statues which is to be accounted for in the same manner as before.

Dunstable.

The corpse of the Queen was deposited one night in the priory, 5th Kalends December, upon which occasion two bawdekyns, or precious cloths, were given to the convent, and 120 lbs. weight of wax.

As the procession passed through the town the bier stopped in the middle of the Market Place, whilst a proper spot was marked out by the Chancellor and nobility attending, for the erection of a cross, the Prior of the convent assisting at the ceremony and sprinkling the ground with holy water. This cross remained until the time of the Civil Wars when it was demolished by the soldiers under the Earl of Essex, who was quartered at Dunstable in 1643.

St. Albans.

On 13th December, in the time of John of Berkhampstead, twenty-fifth Abbot of St. Albans, who was installed on St. Alban's Day, 1291, the corpse was met at the town's end by St. Michael's church by the whole convent in their copes, who conducted it to the high altar, where they attended it the whole night celebrating the proper offices. A commemorative cross in the High Street, was commenced in 1291, and Battle received £113 according to the calculations made by Mr. Hunter. This was destroyed before the year 1702 as appears from an entry in a book belonging to the corporation, 3rd Feb., 1702, "Ordered that a Market House be built and set up where the old cross lately stood." This was probably the octagonal covering supported by wooden pillars, which was removed in the year 1810.

Waltham Cross.

Stands on the side of the high road near the Four Swans Inn, where the Queen's body rested. This relic of antiquity is in the parish of Cheshunt, in the county of Hertfordshire, and its erection was begun by command of the King, under the superintendence of Nicholas Dymenge de Reyns, in 1291. Three other persons had some share in the work, viz., Roger de Crundale, Alexander le Imaginator, and Robert de Corf. The latest payments on account of it are found in Michaelmas Term A.D. 1292, when it is supposed to have been finished. The whole sum was £95. Its design is not unlike the cross at Northampton, but it is hexagonal in form, and presents three elegantly constructed stories, each of which is finished by an embattled frieze; at every angle is a graduated buttress ornamented with foliated finials. Within the panels of the lower story are shields with the arms of England, Castile and Leon, and Ponthieu. In the second compartment appear the three statues of Queen Eleanor, the work of William de Ireland; one of these closely resembles the effigy which adorns the tomb in Westminster Abbey.[1]

[1] See engraving, published 1st Sept., 1791, by W. Ellis, Gwynne's Buildings, Islington.

Tottenham.

It is an open question whether the cross here was erected at the time of the Decree that every parish should set up a cross in the most frequented place or whether it is one of the Queen Eleanor crosses. Bedwell, in his description of Tottenham (1631), has no doubt the former was the case, though he thinks it was most likely reedified and raised higher at the time of Queen Eleanor's funeral passing through the town. Brookes, in his Gazeteer, states that a cross has existed from time immemorial. Lysons, in his Environs of London, states that it is mentioned in a Court Roll dated 1456.

Cheapside.

The cross stood in the middle of Cheapside, a little to the west of Bow churchyard, opposite Wood Street. It had originally the statue of the Queen, and in all respects resembled that of Northampton. Michael of Canterbury was the contractor, and he received in several sums in 1291, 1292, and 1293, £226 13s 4d. Falling into decay, it was rebuilt in 1441 by John Hatherby, Lord Mayor of the city, at the expense of several of the citizens. It was ornamented with various images, such as the Resurrection, the Virgin, Edward the Confessor, &c. At every public entry it was new gilt. Old engravings, in the *Saturday Magazine* for 1838, represent a procession in the reign of Charles I., on the left is the Nag's Head, an inn which formerly stood at the corner of Friday Street. In the year 1581, after complaint had been made that the cross was a nuisance, on the night of 21st June the images round about it were broken and defaced, and the statue of the Virgin was robbed of the holy Child which she bore in her arms. The images were repaired, but were again demolished in 1596 with profane indignity. The figure of the goddess Diana was substituted for that of the Virgin. Queen Elizabeth did all in her power to restrain the bigots, and offered a large reward for the discovery of the offenders. She directed that a plain cross should be placed on the summit and gilt.

