of animals at different ages in a manner that would gratify the painstaking elucidator of "Northumberland Words," in the *Newcastle Weekly Chronicle*, draws distinctions between essentials and non-essentials in stock-raising, and discusses obstacles to improvements.

Acting upon the principles laid down in this book, the brothers Culley accumulated considerable wealth. Matthew, the elder, married a member of an ancient Northumberland family—Elizabeth, daughter of Ralph Bates, of Milburn House, near Ponteland, and, in 1806, purchased from the Ogles, Coupland Castle, on the north bank of the Glen, where, a few years later, he died. George, the younger brother, was united to Jane, daughter of Walter Atkinson, and bought from Sir Francis Blake the mansion and estate of Fowberry Tower, near Belford, at which place he died in 1813, aged 79, retaining to the last "that even gaiety of temper and simplicity of manners which characterised him through life." Each of the brothers was succeeded by a son named Matthew. Matthew, son of George, died unmarried in 1849, "the last of the celebrated Northumberland agriculturists," and the Fowberry estate passed to his nephew, George Darling. Matthew, son of Matthew, was a politician, and canvassed the Northern division of Northumberland in 1832 as a Reformer, but did not go to the poll. From him descended the late representative, in the direct line, of the two famous brothers—Matthew Tewart Culley, J.P., of Coupland Castle, High Sheriff of Northumberland in 1868-69, who died in March last.

## Durham Cathedral.

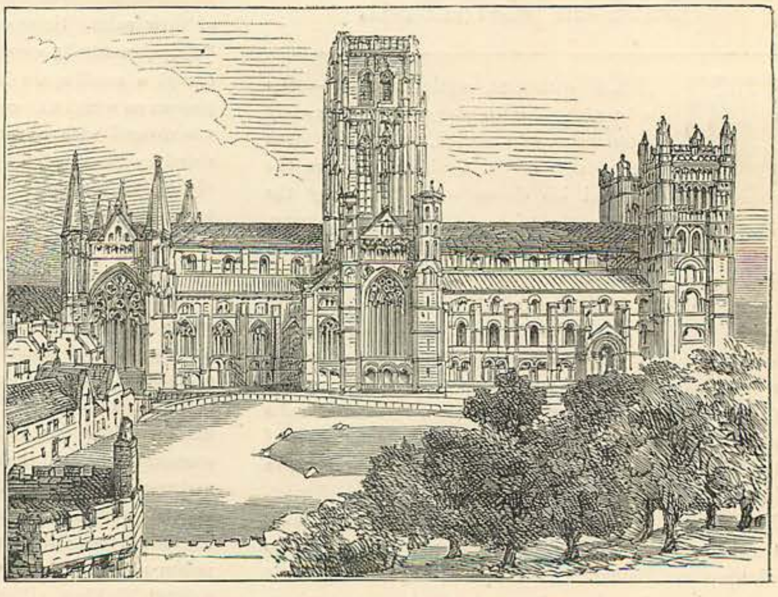
DURHAM—cathedral, castle, and city—owes its foundation, if the story told by our early historians may be trusted, to the miraculous interposition of St. Cuthbert. When the monks who guarded his shrine were driven by the invading Danes from their island home at Lindisfarne, they wandered hither and thither with his body, till, in the year 883, they settled at Chester-le-Street. Here they remained till 995, when another invasion again drove them from their home. Taking with them once more the saint's body, they fled to Ripon. Peace was restored in a few months, and the monks set out on their return. On their way, says Symeon of Durham, "they reached a spot near Durham called Wrdelaw, on the eastern side of the city," a place which we can have no hesitation in identifying with Warden Law, near Houghton-le-Spring. Here "the vehicle on which the shrine containing the holy body was deposited could not be induced to advance any further. They who attempted to move it were assisted by others, but their efforts, though vigorous, were equally ineffective; nor did the additional attempts of the crowd which now came up produce any result in moving it; for the shrine containing the uncorrupted body continued where it was as if it were a mountain." Such an unmistakable indication of the saint's unwillingness to be carried further in the intended direction could not be ignored, and a fast of three days' duration, spent in watching and prayer, was adopted as a means of discovering the great Cuthbert's wishes. At the end of this period came a revelation to one of the monks, named Eadmer, that Dunhelm should be their destination and final resting place. The shrine was now found to be easily moveable, and towards Durham the pilgrims bent their steps. How they found their way thither we are told in a legend preserved in the "Ancient Rites of Durham." "Being distressed because they were ignorant where Dunholme was, see their goode fortune! As they were goinge, a woman that lacked her cowe did call aloude to hir companion to know if shee did not see hir, who answered with a loud voice that hir cowe was in Dunholme—a happye and heavenly eccho to the distressed monkes, who by that meanes were at the end of theire journey, where they should finde a restinge place for the body of theire honoured saint." To this tradition must be ascribed, I think, the sculptured representation of the milkmaid and the cow on the turret at the north end of the Chapel of the Nine Altars. The present sculptures date only from last century, but they occupy the place of others which were certainly as old as this part of the church.

