

still form the boundaries of townships, and afford passage for men, horses, and cattle. The fugitives from the battle of Neville's Cross fled to Lancheater and Corbridge, that they might avail themselves of Watling Street, as the most direct way to their own country; and the spearmen from the field of Otterburn went on a portion of the same tract, when they conveyed the body of their leader to be interred on the left of the high altar in Melrose Abbey. In Stirlingshire, the army of Edward the Second proceeded on the Roman road from Torwood to Miltoun, and then halted to arrange for the deadly conflict which was about to take place at Bannockburn. On the same line, but within a mile of Stirling, Randolph's spearmen encountered Clifford's horsemen, and overcame them. At a point north-west of Stirling, where the road crossed the Forth, a wooden bridge had been erected in 1297, which was a prominent object in the battle where Wallace triumphed over Warrene and Cressingham, and near to which, on the summit of the Abbey Craig, a monument to the Scottish hero is about to be raised. One of the most remarkable features, however, of this road, may be seen about a mile to the east of the Bridge of Allan, where it ascends a rocky barrier on the side of a mountain, and has been cut for about 150 yards out of solid stone, leaving a way nearly 4 yards in breadth at bottom and at an average from 12 to 15 feet high on either side. Proceeding still farther north, this highway crosses Allan Water, and passes the celebrated camp at Ardoch, which I regret I had not leisure to visit, but which I am told is, in its kind, one of the most perfect specimens of Roman fortification in Scotland.

HEXHAM CHURCH.—*Mr. Longstaffe* read the following notes resulting from the Society's country meeting:—

SAXON HEXHAM.—About 674, Bishop Wilfrid built the church of St. Andrew, and it was added to and adorned by Bishop Acca, who succeeded him in 709. In length, breadth, and beauty, this Saxon church was esteemed the most glorious on this side of the Alps.¹ It was surrounded by a high and thick wall. In plan it was probably cruciform, like the present building. It was surrounded by porches and aisles. Relics were procured by Acca, and altars to their honour erected in distinct porches.² The altars were in honour of the Virgin, Michael the Archangel, John the Baptist, and the apostles, martyrs, confessors and virgins;³ and in an inner porch of the south porch (or transept), was the altar of St. Michael.⁴ There were gates to the choir. The arch (apse?) of the sanctuary contained the high altar, which is also described as within the cancelli of the church.⁵ To the

¹ Richard of Hexham. Symeon, *De Gestis*. The portions about Hexham have evidently been written by some Hexham monk.

² Bedæ *Ecdl. Hist.*, b. 5, c. 20.

³ Richard of Hexham. The description is very similar to that of Albert's church of York by Flaccus Alcuinus in Gale's collection.

⁴ Symeon, *De Gestis*.

⁵ Symeon, *De Gestis*.

right of the altar were brought the relics of Bishop Acca, to the left those of Bishop Alkmund. Near the altar was also the *Fridstool*, or chair of peace of the fugitives to the sanctuary. In a chapel or porch of stone, on the south of the sanctuary, were the relics of Bishop Eata, who died in 685, and was buried in the church.⁶ Behind the great altar was an eastern member of the church, called St. Peter's porch; and in the churchyard, eastward of the church, were buried Bishops Acca and Alkmund, before their translation. At the head and foot of Acca's grave were crosses described as of exquisite carving. On that at the head was an inscription stating his burial.⁷ These saints were afterwards transported near the altar, as above mentioned; and in or before the twelfth century, were arranged differently, for behind the altar a chest contained the relics of Bishop Fridbert, buried here in 766, and of Tilbert, buried in the church in 789. On the north of them was a tomb containing those of Acca and Alkmund, and on the south were those of Eata.⁸ Of the place of two other burials in the church, those of King Elfwald (murdered in 788)⁹ and Bishop Ethelbert, buried in his own church in 797,¹⁰ we know nothing; but the mediæval tomb between the north transept and the choir is traditionally given to the king.