On the 27th April, 1642, the Common Council ordered the city members to apply to Parliament for leave to take down the cross, which was one of the most elegant ancient

structures that had ornamented the city; and in the following reign Parliament passed a law for the demolition of all crosses and popish paintings. The destruction of this famous cross was committed to Sir Robert Harlow, who marched to Cheapside with a troop of horse and two companies of foot on 2nd May, 1643, to guard it. At the fall of the top cross drums beat, trumpets blew, and multitudes of caps were thrown in the air, and a great shout of people with joy. "The Almanack saith the 2nd of May was the Invention of the Cross, and the 6th day of May was the Leaden Popes burnt in the place where it stood with ringing of Bells, and a great acclamation, and no hurt done in all the action."[1]

Charing Cross.

Was the last spot on which the body of Queen Eleanor rested in its progress to Westminster Abbey. The original cross was of wood, but it was built in stone by Richard, and after his death in Michaelmas, 1293, by Roger de Crundale. Richard received about £560 for work exclusive of materials supplied by him and Roger £90 17s. 5d. The cross was octagonal form and built of Caen stone, and in an upper stage contained eight figures. The steps and other parts of the fabric were made of marble brought from Corf for which large sums were paid. Ralph de Chichester supplied the "Virg. capit. et annul," and Alexander Le Imaginator received five marks in part payment of statues which were intended for it. It was ordered to be pulled down at the same time as the one in Cheapside, but its actual demolition did not take place until the summer of 1647. Lilly says part of its stones went to pave Whitehall, and others were fashioned into knife hafts, which being well fashioned looked like marble. The exact spot upon which it stood, according to some historians, is occupied by an Equestrian Statue of Charles I., executed in 1633 by Le Sœur for the Earl of Arundel.[2]

[1] See print by Hollar in the Pennant Collection in the British Museum, No. 138.

[2] See the print No. 133 in the British Museum of Charing Cross copied from a print in the possession of Mr. Thane, who found it in a mutilated genealogy published in 1602, relative to the Stuart family, in which were portraits of James I. and family and a print of Old St. Pauls. Published May 10, 1792, by R. Smith, No. 134 contains 10 bas-reliefs of heads on the cross published Jan. 18, 1788, by Green, Newman Street. Though this print differs from the drawing described by Mr. Pennant in his account of London, yet it was evidently intended to represent the same subject.

The following lines on the "Downfall of the Cross," are quoted from Percy's Reliques :—

"Undone, undone the lawyers ;
They wander about the town :
Nor can find the way to Westminster
Now Charing Cross is downe :
At the end of the Strand they make a stand
Swearing they are at a loss,
And, chaffing, say, that's not the way
They must go by Charing Cross.

The Parliament to vote it down
Conceived it very fitting
For fear it should fall and kill them all
In the house as they were sitting
They were told, God wot, it had a plot,
Which made them so hard hearted,
To give command it should not stand,
But be taken down and carted.

Men talk of plots ; this might have been worse
For anything I know
Than that Tomkins and Chaloner
Were hanged for long agoe.
Our Parliament did not prevent
And wisely them defended ;
For plots they will discover still
Before they were intended.

But neither man woman nor child
Will say I'm confident,
They ever heard it speak one Word
Against the Parliament.
An informer swore it letters bore
Or else it had been freed ;
I'll take in troth my Bible oath
It could neither write nor read.

The Committee said that verily
To Popery it was bent ;
For ought I know it might be so
For to Church it never went.
What with excise, and such device
The Kingdom doth begin
To think you'll leave not e'en a cross
Without doors nor within.

Methinks the Commons Council should
Of it have taken pity
Cause, good old cross, it always stood
So firmly in the City.
Since crosses you so much disdain
Faith if I were as you
For fear the King should rule again
I'd pull down Tyburn too."

At length we come to the description of the last resting place of the body in Westminster Abbey.

Tomb of Queen Eleanor.

This is constructed of grey Petworth marble covered with a table of gilt bronze, on which is the recumbent statue of the Queen; this also is of bronze most richly gilt; but like that of Henry III., it became so thickly coated with the indurated dust of ages that the gilding was only partially visible. The bronze figures were cleaned in 1869 under the direction of Dr. Percy.