Such, then, according to the old chronicles, was the origin of Durham. No sooner had the monks reached their new home than they "with all speed made a little church of boughs of trees," and placed therein the shrine of their saint. Symeon tell us that their new abode, "though naturally strong, was not easily habitable," for, except a small space in the centre, the whole of the plateau on which the castle and the cathedral are built was covered with a very dense wood. The bishop, assisted by the people of the district, cut down the whole of the timber, and a residence was assigned by lot to each monk. In the meantime, another edifice, called the White Church, had taken the place of the one made of boughs. Now, however, the bishop "commenced to build a fine church upon a large scale," which we are elsewhere told was "moderately large" and was built of stone. Three years were devoted to its completion. It was dedicated on the 4th September, 998. The bishop under whose directions all these things had been done was Aldhune, the first of St. Cuthbert's successors who held the see of Durham. He died in 1019, and was succeeded by Eadmund, Egelric, and Egelwin, who bring us down to the time of the Norman Conquest. The last of these, the Saxon bishops of Durham, died in prison in 1071, and in the following year the king appointed Walcher, a Norman, to the episcopate. At this time the colony of the monks who had settled here led a very unmonastic life. They were, in fact, married men, and had families. This must have been the condition of things amongst them for a considerable time, for Aldhune himself was a married man, and had a queer daughter, who appears to have given him and her successive husbands a great deal of trouble. It was no wonder that the lives of these monks did not meet with the approval of the new bishop. He proposed to build a much nobler and grander church than that raised by Aldhune, and, when it should be completed, to introduce into it monks of the order of St. Benedict. Walcher's tragic death in Gateshead Church, in 1080, put an end to his efforts; but his plans were adopted by his successor, William de St. Carileph, who, like Walcher, owed his appointment to the Conqueror.

About the year 1072, three southern monks, one of whom was Aldwin, the prior of Winchelcomb, had journeyed into the North, attracted by the fame of its ancient monastic institutions. They first came to Newcastle, then known as Monkchester. Bishop Walcher heard of them, and, having summoned them into his presence, and convinced himself of the sincerity and purity of their intentions, gave them the deserted and ruined monastery of Jarrow for an abode, and its ancient possessions for their maintenance. A similar grant of Monkwearmouth and its dependencies followed after a time. Their numbers rapidly increased, and, under the fostering care of Walcher and his successor, their houses prospered abundantly. Carileph seems to have been even more distressed than Walcher by what he regarded as the disorderly life of the monks of Durham. He inquired into the rule of those who lived about St. Cuthbert in the island of Lindisfarne, and, finding how different it was from that which prevailed amongst their successors in his day, he determined, if possible, to restore the ancient usages. He sought the council of the king and queen, and of Lanfranc, Archbishop of Canterbury, and finally he journeyed to Rome to lay his plans before the Pope. All approved of his project, and on his return he brought the monks of Jarrow and Wearmouth to Durham. Their translation occurred on the 26th May, 1083. "Two days afterwards — on Whit-Sunday—they were introduced into the Church of St. Cuthbert, and there the command of the apostolic Pope was exhibited to the assembled multitudes, who were also informed that it had the approbation of the most excellent King William." "As for those individuals," says Symeon, "who had hitherto resided therein (canons by name, but men who in no one respect followed the canonical rule), them he commanded henceforth to lead a monastic life along with the monks, if they had any wish to continue their residence within the church. All of them preferred abandoning the church to retaining it upon such a condition, except one of their number, the dean, whose son, a monk, had difficulty in persuading him to follow his own example."