The Saxon church had crypts and walls of three stories, supported by columns, with coloured capitals. Sculptures and paintings also adorned the arch of the sanctuary, and the walls. There were spires and towers; and galleries of complicated plans and secret oratories occupied every part, so that crowds could stand around unseen by those in the body of the church.¹¹

There were two other churches in the town, both believed by Richard of Hexham to have been built by Wilfrid and finished by Acca; and their dedications, as that of the principal church, are attributed to certain benefits received by St. Wilfrid in Italy, and referred by him to the saints he now commemorated. The church of the Virgin stood near the walls of the mother church. It was in the form of a nearly circular tower, having a porch towards each of the cardinal points. The other church, that of St. Peter, stood at rather a greater distance from St. Andrew's.

Very similar arrangements existed at Wearmouth, and the crypt at Ripon, one of Wilfrid's foundations, is almost identical with that at Hexham.

Tradition states that St. Mary's was the parish church, and that it was agreed between the impropriator and the parishioners to let it go to ruin, and use the priory church instead, "and that the impropriator should repair the choir, and that the parishioners should repair the steeple, the north and south quarters, and all the other parts of the

⁶ Richard of Hexham. Life of Eata, 14th cent., Surtees Society.

⁷ Symeon, De Gestis.

⁸ Richard of Hexham. Many other relics afterwards given were, he says, deposited in the same place with proper inscriptions.

⁹ Symeon, De Gestis.

¹⁰ Chronicle of Melrose.

¹¹ Richard of Hexham. Eddi. See Rock's Church of our Fathers, i, 191, 229.

said abbey church, which accordingly they have repaired time out of mind."¹²

Remains of St. Mary's are found in the houses in and near St. Mary's chare. In 1854, in repairing a house of Mr. Bell, the chemist, there, a window of the usual Saxon triangularly-headed form, six feet by seven inches, was laid bare. Mr. Fairless, in whose notes this circumstance is perpetuated, also showed to us a considerable portion of a Saxon cross, rather stiffly carved with conventional grapes and knot work, which was also found at St. Mary's.

Of the site of St. Peter's nothing is known.

Mr. Fairless stated that there were knotted crosses at the Spital, a mansion on the site of an hospital, close to Hexham, and at Dilston.

Some notice of the history of the church of Hexham, and its hereditary priests, is in a previous volume, (iv., 11). It has been assumed that the building was destroyed, and shared the fate of such churches in general at the hands of the Danes in 875, and that it was rebuilt by Archbishop Thomas, junior, at his introduction of regular monks in 1113. The first position is not improbable, as Richard of Hexham (who became prior in 1143) speaks of all three churches in the past tense. Some towers and battlements of Wilfrid's principal church of St. Andrew's were remaining, and the monks had built upon the ruins of many edifices which time and devastation had destroyed. But it is plain from the acts of the previous hereditary priests that they were in possession of St. Andrew's church, and from the history of the relics of the bishops, that the whole pile was in some order. The monasteries of Tynemouth, Jarrow, Monkwearmouth, and Gateshead, were in like manner represented by churches between the Danish invasion and the Conquest. Not a fragment of Norman masonry has occurred at Hexham, and it very improbable that any church built in 1113 should yield in toto, about 1200, to the present structure.

Of one or more Saxon churches of St. Andrew, and their accompaniments, the existing remains are numerous and interesting. We descended the famous crypt in the nave, containing a chapel and several passages and arched chambers, wholly, or nearly so, composed of Roman stones; and these, to a great extent, tooled in patterns. Of this crypt, Mr. Fairless's plan and Mr. Hudson Turner's remarks are contained in 2 Arch. Journal, 239, and a comparison between it and the example under the central tower of Ripon Minster may be found from Mr. Walbran's pen in the York Congress volume of the Archæological Institute. There is a view of it in Dr. Bruce's work on the Roman Wall. Richard of Hexham describes Wilfrid's crypt as follows:—"*Igitur profunditatem ipsius ecclesiæ criptis et oratoriis subterraneis, et viarum anfractibus, inferius cum magna industria fundavit.*" The masonry is square and good, and excellently illustrates the *mos Romannorum* characteristic of Saxon architecture introduced by Wilfrid and Benedict Biscop.

