

On terra cotta lamps (*Proc. Soc. Antiq. of Scotland*, 1906).

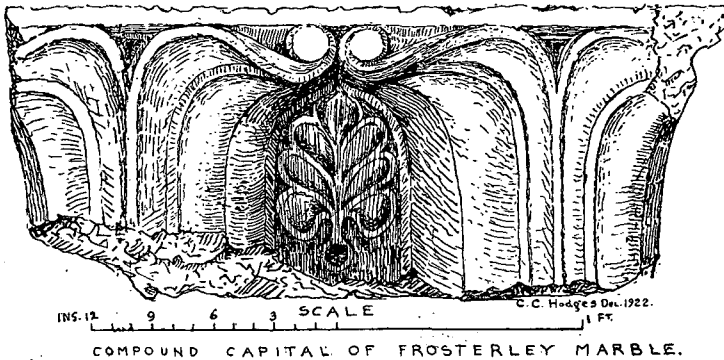
On the rise, progress, and decline of the ceramic and plastic arts of the Ancient Greeks (*The Antiquary*, 1910).

Augusta Treverorum, the modern Trèves (Trier) (*Ibid.* April, May and June, 1915).

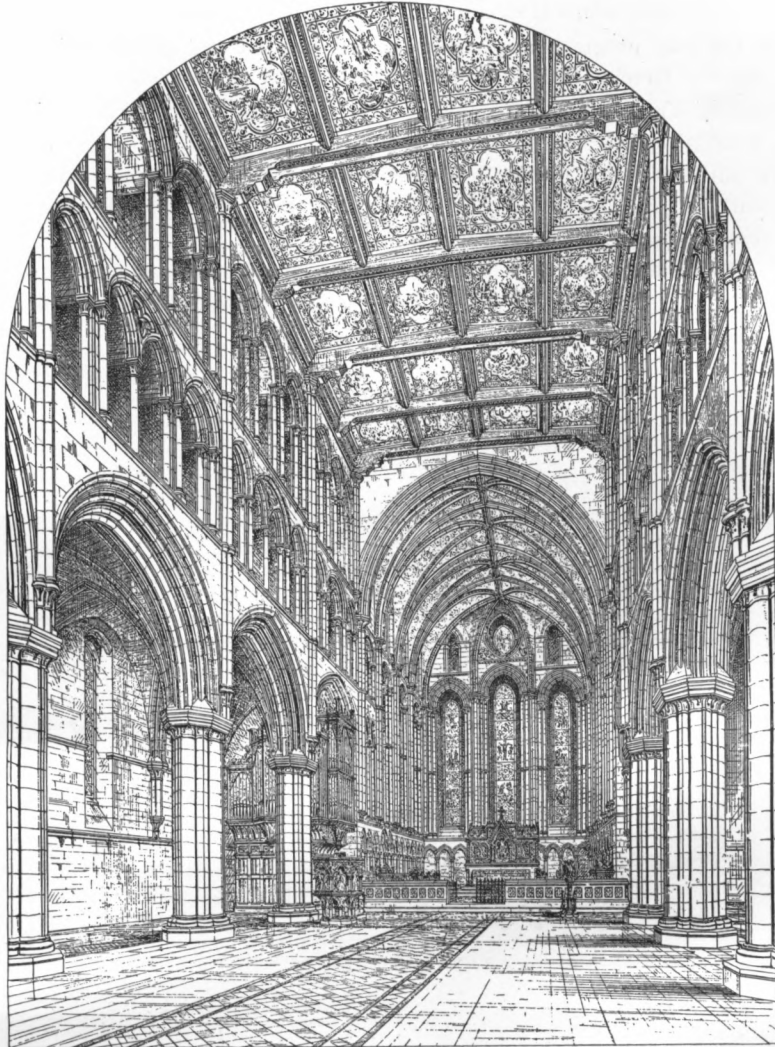
An outline of the history and development of hand firearms from the earliest period to about the end of the fifteenth century. London and Felling, 1906.

The tournament, its periods and phases. Royal 4to. London, 1919.

The Wallacc collection of arms and armour (*Zeitschrift für historische Waffenkunde*, vol. III, 6-8).



[See p. 114].



From a photograph of the interior of the church by James Watson & Co. London.

PROPOSED RESTORATION OF TYNEMOUTH PRIORY CHURCH

BY C. GARNAT SCOTT R.A. ARCHT.