At this time Aldhune's church was still standing. It seems probable that, from the first, Carileph had set his heart upon a new and grander structure; but it was not until after his return, in 1091, from an exile of three years, into which he had been driven for taking part in a rebellion against William Rufus, that he actually commenced the work. The foundations were laid on the 11th August, 1093. The work went forward with great rapidity, so rapidly, indeed, that, when Carileph died, on the 2nd January, 1096, the church had been completed from the east end, where the work commenced, as far as the first bay of the nave, and including the arches on which the central tower rests. Besides this, Carileph, no doubt, built the outer wall of the church from end to end, at least as high as the blank arcade which runs round the whole edifice, and of which the architectural features are the same in every part, except, of course, the later Chapel of the Nine Altars.

After Carileph's death, the see was vacant for three

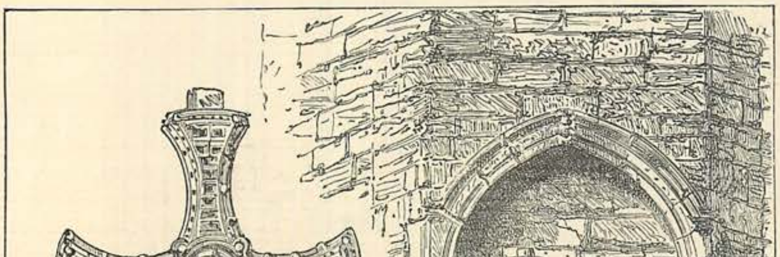


DURHAM CATHEDRAL, FROM THE CASTLE.

years, at the end of which Ralph Flambard was elected bishop. Flambard was a man of whose character varying accounts are given, but who, on the whole, seems to have been not very scrupulous in many of his proceedings. He carried forward the erection of the church, and, says Symeon's continuator, "he carried up the walls of the nave of the church as far as the roof." There can be no doubt that the western towers, to the height of the nave walls, are also to be ascribed to him. He died on the 5th September, 1128.

We must now return, for a moment, to the death of Carileph. The bishop had made an agreement with the monks that he himself would build the church, and they should erect the domestic buildings. This covenant was brought to an end by his death, "and the monks," says the continuator of Symeon, "neglecting the building of the offices, devoted themselves to the works of the church," so that, when Carileph's successor arrived, he found its erection advanced "as far as the nave." To the monks we may ascribe the west walls of both the north and the south transepts, and also the vaulting of the former; and the extremely plain character of this work is accounted for by the limited monetary resources of the monastics as compared with those of the bishop.

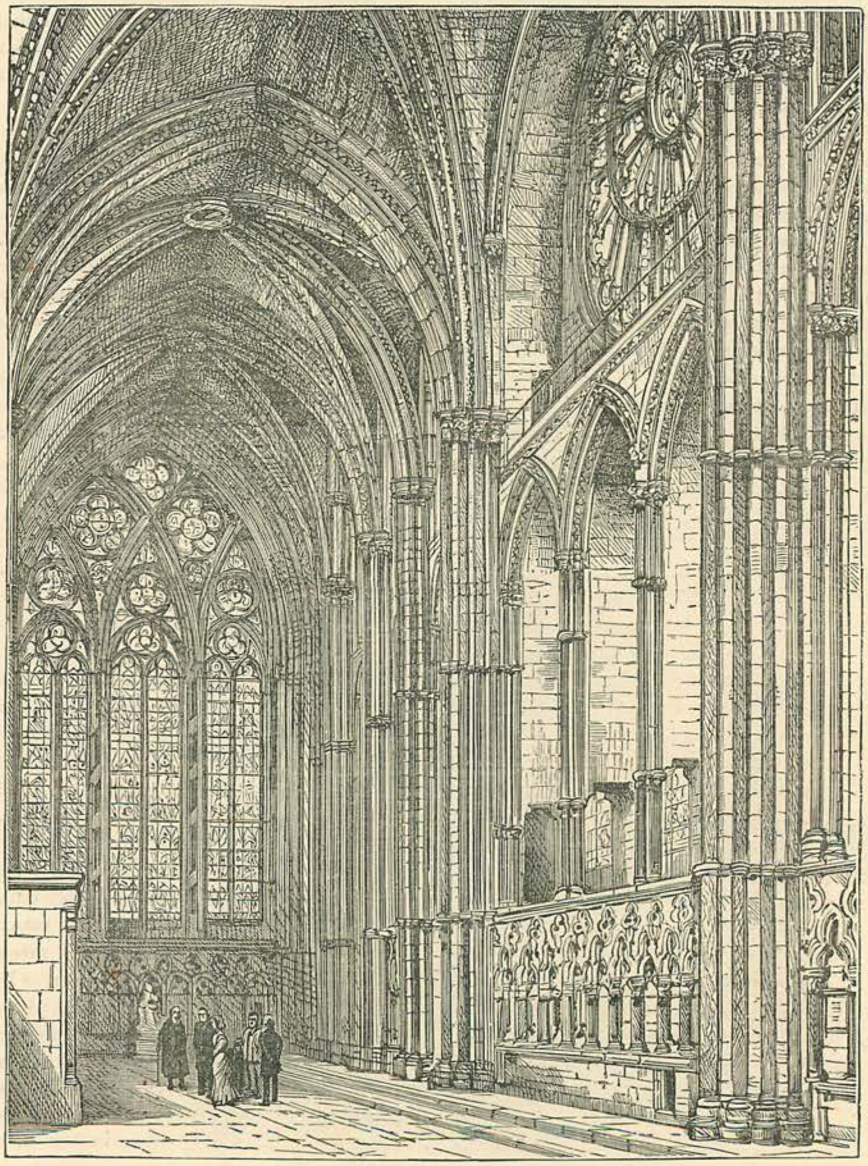
After Flambard's death, an interval of five years elapsed before a successor was appointed. During this period, to quote once more from Symeon's continuator, "the monks devoted themselves to the building of the nave of the church of Durham, and it was completed."