As frequently happens, the present building probably extends at least one bay beyond the former one. For, in the recent demolition of the Old School or eastern transept, behind the high altar, was discovered a

¹² Case between the impropiator and minister, 1698. Wright's Hexham, 55.

shaft of a Saxon cross. This is now in Mr. Fairless's garden, and presents on one face the faint traces of an inscription, on the other some knot-work of singular grace, and on the sides conventional vines in fruit of equal beauty. We can hardly resist the conclusion that we have here the exquisite cross which denoted Acca's burial, outside of the east end of the church. Then, presuming this cross to be in situ, St. Peter's porch at the east end of the church would be where the present altar is, and the old high altar would be a bay westward, and, like others of the period, detached from any wall.

The head of another Saxon cross, of inferior workmanship, was also found in the Old School, and we saw it in the north transept.

Mr. Fairless has a fragment of another knotted cross from the choir, and of another from the nave, cut with chequers, like the Bewcastle cross, and therefore fairly attributable to Wilfrid's own time.

The nave has also yielded to his collections some string courses. One has groups of three balusters at intervals, the spaces between being occupied by horizontal lines and cables. Another has single balusters, and between them are diagonal lines, their directions alternately reversed, thus forming a kind of large zigzag.

In the ruined nave now lies a most curious Saxon stone, formerly preserved in the transept. It looks like a rude canopy, being carved at the top and both sides with arcades, crosses, and roundels. It has been suggested that it was laid longitudinally on a grave.

A piece of one of the house-like or tegulated tombs, of which fine examples occur at Dewsbury and Bedale, has been found in the foundation of the choir, and lies in the north transept. Only the beginning and end of the inscription remain, ✠ EMI. SENT.

The famous "fridstol," i. e. the seat of peace, carved with knot-work, was broken in two on some former repairs, and has in the present renovation been removed from its interesting place near the altar, and is lying in the south transept. There were grades of punishment for violating the sanctuary, the sanctity and fine increasing in these steps:—1, between the four crosses or the sanctuary boundaries and the town: 2, within the town: 3, within the churchyard: 4, within the church: 5, within the choir. A 6th offence was the seizure of any fugitive seated in the fridstol near the altar or at the relics behind the altar, and this was inexpiable, and the offender was termed *Botalos* [bootless].¹³ Very similar distinctions held at Beverley between the parts next to the crosses, the churchyard, the church between the door thereof and the entrance of the choir, the choir, and the presbytery which contained the altar, relics, and fridstol. There, also, the extreme offender was called in English *Botalaus*, i. e. *sine emendā*.¹⁴

At Durham there was, and at Beverley there still is, above the north door of the nave, room accommodation for men to sleep for the purpose of admitting fugitives at any time of night. From the nature of the above grades of punishment it is probable that there were similar ar-

¹³ Richard of Hexham.

¹⁴ Sanctuarium Beverlacenae. Surtees Society, where a plate of the Hexham fridstool is given.

rangements at Hexham. The existing accommodation will be hereafter mentioned.

We must not leave Saxon Hexham without noticing the curious imitations of Saxon work by a Prior Rowland Lechman (1479-1499), who gives on a shield the monogram of *RI* in saltire, the *r* being in bend dexter, the *I* in bend sinister. On the stone base of his late perpendicular shrine, among strange rude grotesque figures, are clumsy pieces of knot-work; and a Saxon character is given to the side of a bracket bearing his monogram at the south-east corner of the north transept.

Mr. Fairless pointed out the Errington grave to the west of the north transept, in digging which the famous find of stycas in their Saxon bucket occurred. Both vessel and coins are engraved in *Archæologia*, vols. xxv., xxvi., and in *Archæologia Æliana*, 4to, vol. iii.