IX.—SOME POINTS IN THE ARCHITECTURAL HISTORY OF THE PRIORY CHURCH AT TYNEMOUTH.

By CHARLES CLEMENT HODGES.

[Read on the 31 May, 1922.]

The history of the magnificent and stately church which rose upon, and crowned the rock flanking the estuary of the Tyne; the ruins of which show that it was one of incomparable grandeur, and are, even in their decay, amongst the most treasured of our northern architectural monuments, is one of unusual romance.

This history is told at length by Mr. H. H. E. Craster, in the new History of Northumberland, vol. VIII, and in brief by Mr. W. H. Knowles, Archeological Journal, vol. LXVII: and it is only necessary, for the purpose of these notes, to refer to some points and instances in the story of the humble origin of the church, and its rise to its consummate beauty.

The site was not one to be overlooked by the Anglian settlers in the seventh century, and like Bamburgh, Lindisfarne, Heysham, St. Abb's, Whitby and Bridlington, it was chosen for the establishment of a body of ecclesiastics. At first, of a monastic character, and a church of stone appears to have existed previous to the Danish invasion of 875, and in connection with this church was a cemetery, in which persons of importance were buried, for some portions of at least two memorial crosses of the period and of considerable pretensions, have been found, which had been used as walling stones in the later buildings.

The early monastery disappeared, like the others, on the east coast, with the Danish raids, and it is difficult to gather from the scattered references to the church what its exact nature was during some two centuries. It is clear, however, that a church of

some form was maintained by the earls of Northumberland, who had acquired the lands of the extinct monastic establishment, and that like the great basilica of St. Wilfrid at Hexham it was a parish church served by secular priests.

The rise of the Benedictine house on the site after the Norman Conquest, and in this parish church, was the cause of its dual character in later times, and affected the architectural nature of the building, and dominated its joint use by the people and the conventual body. In all cases where a double church is found, the existence of an early church will also be found, and the dissolution of the monastic houses in the sixteenth century, strangely affected, and in a very varied manner, the subsequent fortunes, or misfortunes, of the buildings. Tynemouth is one of the cases where there are sufficient remains of both the churches to show what their arrangement was, and their relation to one another.

The most typical parallel cases are those of Croyland, Sherborne, and Wymondham, in all of which the whole plan is known. Dorchester near Oxford, and St. Bartholomew's, Smithfield, and the cathedrals of Carlisle and St. Davids, are also well-known examples of double churches. The dual use of Carlisle survived into our own times, and only ceased when the parish church of St. Mary was built in the precinct, and the remains of the nave cleared of encumbrances. In many instances only half of the entire church remains, this may be either the monastic or the parochial portion, more usually the latter, as at Waltham, Dunstable, Bridlington, Holm Cultram, Thorney, St. Mary, Shrewsbury, Tubbury, and Worksop. Of the former class Hexham is a typical example, as the choir and transepts, the conventional portion, was all that remained until recent years. The grand nave of Bridlington forms a good contrast; as all that is known of the lost choir and transepts, is to be gathered from a sixteenth century detailed survey.

One of the most interesting and important features of the ruins of Tynemouth is the stone screen, of early thirteenth century date, which separates the two portions of the church. This has fortunately remained entire except its upper termination, as the wall above it is of a much later date. At Hexham a small portion of a similar screen of like date remains immediately west of the south-west crossing pier. The best parallel to Tynemouth in this respect is Croyland, where the whole screen remains, and it is significant that here the same difference in elaboration between the eastern, the conventual, and the western, the parochial side, is very apparent. Though widely different in date, the rich arcaded decoration is in each seen on the eastern face. Other comparisons are St. Albans, Waltham and Dunstable; in all these the two doorways for passage to the rear of the parish altar, which stood between them facing westwards, remain entire. A distinction should be drawn between this form of division, and the great stone rood screens carrying stairs, many of which still exist.

The massive and sturdy Norman church, the second upon the site, has been fully described and illustrated by Mr. Knowles in the places cited, as well as the history of the confirmation of the church to the great abbey of St. Albans, to which it became a cell, and under that control it remained until the dissolution of the monasteries swept both into common ruin, and only parochial rights remained, and so saved the buildings from complete annihilation.