ST. CUTHBERT'S CROSS AND THE DUN COW, DURHAM CATHEDRAL.

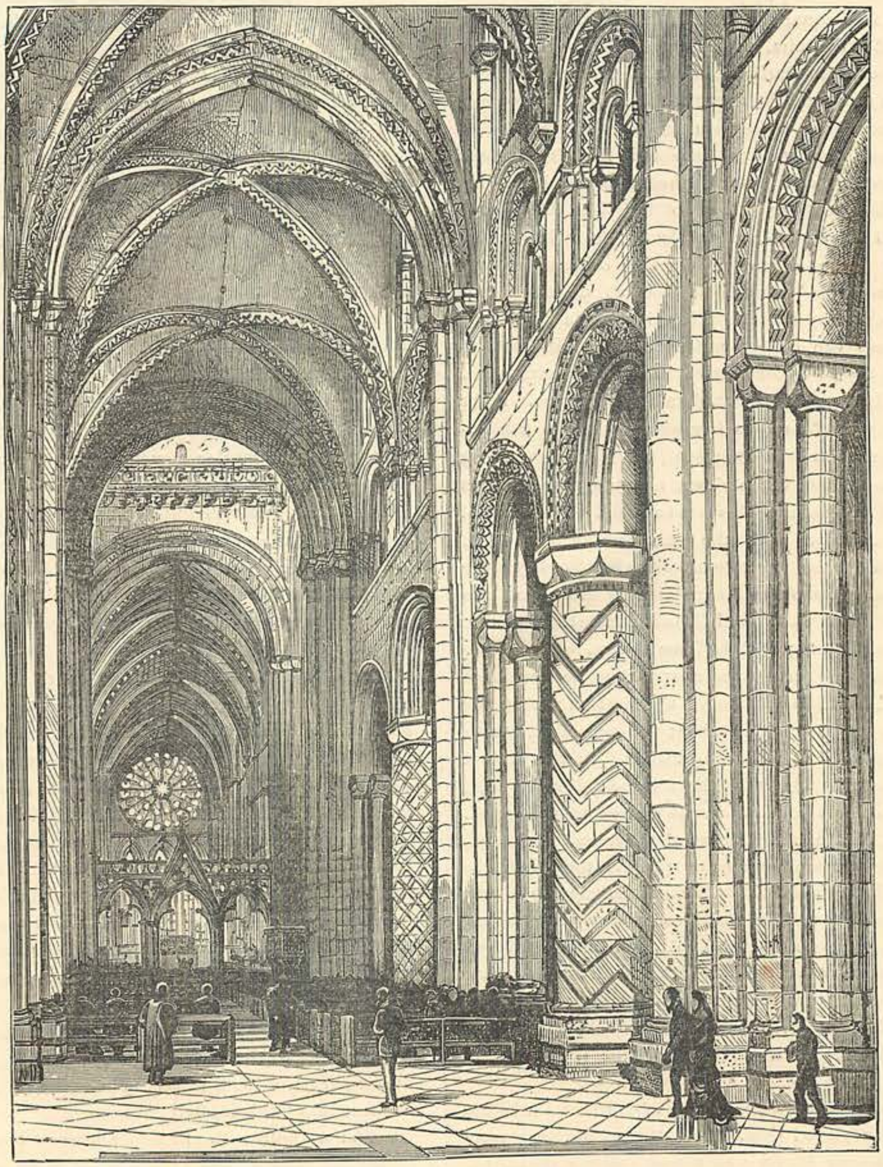
All that they can have done was to complete the vaulting, for Flambard had previously carried up the nave walls to their full height. Flambard's successor was Galfrid Rufus, who held the see till 1140. "In his time the chapter house of the monks was completed," but it must have been commenced before, for part of the detail is of earlier date. To Rufus also must be ascribed the north and south doorways of the nave; but the great west doorway, now covered by the Galilee, is doubtless the work of Flambard.