The sides of the tomb are each divided into six compartments in the Decorated style, having angular pediments ornamented with crockets and finials; below which within shallow trefoil-headed recesses, are shields of arms dependent from oak and vine branches. The arms are repeated in alternate succession, and are those of England, as borne by Henry III. and Edward I., viz. three lions passant guardant; of Castile and Leon, first and fourth a Castle, second and third a lion rampant, and of Ponthieu, three bendlets within a bordure; the sculpture is much defaced, some parts have crumbled away, and others have been broken off by violence.

The Queen's statue is a very admirable performance; the peculiar sweetness and beauty imparted to the countenance cannot be excelled, and the benign aspect of virtuous composure which it exhibits is of the most elevated cast. Burges considers that as Queen Eleanor was over forty years of age and had had several children it is most improbable that this can be a portrait statue and that we are the gainers by having the ideal beauty of one of the great periods of art handed down to us in enduring bronze. Even the very attitude of the figure, though of all others the recumbent position is the least adapted for expression, is indicative of a chaste and pious dignity. The head reposes on two decorated cushions and is enriched by a coronet from which the hair falls in ringlets over each shoulder, the left hand being gracefully brought over the breast holds the string which fastens the cloak around the neck; the right hand has borne a sceptre; that emblem of sovereign rule, however, has

been removed and lost. The vestments which are long and flowing, are very elegantly disposed; and at the feet is a lion couchant. At the head is an angular canopy of gilt bronze, having a rich bordering of crockets, and two finials; and at each extremity a small but most beautifully executed cherub. This part likewise is ornamented with engraved foliage, and has been finely gilt.[1]

There is a very excellent etching of the effigy, by Stothard in his Monumental Effigies; also engravings by Le Keux from Blore's beautiful drawings of the effigy and tomb for his Sepulchral Monuments.

The table which covers the tomb is diapered with lozenges containing the arms of Castile and Leon: and on the verge is an embossed inscription part of which is now hidden by the sculptures connected with the chapel of Henry V: as follows:—

✠ ICY : GYST : ALIANOR : IADIS : REYNE : DE : ANGLETERRE : FEMME : AL : RE : EDEWERD : FIZ : LE : REY : HENRY : EFYLLE : AL : REY : DESPAYGNE : ECONTASSE : DE : POVNTIF : DEL : ALME : DE : LI : DEV : PVR : SA : PITE : EYT : MERCI : AMEN.

Here lies Eleanor formerly Queen of England wife to King Edward son of King Henry daughter of the King of Spain and Countess of Ponthieu; upon whose soul may God for his pity have mercy. Amen.

The following verses in her memory were formerly inscribed on a tablet over her tomb.

Æleonoræ Regina uxoris Edwardi Primi Epitaphium.

Nobilis Hispani jacet hic soror inclyta Regis,
Eximii consors Aleonora thori,
Edwardi primi Wallorum principis uxor,
Cui pater Henricus Tertius Anglus erat;
Hanc ille uxorem gnato petit; omine princeps
Legati munus suscipit ipse bono:

Aphonso fratri placuit fœlix Hymenæus;
Germanam Edwardo nec sine dote dedit,
Dos præclara fuit nec tali indigna marito,
Pontivo princeps munere dives erat;
Femina consilio prudens, pia, prole beata,
Auxit amicitiis, auxit honore virum:
Disce mori.

[1] See *Neale's Westminster Abbey*, Plates xxxiv and xxxv containing S.W. or inner side of the tomb together with its wooden canopy, and the curious screen work of wrought iron which guards the statue on the outer side.

Which may be thus translated :—

Queen Elenor is here interred
A worthy noble Dame
Sister unto the Spanish King
Of Royal blood and fame
King Edward's wife first of that name,
And Prince of Wales by right
Whose father Henry, just the Third
Was sure an English wight:
Who craved her wife unto his Son :
The Prince himself did go
On that Embassage luckily
As chief with many moe
This knot of linked marriage
Her brother Alphonso lik'd ;
And so 'tween sister and this Prince
The marriage up was stick'd
The dowry rich and royal was
For such a Prince most meet :
For Pontive was the marriage gift
A dowry rich and great.
A woman both in Counsel wise
Religious, fruitful, meek,
Who did increase her husband's friends
And larged his honour eke
Learn to die.