The great and wealthy parent did not leave the daughter house long without attention. The mother jealously guarded the precious shrines of St. Alban and St. Amphibalus, and the daughter possessed that of St. Oswin. The rivalry of the great churches was very keen in those days, and pilgrimages to shrines of notable saints were continuous. It was necessary that a precious jewel should have a suitable setting, and thus extensions on a great scale, and in the most sumptuous manner was made to the build-

ings. Tynemouth affords an example well worthy of the closest study and examination.

The Norman choir, with its radiating chapels, soon proved all too strait for the reception of the crowds of pilgrims and devotees who came to reverence St. Oswin, and as their offerings were an important source of revenue, suitable and ample accommodation had to be provided ; and as the abbot of St. Albans was not to be outdone by the prior of Durham or any other ecclesiastical overlord, and extension of the choir on a most generous scale was decided upon. Right nobly was the scheme carried out, and there is not a more beautiful building of the period than that which rose around and above the shrine of the sainted Oswin.

The new choir with aisles was part of the same build, and followed the lines adopted at the time, and has its counterpart in that of Ripon, built by the munificent archbishop Roger, whose numerous works in the county of York and Nottingham are contemporary with those, equally numerous, in the bishopric of Durham, erected under the great churchbuilder Hugh Pudsey.

It is to be regretted that there have not been any contemporary records found which might have revealed the date of the erection of the new choir, and it is, therefore, necessary to rely upon a careful comparison with other buildings in the northern province for which an exact date is known. It will only be desirable to mention two. The keep of Newcastle-upon-Tyne, and the eastern portion of the fine collegiate church at Darlington, both these are dated to a single year, the keep having been begun in 1172 and completed in 1177, while Darlington church was begun in 1192 and the work was going on when bishop Pudsey died in 1195 ; the choir transepts, crossing piers, and the eastern bay of the nave all being of that time. The parallel of Ripon cannot be dated to a year, as it was a very long time in hand. Two other valuable architectural landmarks may be quoted in this connection. Th

'round' of the Temple church in London, which was finished and dedicated in 1185, and the Lady chapel of Glastonbury Abbey, begun in 1184 and dedicated in 1186. Comparing Tyne-mouth with these we are quite safe in placing its erection in the last decade of the twelfth century.

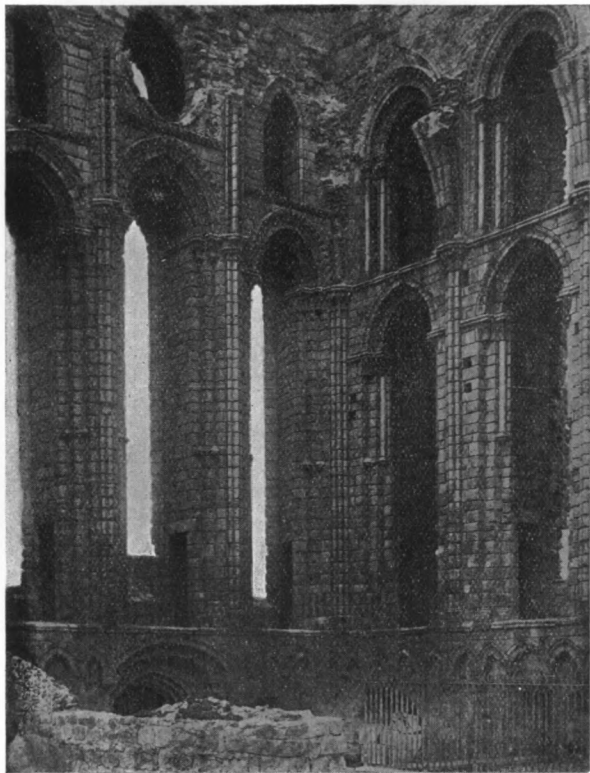
The choir, five bays in length, had vaulted aisles; and a triforium of four divisions, the central two spanned by a semicircular outer order of mouldings. This is the only place where the arches are not pointed. The ample clerestory has a wall gallery opening to the interior by a triple arcade in each bay, and a wide lancet in the outer wall opposite the central arch of the arcade. The bays are divided by vaulting shafts of three members, the large central one being pointed. These shafts rise from carved corbels seated on the abaci of the capitals of the piers, and had beneath the cornice at the wall-head, carved capitals carrying the main beams of a wooden ceiling.