Rufus was succeeded, after a period of three years, by William de St. Barabara, the one bishop of Durham whose entrance into his see was emphatically stormy. During his time no work of an important character seems to have been carried out. He was followed by one of the most powerful and splendid of all the prince-bishops of Durham, Hugh Pudsey, to whom we are indebted for some of the grandest and noblest architectural achievements which remain at this day in the North of England. He held the see for the long period of forty-four years. He was the builder of the Galilee. He intended at first to build this lady chapel at the east end of the church; but St. Cuthbert's dislike to the proximity of women defeated his intention. At least, such is the story. The writer of the "Ancient Rites of Durham" tells us that "Hugo, bushop of Durham, . . . considering the deligence of his predecessors in buylding the Cathedrall Church, which was finished but a fewe yeres before his tyme, no Chapell being then erected to the blessed Virgin Marie, whereunto it should be lawfull for women to have accesse, began to erect a newe peice of woorke at the east end of the said Cathedrall Church, for which worke there weare sundry pillers of marble stone brought from beyonde the seas. But this worke, being browght to a small height, began, throwghe great rifts apperinge in the same, to fall downe, whereupon it manyfestlye appeared that that worke was not acceptable to God and holy Saint Cuthbert, especially by reason of the accesse which women weare to have so neare his Ferreter. In consideration wherof the worke was left of, and anewe begun and finished at the west angle of the said Church, whereunto yt was lawfull for women to enter, having no holie place before where they mighte have lawfull accesse unto for there cumforthe and consolation." The cause of the shrinking of Pudsey's first erections may be easily explained without having recourse to miraculous agency. To borrow the words of Canon Greenwell, "The foundation of the Cathedral at the west end is close to the rock, whilst at the east end the soil is deep, and in places of a peaty nature. The old builders often cared little about the foundations, and appear sometime to have been wanting in engineering skill. Indeed, they frequently planted the walls merely upon the surface, and thus, when the soil was of a compressible nature, shrinking of the walls was apt to take place." The "sundry pillars of marble stone" which Pudsey is recorded to have brought from beyond the sea still exist in the Galilee. They are of Purbeck marble, and the words "beyond the sea" merely mean that they were brought by sea from Dorsetshire to some northern port, probably Newcastle or Hartlepool.



CHAPEL OF THE NINE ALTARS, DURHAM CATHEDRAL.

The Galilee was built about the year 1175. Its position at the west end of the church, in connection with St. Cuthbert's supposed dislike to the presence of women, reminds us of the line of Frosterly marble slabs in the pavement of the floor of the nave, which stretches from side to side just west of the north and south doors. This cross, or line of demarcation, was laid down "in token that all women that came to here devine service should not be suffered to come above the said cross; and if it chaunced that any woman to come above it, within the body of the church, thene, straighte wayes, she was taiken awaie and punishede for certaine daies, because ther was never women came where the holie man Sainte Cuthbert was, for the reverence thei had to his sacred bodie." But the whole subject of St. Cuthbert's shrine—a subject too large to be even lightly touched upon here—I hope before long to write about in the pages of this magazine.



THE NAVE, DURHAM CATHEDRAL.

Besides the Galilee, Pudsey built the exterior of the doorway which opens into the cloisters at the east end of the nave, of which the work is enriched and beautiful.