Fabian who wrote his Chronicles towards the latter part of the reign of Henry VII., speaking of the interment of Queen Eleanor, says :—

"She hath II. waxe tapers burnynge upon her tomb both daye and night, whyche so hath contynued syne the day of her buryinge to this present daye."[1]

On the northern ledge of the tomb next the passage or ambulatory, is a screen or guard of wrought iron of curious workmanship, every principal division, of which there are eleven in number, being of different yet ingenious pattern, chiefly representing scroll-work foliage with four animals' heads beneath it. Below it, on the sub-basement of the tomb, are some very faint traces of human figures, which were once painted on the stone panelling, but are now from wanton mischief and the corrosions of time almost obliterated. Keepe says there was "a Sepulchre painted here with divers Monks praying thereat." Dart describes it more particularly,—"though the painting is now worn out, there yet appears a Sepulchre at the feet of which are

[1] *Chronicles, p.* 393. *Ed.* 1811.

two Monks, at the head a Knight armed, and a woman with a child in her arms." Burges, in "Scott's Gleanings from Westminster Abbey" thinks it not unlikely that these figures represent one of the apocryphal miracles of the Virgin. A sketch of the knight and lady will be found among the Powell Collection of Drawings in the British Museum. Above it in modern characters, but defaced, was this inscription, not any remains of which can now be traced. "Regina Alionora Consors Edwardi primi fuit Alionora, 1290, Disce Mori."

Burges, in his paper on the tomb referred to above, which is very interesting, considers that the casting of the effigy of Eleanor and made in one mould, and must have been rather a difficult one to execute. We know from the roll that 726 pounds of wax were carried from Torel's house to the "Domum Domini" (the Palace?), besides sundry other parcels of wax bought at different times. Much of this was doubtless for the purpose of being made into candles, but from the expressions used in the roll some of it must have been used for the effigies which were executed by what the French call the *cire perdue* process.

The following account probably relates to the casting. Issue Roll 17, Edward I.—"To Hugh de Kendall £1 16s. 4½d., for erecting a certain ——— in the burial place of the Abbot of Westminster, in which the statues of King Henry and Queen Eleanor are being made." (Devon's Introduction to the Issue Roll of Thomas de Brantingham, 44, Edward III.) In Devon's Pell Records the same entry again occurs, but the omitted word is supplied as a wooden building. The date, however, must be an error, as the Queen did not die till 19 Edward I.

Hunter, in his paper read before the Society of Antiquaries, says the marble work was executed by Richard de Crundale, to whom was committed the building of the cross at Charing. He was employed upon it in 1291, in which year he received £10 on account for work on this tomb and on the cross at Charing; this is the only payment which appears in the accounts. The statue was the work of Master William Torel, goldsmith, whose name will probably hereafter be ranked high in the catalogue of English artists. In 1291 he received fifty marks for work on the Queen's image. In the next year he was employed

on two statues, one of the Queen and the other of a King, for which he received in several payments £35 and thirty-seven marks. The whole sum paid to him was £113 6s. 8d., which the editor of the Roll calculates at about £1,700 of our money. The metal for the Queen's image was bought of Wm. Sprot and John de Ware, to whom £50, and afterwards fifty marks were paid for it. Flemish coin was bought to supply the gold for the gilding. The quantity was 476 florins, which were all procured apparently for the same purpose. The work appears to have been finished by Michaelmas term, 1292, when there was paid to Master Thomas, the carpenter, 44s. 4d. for timber, and for making the scaffold for raising the image of the Queen, and also for the herse. Thomas de Hokyntone, or Hoghton, "Ingeniator," who Burges thinks is the same person as Thomas the Carpenter, received 70s. for making a cover over the Queen's image and barriers about it. Other sums were paid for the same kind of work. Master William the pavior £7, which represents £50 of our money, "for making the pavement in the Church of Westminster, about the tomb." Burges conjectures that this must have been for supplying the Purbeck marble for the present pavement in St. Edward's chapel, cutting the casements for the mosaics, and laying it down afterwards. Nothing appears to have been omitted. The cover which protected the image, and which was probably removed only on the day of her anniversary, or when any very eminent person visited the Confessor's shrine was decorated by the hand of the most skilful painter of the time, Walter de Durham, who received a small sum for his labours upon it. The four mortices which may be discerned in the sheet of metal on which the effigies lie were probably intended for the purpose of fixing this cover. It has long disappeared, and was replaced by a Perpendicular one, most probably when the Chapel of Henry V. was erected.