East of the choir is an aisless extension with walls nine feet in thickness. These have wall passages at the level of the sills of the long lancets in the second stage, and at that of the clerestory. The windows are confined to the three eastern of the four bays, into which the length of the chapel is divided. The western bay, somewhat narrower than the others, is decorated with blank wall arcades in three tiers, and contained newel stairs on either side, entered from the west, and affording access to the passages and the roof. Only the south staircase remains, that to north being ruined to the ground level. The chapel was covered with a fine and lofty quadripartite vault with elaborately moulded ribs, rising from carved capitals at the level of the stringcourse under the clerestory windows. These ribs are of unusual size, being $11\frac{7}{8}$ ins. in width, and projecting from the vault surface to the same extent. The vault is five bays in length, and terminated westwards at a richly moulded arch spanning the choir, above

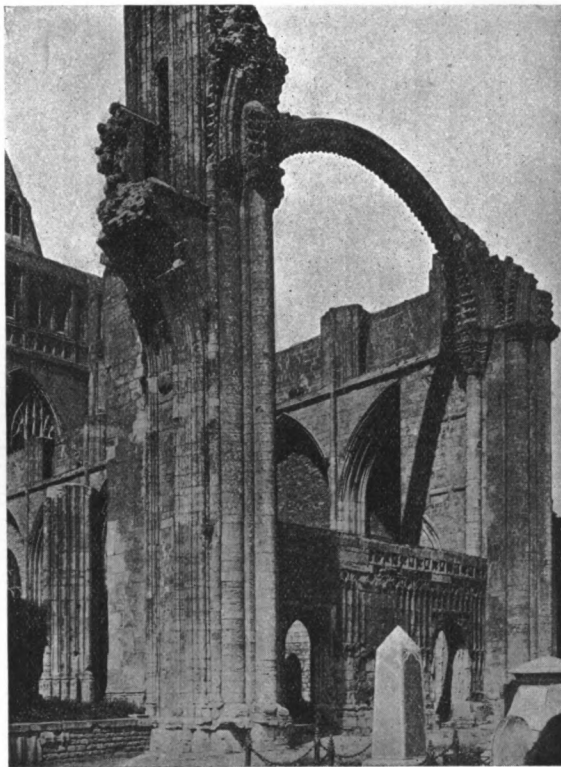
which a wall was carried up to the level of the ceiling. The east wall is differently treated to the side walls. The same wall arcade is seen in the ground story, above this are three long lancets, the central one rising higher than those flanking it. In the upper stage are three openings. In the centre a pointed oval window, and lancets of lesser dimensions than those of the clerestory, on either side. The sills of these are some feet above the level of the clerestory galleries of the side walls.

The treatment of the vault of the eastern bay is as beautiful as it is peculiar. The western half of the compartment follows the lines of all those to the west of it, but the fenestration of the east wall demanded a variation in the eastern half, as the ribs had to be accommodated to the openings flanking them and below them. Between the lower long lancets are vaulting shafts, the counterparts of those on the sidewalls, with capitals of the same form, but placed at a higher level. On these capitals are seated ribs, identical in section with the remainder, but placed at such an angle, that when produced the lines converged and met at the centre of the vault. The variation resulted in a highly interesting and picturesque form of a sexpartite vault. The portions of the ribs remaining rise vertically from the capitals, and so great is the extent of their straight lines that they have the appearance of pilasters. The central opening had to be seen from the floor, and hence the point of the spring of the curve was placed as high as possible, so that the converging ribs should in no way obscure it. The eleven courses remaining are all vertical, but old drawings of the eighteenth century clearly show the beginning of the curve, as many more courses then existed, and the seating of the ribs on the capitals is clear proof of what the design was and how it was carried out. The drawing by Mr. W. Samuel Weatherley, made for the late Sir G. Gilbert Scott, showing the choir restored,¹

¹ See page 104.



TYNEMOUTH PRIORY: ST. OSWIN'S CHAPEL, S.E. ANGLE.



CROYLAND ABBEY: CROSSING FROM S.E.

From photographs taken in 1887 by Mr. C. C. Hodges.



gives the appearance of the vault when it was entire, except that the spring of the curve is shown placed rather too low down.