MEDIEVAL HEXHAM.—The Church of St. Andrew was probably wholly rebuilt in the very commencement of the 13th century, to which date the choir, central tower, and two transepts, may be referred. They are all rather early in the first beautiful phase of pointed architecture, having just passed the transitional date, but still showing the transitional volute in the capitals against the walls of the choir. The eastern aisle of the north transept, which appears to have been divided into three chapels, with brackets and marks of suspended lights, seems rather later and more florid than the rest of the church; but the style must have been progressing throughout as fast as the structure. We have in the clerestory of the choir the appearance of shaft above shaft as in Darlington church, which was building in 1190. The dogtooth ornament occurs only in the western bay of the choir on the south, but along the whole length on the north. The western responds in the choir are curious and original: those on the east end have transitional foliage, and have been recut. The originals are said to have been more spirited. Some shafts have lately been brought down in the angles against the tower instead of terminating in pendants. The vaulting of the east end of the north aisle is new and may easily be distinguished from the ancient work. Of the aumbries in this and the opposite aisle, one, which was square, has been made round in the head. The south transept is rather plainer than the choir but of much the same date. On the east side is a curious triple-gabled buttress. The same feature occurs on the west side of the north transept.

In the south transept is a massive and imposing flight of stone stairs against the west wall, leading to a gallery or landing, placed against the east wall, and supported by a vaulted passage, which is approached from the exterior on the east by a circular-headed doorway between two small oblong lights. The gallery leads eastward into a strong chamber above this doorway, and southward into a destroyed chamber above the chapter house. The former corresponds, we think, with the chambers above the nave doors of Beverley and Durham for the sanctuary attendants. The latter has been supposed to be a scriptorium. At Beverley fugitives had their meat in the refectory, their bed, if of respectable rank, in the dormitory, or within the court of the refectory in some

house. It is perhaps worth consideration whether the chamber above the chapterhouse at Hexham might not be for the same purpose. The transept and staircase formed a ready access from the outer door under the gallery.

The chapterhouse has already been located to the east of the south transept. It is rectangular, and has a doorway on both east and west sides of simple elegance. There is a peculiarity about the windows; they retire within a graceful arcade, complete in itself, but underneath them in their centre are bases of shafts, and these on the same plane as the arcade. Window is scarcely a precise term, as the lights so designated open into a sort of vestibule on the east, and the cloister on the west.

The cloister thus lay south of the nave into which and the south transept it has doorways. There is also a large depressed four-centred recess against the nave wall. At the west end of the cloister a rich and beautiful early Decorated arcade or reredos on brackets has been inserted in the wall of a house. There are seven crocketed panels, the centre one being the broadest and highest. The nave is supposed to have lain in ruins ever since the Scotch irruption of 1296, at which time both the priory and town are chronicled as having been burned. Stones red with fire still occur about the nave. The relics are stated in the Lanercost chronicle to have perished. The fire must therefore have extended to the east end of the church. Edward I. in his letter to Boniface, in 1301, in describing the cruelty of the Scots, mentioned their having burned in a school, the doors of which they first built up, about 200 young clerks, who were learning their first letters and grammar.

It is certainly a coincidence that the east wall of Hexham had been altered, and that behind it was a truly interesting eastern transept, of Decorated date, and called the Old School, 59 feet long by 25 feet wide. Several engravings of this have appeared under the new appellation of the Lady Chapel, with a view to its restoration. It gave the church the complex air distinguishing conventual and cathedral churches, and cut off the eastern base not disagreeably. There was the appearance of an altar or other erection in the centre with panels in front, the work of Prior Rowland Lechman. Mr. Hodgson states that many stone coffins had been found there. A large door opened into the church-yard on the north, a small one into the church.¹⁵

This eastern transept was of no great height, and the east window of the choir appeared above it. Dugdale gives a plate showing the Old School, and a Perpendicular window above it. Some of his plates are sufficiently unintelligible, and it has been suspected that this east window is conventionally and inaccurately given; at all events, the reredos of the high altar,¹⁶ recently removed, seemed to Mr. Fairless to be of much the same date as the Old School, and the east window is thus de-

¹⁵ A school was connected with a chantry in Darlington collegiate church; and Reginald speaks of a school in Norham church, "according to a custom now common enough."

¹⁶ "Behind the present screen of the altar there are beautiful Gothic remains."—(Wright.)

scribed by Wright in 1828:—"The great east window occupies nearly half that end of the centre aisle. The window is, or appears to be, broader at the spring of the arch than at the base of the columns. It is likewise distinguished by that ornament, commonly called the witches' wheel. It is divided by 'slender shafts of shapely stone' as usual." He ends by calling it a "beautiful oriel in a mutilated state." It disappeared many years ago, the recent wheel window being modern. The Old School has this year been swept away. Prior Rowland's panel was, at the time of our visit, a mason's bench, and the east end has been rebuilt to imitate an Early English erection. Probably no confusion will arise, as the new work is a little more advanced in style than its venerable accompaniments, and differs in character.