The two bishops who succeeded Pudsey were Philip de Pictavia and Richard de Marisco, the former of whom held the see from 1197 to 1208, and the latter from 1217 to 1226. In 1228, Richard Poore was elected bishop, and to him it has been customary to ascribe what might almost be called the crowning glory of the church of Durham—the Chapel of the Nine Altars. It is certain that he purposed some such erection as this, and it is possible even that the plans for it were drawn out in his time; but it is equally certain that no part of the work was carried out by him. He had been Bishop of Salisbury before he came to Durham, and in the former place he had been a great and distinguished builder, and probably to his taste and conception of the possibilities of architectural art we are indebted for the present magnificent east end of the Cathedral of Durham. He died in 1237, and the Chapel of the Nine Altars was commenced five years afterwards by Prior Thomas de Melsanby. The character of the original eastern termination of the church is a much discussed and still undecided question. That it was in some way apsidal there can be little doubt. I am inclined to think that the choir terminated in a great central apse, and that the aisles terminated in smaller apses. After "the new work," as it is frequently called in contemporary documents, was completed, the Norman vaulting of the chancel was taken down and the present vault erected. The reason for this was two-fold. The original vault, in common with the east end of the choir, had become shattered on account of the insufficiency of the foundations. But an additional reason arose from the necessity of the vault of the choir being made to harmonize with that of the Chapel of the Nine Altars.

Other and later parts of the church must be mentioned briefly. The higher stages of the western towers are believed to have been built about the year 1220, during the episcopacy of Richard de Marisco. In the time of Bishop Hatfield, who held the see from 1345 to 1381, some of the finest windows in the church were inserted. In his day, too, the magnificent altar screen was erected, and he himself built his own splendid tomb and the episcopal throne above it. Cardinal Langley, who was bishop from 1406 to 1437, made considerable alterations, especially in the Galilee, and to him the lower gallery of the lantern tower must be attributed. The arcade above the gallery was built during the episcopate of Lawrence Booth (1457-1476), whilst the belfry, or highest stage of the tower, was erected in the time of John Sherwood (1483-1494).

One episode in the later history of Durham Cathedral must not be passed over. Less than a hundred years ago the Chapter House was almost entirely destroyed. A meeting of the Chapter, held on the 20th November, 1795, determined on its demolition. Till that time a more magnificent Chapter House no cathedral in England possessed. What happened shall be told in the words of Dr. Raine. "It had been resolved that the room was cold and comfortless, and out of repair, and inconvenient for the transaction of Chapter business; and to a member of the body possessing, unfortunately, no taste in matters of this nature, was deputed the task of making the Chapter House a comfortable place for the purposes to which it was appropriated, and then began the work of destruction. A man was suspended from machinery by a cord tied around his waist, to knock out the key-stones of the groinings, and the whole roof was permitted to fall upon the gravestones in its pavement [the gravestones of the bishops of Durham from Aldhune to Kellaw], and break them into pieces, we know not how small." Then followed the removal of the eastern half of the building, and the reduction to the aspect of a smug and trim schoolroom of what was left. The Galilee had also been doomed to destruction, and was only saved by urgent representations made to the Society of Antiquaries of London by John Carter, an antiquarian draughtsman.