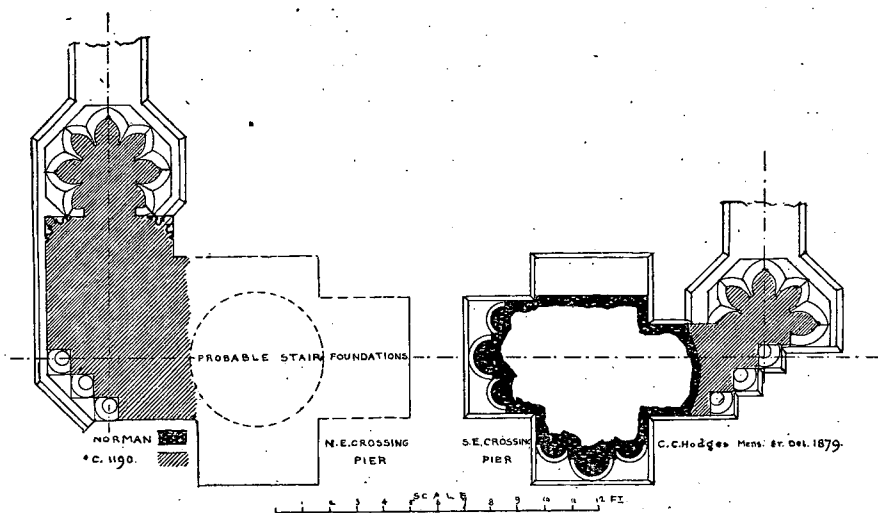
The western part of the western bay of the vault of the nave of the Benedictine abbey of St. Stephen, Caen, has a vault erected in the twelfth century, in which the same treatment is adopted, to accommodate the vault to the triple openings in the earlier west front of the church. It is reasonable to suppose that the architect who planned the new choir at Tynemouth had seen this vault.

Examples of the sexpartite vault, though quite usual in France, are of rare occurrence in England. They are to be seen : in the south end of the Nine Altars at Durham ; at Lincoln, in a chapel in north-east transept ; at Canterbury, in the eastern transepts ; at Southwell, in the east bay of the choir ; at Peterborough, in the west front ; and also at Rochester and Norwich.

Although the example of the peculiar vault at Tynemouth is unique in England, as applied to a square east end, the same arrangement occurs in two places applied to an apsidal form, viz, in the small semicircular chapels flanking the choir at Norwich ; and in the fine twelfth century apsidal transept chapel of St. Mary's church, Guildford, both long anterior to the erection of the new choir of Tynemouth.

The new choir was set out of a greater width than its predecessor of the Norman period, and the junction of the new work with the eastern crossing piers is worth careful examination. The Norman piers were retained and the new work flanked the old to the north and south of it. The piers became a curious compound and the two differ in a remarkable manner. The later portion of that to the south consists of the respond of the west end of the main arcade and the northern jamb of the fine arch opening into the south transept. The new portion does not amount to one-third the area of that added to the north of the corresponding pier, in which, in place of the respond of the arcade being a half pier, it

is almost entire, having seven out of the eight members, and stands farther east. West of this is a rectangular mass against the Norman pier. The reason for this appears to be that this pier contained the newel stair to the tower, a usual position for this feature. This fact may account for the fate of the pier and the north arcade. Being the frailest of the four, on account of the stair, it would readily fall when deprived of abutment, and sealed the fate of the north side of the choir. It is significant that the old views show the north side all gone, and the south intact up to the wall head.¹



There are some broken capitals from the choir among the fragments lying in the ruins, but by far the most important of all

¹ There are two good plans of the church. One by Mr. E. Ridsdale Tate in the *Builder*, Feb. 2, 1895, and another by Mr. W. H. Knowles in *Arch. Journal*, LXVII, 1910. The former gives a good detail of the N.E. pier.

the detached details is a great capital of Frosterley marble, three feet square and fourteen inches thick, pierced through the centre.