Prior Rowland Lechman (1479-1499) seems to have had an architectural taste. Besides occurring on the bracket in the north transept already noticed, the curious shield composed of his initials in saltire, in evident reference to the cross of St. Andrew, which seems to have served as the arms of his monastery, appears instead of glass in the head of a Perpendicular window, lying at the west end of the cloister, and on the sides of his tomb, and roof of his shrine or chapel. This rich little appendix with its altar and old paintings have been removed from between the pillars of a bay of the choir second from the east on the north side, and we saw it in a shattered condition in the aisle of the south transept. It has lately been called Prior Richard's shrine, and a tomb now inside of it has been known as Prior Richard's tomb. This tomb, whether it was originally inside of the little chantry or not, evidently was contemporaneous, as it bears Prior Rowland Lechman's device. Until lately it was lying close to the shrine on the north side of it, and then as now it was surmounted by a cowed effigy, which has been considered as misplaced. The Prior Richard of tradition seems to be the historian of that name who flourished in the 12th century.

Opposite to these remains were those of another interesting shrine, that of Robert Ogle, the son of Eleanor Bertram. He died in 1410. His gravestone, with inscription and shields (Ogle and Bertram quarterly), of brass, has been removed into the south aisle and is partially covered with pews. The shrine is wholly removed. Some interesting paintings were discovered and taken away by the joiner.¹⁷ Mr. Fairless has part of the roof. It is covered with crescents, which are, curiously enough, white upon red, not red upon white as in the Ogle arms. One of the old poems on the Battle of Floddon gives the Red Crescent as the badge of Ogle. Of the Duke of Somerset, who was beheaded and buried at Hexham in 1464, there is no memorial.

Along a screen top on the south of the altar ran alternately the device of an eagle (probably for *John*), and a shield bearing a bugle horn

¹⁷ "The altar picture is now in the possession of the joiner, being claimed by him as part of the *old materials* he was entitled to *per contract*. It is a choice specimen of the fifteenth century painting upon panel, and represents, on a surface about 8 feet by 4 feet, in three compartments, the Virgin and Child, surrounded by a glory; our Saviour rising from the tomb, surrounded by clouds and stars; and St. John, also surrounded by a glory; the nimbi and ornaments being curiously raised in wax from the surface."—Builder.

between three W's. Mr. Fairless has saved part of this design. The same shield occurs on some seats which have been placed against the rood screen at its west side.

The screen itself is of wood. It has fan tracery, and is highly decorated with paintings; among them is the Dance of Death. There is a drawing of it in Mr. Fairless's useful little guide to the church, published at Hexham in 1853. The screen has a curious inscription in relief, formed of initial capital letters, in which are twined black letter contractions of the following inscription:—*Orate pro Anima Domini Thomæ S. Prioris Huius Ecclesiæ Qui Fecit Hoc Opus*. The only initial unaccompanied with other letters is the prior's surname. The style of the screen, however, leaves no doubt as to the person meant being Prior Lishman's successor, Thomas Smithson (1499-1524), of whom we have another momento, formerly in front of a house in the Market Place, in the form of three shields:—1. The cross keys of York. 2. The cross saltire of St. Andrew. 3. The letters *t S* combined. Over each shield is a portion of black letter:—*Ma—i h c—ria*. This is the subject inaccurately engraved by Wright, p. 111. Mr. Fairless has a cast of it. The original has lately been re-inserted high up in a back wall, and upside down.

Mr. Fairless has some truly beautiful designs in oak from this church. The seats now placed along the walls of the side aisles, near the east, are the residue of those which until lately occupied their appropriate place along the east front of the rood-screen, and turned along the piers, cathedral fashion. A dozen have disappeared. Against the wall dividing the tower from the site of the nave is a pulpit or litany-desk, made up of old painted panels with figures; above it were formerly some others of the early bishops, which are now placed against the east front of the rood screen.