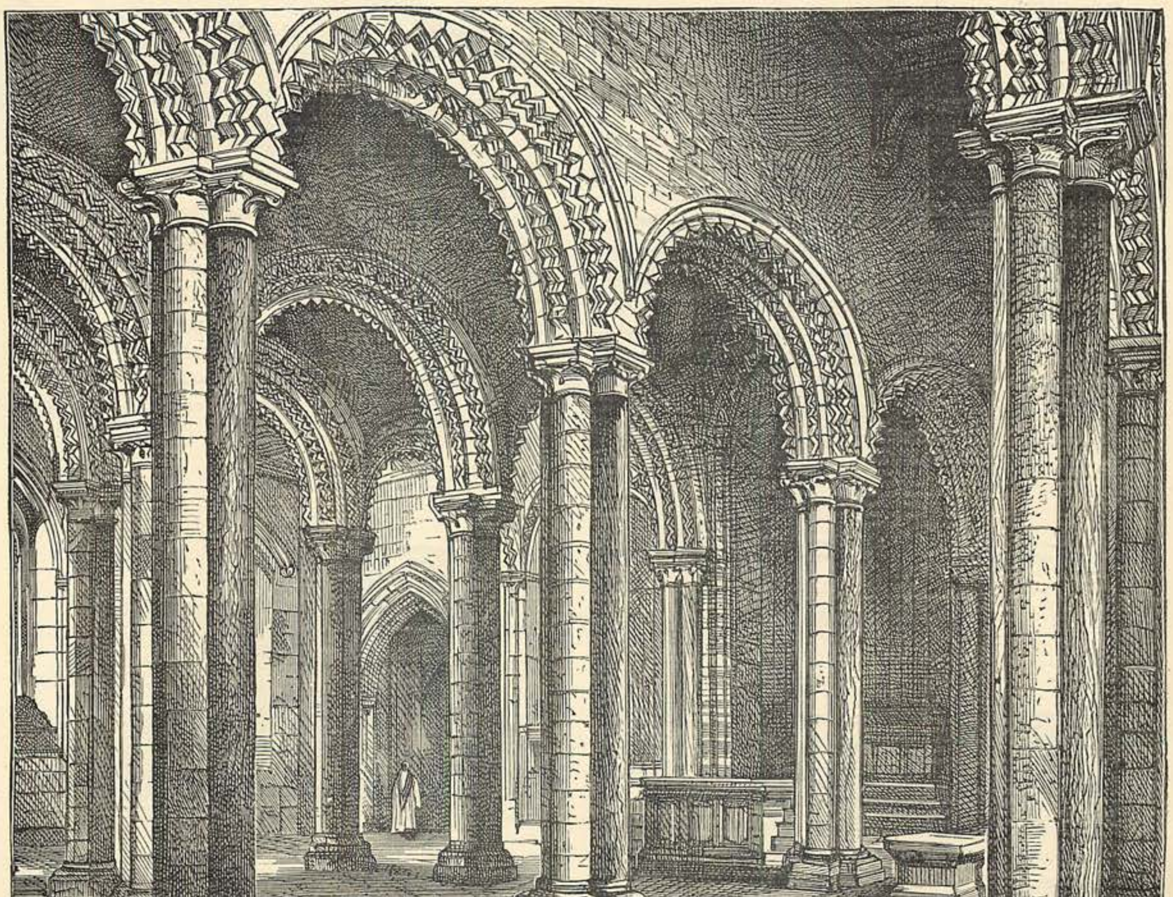
Such, as briefly as I can tell it, is the history of Durham Cathedral—the most complete, the noblest, and the most impressive of the Norman churches of England. It is an edifice the study whereof is itself an education. It cannot be seen in an hour, or in a day, or in a week. In one visit, no matter how prolonged, the mind cannot grasp either its proportions or its details. Familiarity with its long vistas and its grand perspectives only increases and intensifies the sense of its splendour, and of its subduing and humbling effect. The attributes of which it seems to me to be pre-eminently the embodiment and expression are repose and permanence. The gigantic piers of its arcades seem to have been built, not for a thousand years, but for all time.

The curiosity seeker, the visitor who only wants to be amused, finds something at Durham to interest him. He sees the ponderous knocker on the north door, and hears the story of the refuge these walls once afforded to the guilty one who fled from the avenger. He is shown the sculptured milkmaid and her cow, and is told how the monks of old found their way to Durham. He is taken into the Galilee to the tomb of the Venerable Bede, and learns how the inscribing monk's Latinity was helped out by the chisel of an angel. In the south transept he looks up at the pillar which leans now this way, now that, as he may chance to stand right or left of it. Behind the altar screen a stone is pointed out to him worn hollow by the knees of the pilgrims who, in ancient days, knelt at the shrine of St. Cuthbert, and enriched the treasury of the monks by their offerings.

I find no fault with one whose interest centres in the curiosities of a church; but I say there are greater things which deserve our attention. The visitor to

Durham Cathedral will do well, first of all, to gain some acquaintance with its external aspects, and to study carefully some of the more distant views of it. Its west front is especially grand and striking from almost every point from which it can be seen. The hill behind the railway station, Framwellgate Bridge, and the Prebend's Bridge are favourite spots from which to see it, and the heights of the opposite banks of the Wear must not be overlooked. Nearer views are scarcely so desirable. For these the Palace Green undoubtedly affords the best vantage ground, but the paring and dressing and "restoration," which the exterior has undergone, detract, it must be confessed, in a very marked degree, from the character which, under wiser custodianship, it might have yet retained.