It is the finest specimen of the carving of the 'Transitional' period in the north of England having large well-carved water leaves at the angles and spear-shaped leaves on each face. This does not fit any part of the building and has had an isolated position. It has rested on a pillar of quatrefoil form, and is most probably the stone intermediate between the pillar, and the bowl, or 'spoon,' of the great font of the priory. It may possibly be the bowl of a large stoup. On the 25th of June the writer had an opportunity, in company with two other members of the Society, of making a careful examination of this stone. The upper side shows a hole $4\frac{1}{2}$ ins. in diameter, worn smooth and enlarged at the top. A half round channel is carried from one of the angles to this, and a small hole communicates with the central perforation from the lower part of the central leaf as seen on the drawing on p. 103. The angles are all broken and one side is plain, and appears to have been against a wall. The seven-lobed leaf seen on the drawing is the most elaborate of the three remaining. The others are plain water leaves unribbed, but one has a saltire in relief upon its surface. The arms of St. Albans abbey, were, like those of Hexham priory *Azure, a saltire or.*

The choir, and chapel of St. Oswin taken together, constitute one of the most beautiful examples of medieval architectural art to be seen anywhere. There is nothing in England to be compared with the two in combination, or the latter taken *per se*, but the two lofty aisleless vaulted additions to the abbey churches of Fountains and Durham.² Though lacking some of the delicacy and gracefulness of some contemporary, or a little later works in the more southern parts of England, as seen at Lincoln or Ely,

² An account of these by the writer will be found in *Arch. Ael.*, vol. xvi, p. 382 *et seq.*

there is a boldness of conception, a nobility and a grandeur in the lancets and the vault of St. Oswin's chapel that is singularly attractive and entrancing. It is a bright architectural gem of purest ray serene. We all deplore its fate in the sixteenth century, and its present ruined, forlorn and stormworn state, but it is better for it to remain as it is than to see it 'restored,' as it is termed, and so transformed into a frigid and galvanized corpse.

The symmetry and compactness of the plan of the church remained undisturbed for a century and a half. Before the middle of the fourteenth century the accommodation for pilgrims afforded by St. Oswin's chapel was found insufficient, so some of the surplus wealth of the parent house was expended in building a Lady chapel on the north side of the choir. It was of ample size, sixty feet in length and twenty-seven feet wide. It was four bays in length and had boldly projecting buttresses, and it may have been vaulted. The remains of it are so slight that it is only by comparison with similar works of the same period, such as the grand Lady chapel at Ely that it can be restored in imagination. Its plan is given in the sixteenth century plan of the priory, and a remaining fragment, now gone, is seen in Grimm's drawing.

Samuel Hieronymus Grimm (1734-1794), was a Swiss, and noted for skill and accuracy as a topographical draughtsman. One of his productions was exhibited at the exhibition of the Royal Academy in 1774. This was 'The distribution of Maunday Money at Whitehall,' and was engraved by Basire. He was employed by Sir Richard Kaye to make drawings in Derbyshire, Lincoln, Notts. and other counties, and by Sir William Burrell for his Sussex collection. The other counties included in the series are Beds., Berks., Bucks., Cambs., Derby, Dorset, Durham, Gloucester, Hunts., Leicester, Lincoln, Middlesex, Norfolk, Northants., Northumberland, Notts., Oxford, Somerset, Sussex, Westmorland, Wilts., and Yorkshire. In 1810 Sir Richard Kaye