Across the east aisle of the north transept, and dividing it from the north aisle of the choir, is a late Decorated canopy over an altar tomb which at present is occupied by a slab incised with a rich cross of vine foliage. Perhaps this is what Wright refers to when he says:—"Stepping out of the shrine, you tread on a stone sculptured into a cross bound with garlands." More than one suggestion has been made as to some of the effigies in the church fitting this arch. Tradition, always ready to account for everything, calls this tomb that of King Elfwald.

In Camden's time the choir contained an old tomb of an Umfrevil, lying crosslegged. This effigy, which Wright saw in the south aisle of the choir, is now in the north transept aisle. The flower of Umfrevil, among little crosses flory, is very beautifully drawn on the shield. From the style of armour, and the occurrence of the ball-flower ornament, the monument may be referred to Gilbert de Umfrevil, a baron of indifferent reputation, who died in 1307.

Near this effigy are two others of much the same date. One is of a lady, with a wimple. The other is of a knight who has the coat of three garbs on a fess. Wright referring to Hutchinson, says that the Aydens bore Gold, three garbs proper on a blue fess. This may be so. Glover's Roll gives Silver, three black garbs on a golden fess, for the Baron of Tyndale. Wallis strangely gives the tomb to the Duke of Somerset,

who was beheaded after the battle of Hexham. The three Norwich soldiers, in 1634, mention the monument of "a Duke that was slaine in a battell against the Scotts."

Above the original plan of Prior Lechman's shrine is suspended a helmet, traditionally that of Sir John Fenwick, who was slain at the battle of Marston Moor. There is the mark of a blow with a sword, and the scull, broken in the same place, is, or was, kept at the manor-office. Mr. Way considers it a *salade* of the sort worn from 1420 to 1480. Only a fragment of the visor remains.

Several gravestones, lately in the north transept, are now outside. One is edged with a zigzagged line.¹⁸ One has a plain cross patee. Two others bear crosses flory. Others have inscriptions in Lombardics. Four are much alike. They are of the 13th century, and are of homely execution. The legends are these, ✠ ROBERTO . DE . KIRKEBRIDE ✠ — ✠ HENRICVS . DE . WALTONE ✠¹⁹ — ✠ ROBERTO . DE GISEBURNE ✠ — ✠ ROBERTUS . DE . BEDELINT' ✠. Another stone is of rather better workmanship. It reads:—HIC . IACET . RADO . DE TALKAN . CANO'IC . Malerbe's tombstone is well known, inscribed ✠ IOH'S . MALERBE . IACET . HIC ✠. We also have ✠ IOHES . DE . DALTONA, and on the top of a ridged stone, bearing a cross and sword on the chamfered sides, is . . VE IYRDAN. Lastly, a gravestone, remarkable for its curious R's, has the usual feminine symbol, the shears, and the words ✠ HIC . IACET . MATILD . UXOR . HILIPPI . MERCHERARI .

The Priory Gateway was visited, under which it is said that the last prior was hanged. Tyburn, however, claims the dishonour. His name was Augustine Webster, probably the immediate successor of Jay. (See vol. iii, 72.) On the modern Priory are the arms of Sir R. Carnaby, the grantee from the Crown, dated 1539.

Such is a plain account of what we saw at Hexham. We chronicle changes, but are unable to avert them.

Dr. Charlton said that he had understood that the Saxon cross, now at the Spital, near Hexham, was found in making a grave at Warden, and that its head is in the garden at the latter place. The part at the Spital has wheat and grapes on one side, and the crucifixion on the other. Of the Spital (St. Giles's Hospital) itself, the greater part disappeared at a recent period, but some walls and a wooden image of St. Giles still remain. He himself remembered the departure of the old mulberry-tree.

¹⁸ "On the day we visited the church they were forming a large warm-air drain, 6 feet wide and 6 feet deep, and 120 feet long, through the length of the north transept; and to form a cover for this drain the contractors were using up fragments of Norman coffin-lids with zigzag ornaments, and entire gravestones of more modern date, because the sexton thought the churchyard too full of them and wanted them put out of his way." (Builder.)

¹⁹ The V's of the W are not interlaced, but are one within the other.