Thomas de Leghton received £12 for iron work, and 20s. extra for the carriage of the work, and for his own and his assistants' expenses in London during the fixing. Mr. Digby Wyatt, in his "Metal work," conjectures that this was Thomas of Leighton Buzzard, in Bedfordshire. The famous grille made by Master Thomas de Leighton for the tomb appears to have been designed to prevent persons

from getting into the Confessor's chapel by climbing over the effigy, in fact, it only commences at the top of the altar tomb, and then curving outwards, finishes at a comparatively small height from its springing. We must remember that the Confessor's chapel contained not only the golden shrine of that saint, but in all probability an altar of relics, where Henry V.'s chantry now stands. This altar would sustain many rich and costly reliquaries, and thus afford an additional reason for making the place secure. This was most effectually done by means of the curved grille which we see on Queen Eleanor's tomb.[1]

Modern Charing Cross.

And now let us pass to Charing Cross station and look at the modern Eleanor cross, which has become quite a refuge for pigeons. Walford thus describes it in his Old and New London :—"In the centre of the enclosure facing the Strand, and in front of the Charing Cross Hotel and entrance to the Railway Station, there is a very handsome and elaborate cross in the decorated Gothic style of the 13th and 14th centuries, erected in 1863. It is built on or near the spot whereon, if tradition be correct, formerly stood the cross erected by Edward I., to which we have already alluded. It is a reproduction as near as possible of the old one. It is from the designs of Mr. Edward M. Barry, R.A., based on the scanty guidance of two or three scarce and indistinct prints. The height from the base to the summit is about 70 feet, and it cost between £1,700 and £1,800. It is of Portland and Mansfield stone and Aberdeen granite, and the sculptor was Mr. Thomas Earp." It is thus described in the Curiosities of London :—"In the upper story are eight crowned statues of Queen Eleanor, four representing her as a Queen with the Royal Insignia, and the other four with the attributes of a Christian woman. At the feet of the statues are eight kneeling figures of angels. The shields in the lower stage are copied from those existing on the Crosses at Waltham and Northampton and on the Queen's tomb, displaying the Royal arms of England with those of Leon, Castile, and Ponthieu. The diaper above the tracery in the lowest

[1] For a full description and illustration of this ironwork see Burges' paper in Scott's *Gleaning*, page 86.

stage of the monument is composed of octagonal patterns. richly undercut, representing alternately the Castle of Castile and the Lion rampant of Leon; the pillar and couch of the effigy have a similar design. The carving generally of the crockets, capitals, canopies, diapers, gurgoyles, &c., agrees with the best remains of the English Art of the 13th Century."

The Writer of this Paper has made full extracts from the following Works: Vetusta Monumenta, Vol. III. with Plates; Neale's Westminster Abbey with Plates; Stanley's Memorials of Westminster Abbey; G. Gilbert Scott's Gleanings from Westminster Abbey; the Rev. C. H. Hartshorne's Historical Memorials of Northampton; Hunter's Paper on the Crosses in Archæologia, Vol. XXIX; Peck's Desiderata Curiosa; Bridges Northamptonshire; Lyson's Environs of London; Walford's Old and New London; Bedwell's Tottenham; Brooke's Gazeteer; Gough's Antiquities, Plate xxiii. contains full length portrait of Queen Eleanor; Royal Archæological Institute Journal; Proceedings of the Society of Antiquaries, 2nd series, Vol. XII., No. III.; Memorials of Queen Eleanor, and Botfield's Executor's Account Rolls.