To describe the interior I am altogether incompetent, and, perhaps in this respect I am not much different from other people. It would be the easiest thing imaginable to give a technical description of the architecture, but architecture like that of Durham Cathedral appeals much more to our emotions than to our intellects. One of our illustrations is a view in the nave looking eastward. In the immediate foreground we see the dark cross in the floor over which women of any age and of every rank may now pass fearlessly, for St. Cuthbert has been appeased. To the right we see massive piers and heavy arches, and above these the triforium and the clerestory and the vault which spans the nave. In this part of the church we notice the prevalence of the zigzag moulding, of which we shall find not a trace in the earlier work of the choir. Before us we see the rose-window at the east end of the church, and, nearer, the vault of the choir, whilst between choir and nave we gain a glimpse of the lantern and of its lower gallery.



THE GALILEE, DURHAM CATHEDRAL, SHOWING THE TOMB OF BEDE.

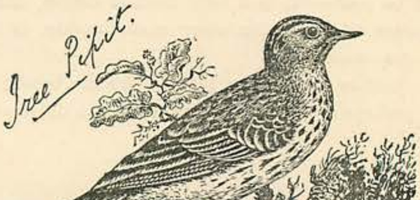
Another of our illustrations is a view in Pudsey's Galilee, with Bede's plain, modern tomb on our right. Here again we have zigzag mouldings on the arches, but how light and graceful are those arches! How slender the columns on which they rest! Each column consists of four clustered shafts, two of which are of Purbeck marble and the two others of sandstone. It is noticeable, too, that the marble shafts carry the arches, whilst the sandstone shafts carry nothing. It is sometimes said that the marble shafts were erected by Pudsey's architect, whilst those of sandstone were added in the time of Langley. This can scarcely have been the case. It is more probable that Pudsey's architect, seeing the *apparent* insufficiency of the two marble columns to carry the superincumbent weight, added the sandstone shafts after the building was otherwise complete, and then solely for the purpose of supplying what is needed in all good architecture, namely, the satisfaction to the eye that every part of a structure is sufficient for the position it occupies.

A third illustration shows the Chapel of the Nine Altars, with the inserted later north window. Here we reach a further stage in the progress of architectural art towards lightness of proportion and gracefulness of form. We have indeed reached the work of a period when, in some respects, architecture had attained the greatest degree of perfection which has yet been achieved. In this chapel we have an illustration of what I mean. Every detail in this part of the church is extremely beautiful; but the capitals of the shafts from which the vaulting springs, though perhaps not equal to work of the same period to be found at York and Lincoln, present such exquisite examples of conventional foliage in stone, carved with inconceivable tenderness and in almost infinite variety, as to justify one in saying that the golden age of architectural capitals was the age wherein the Chapel of the Nine Altars was built.

J. R. BOYLE, F.S.A.

# The Pipits.

PERHAPS the handsomest member of the Pipit family is the Tree Pipit *(Anthus arboreus)*, which is tolerably plentiful in the two Northern Counties. It is known as the pipit lark, field titling, field lark, lesser field lark, tree lark, grasshopper lark, lesser crested lark, short-heeled field lark, and meadow lark. Arriving in this country in April or early May, it departs, after nidification, for warmer countries in September. Like most of our spring visitors, the males arrive a week or ten days before the females. The chief food of the bird consists of flies, caterpillars, grasshoppers, worms, and small seeds. "The song of the tree pipit," says the Rev. J. G. Wood, "is generally given in a very curious manner. Taking advantage of some convenient tree, it hops from branch to branch, chirping merrily with each hop, and after reaching the summit of the tree, perches for a few moments, and then launches itself into the air for the purpose of continuing its ascent. Having accomplished this feat, the bird bursts into a triumphant strain of music, and, fluttering downwards as it sings, alights upon the same tree from which it had started, and by successive leaps again reaches the ground." The nest is almost invariably placed on the ground in the immediate neighbourhood of woods and thickets, and is mostly well concealed amid the grass. It is composed of dry roots and grass, and sometimes lined with a few hairs. Two broods are usually reared in the season.



The Meadow Pipit or Titlark (*Anthus pratensis*) is nearly as well known to Northern school boys as the hedge sparrow or the robin. Its scientific name literally means "small bird of the meadow," though it will be found plentifully on moors, mosses, and waste places, where, from its well-known cry, or cheep, it is often called the moss cheeper. It is also called the titling, meadow titling, ling bird, grey cheeper, and meadow lark.