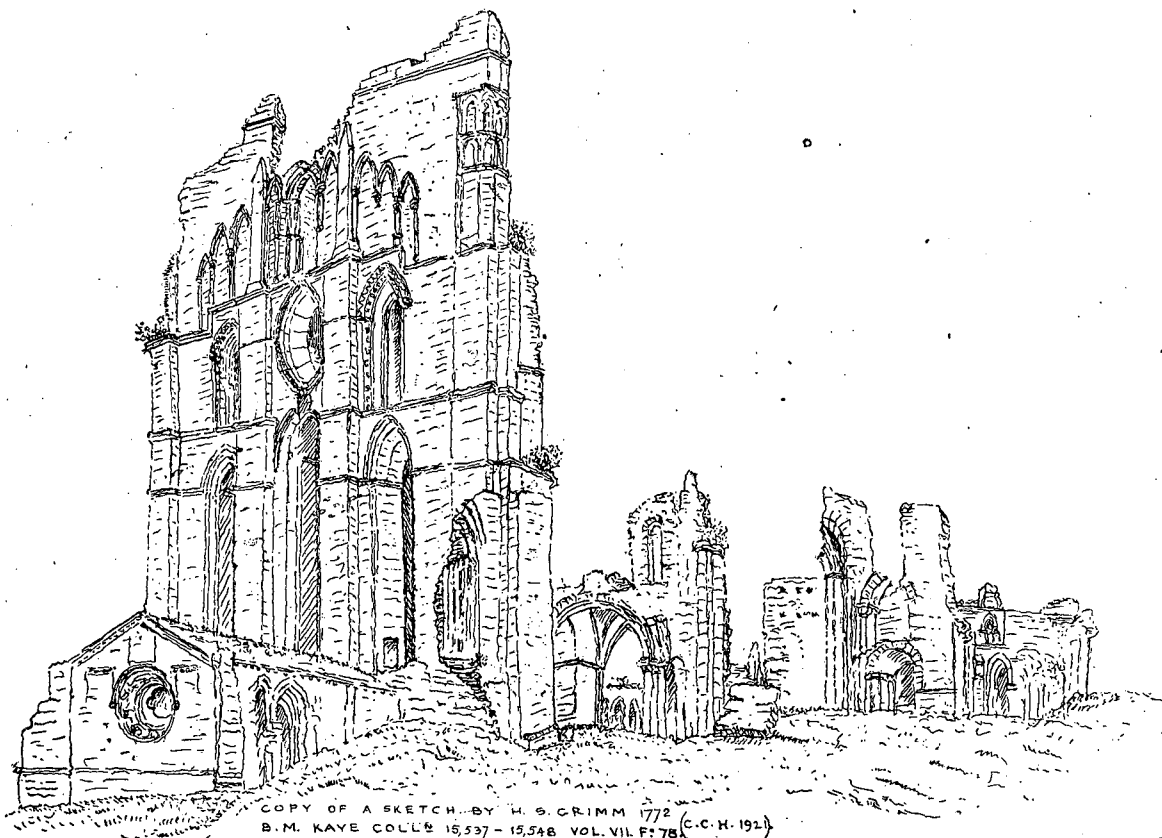
bequeathed twelve folio vols. of the original drawings to the British Museum (Addl. MSS (15,537-15,548). They are all described in the 'Catalogue of the MSS Maps, Charts, and Plans, and of the Topographical Drawings in the B.M. London, 1844.'

The drawings of Northumberland and Durham are of great interest, and include; besides many buildings and antiquities now gone, scenes in the social life of the period such as the Communion Service in Durham Cathedral, showing the present plate and candlesticks, candles not lighted, dean and prebends in wigs, surplices and hoods, one reading facing west, minor canons, lay clerks and boys in surplices kneeling on either side of the sanctuary. Others represent the residence dinners with gowned and wigged prebendaries, one reaching a coin over his shoulder to a gowned boy, gentlemen standing round the table looking on, the Grace cup passing round. Dinner to old women at Durham. Prebendary distributing long clay pipes, and largess as well as pipes, thirteen women, one taking up the Grace cup.

Fine views of Holy Island and the Farnes; a very good picture of a picnic dinner on Pinnacle Island; six men in flapping hats, and four ladies, some of the men divines in wigs and cassocks, ladies very graceful in large hats and feathers; two of the men are servants with heads uncovered. One divine is having a pull at a big mug. The artist is busy drawing; dog watching, sea birds crowded on the rocks in the background.

Grimm's drawing shows that it had large traceried windows, with elaborately moulded jambs and arches. Some much battered and worn, form pieces of this tracery are lying in the ruins, and are sufficient to shew the sumptuous character of the work. The other details are several carved spandrils from the wall arcade of this chapel. This arcade would be carried all round beneath the sills of the windows, and had well-moulded cinquefoiled arches.

At the time of the building of the Lady chapel a very interesting



COPY OF A SKETCH...BY H. S. GRIMM 1772
B.M. KAYE COLL^d 15,537 - 15,548 VOL. VII. F. 78 (C.C.H. 192)

TYNEMOUTH PRIORY: SHOWING RUINS OF LADY CHAPEL.



addition was made to the chapel of St. Oswin. This consisted of the insertion of tracery in the large, and wide lower lancets. This is well shown in T. M. Richardson's careful drawing in W. Sidney Gibson's *History of Tynemouth*.³ The change transformed the lancets into two-light transomed windows. The heads of the lights, both above and below the transoms, were conquefoiled, and the centre-piece was a large quatrefoil. The change must have been a great improvement. In the fourteenth century the 'Lancet' style was out of fashion, and the very wide lancets had a bare and gaunt appearance, and the glazing would be a matter of difficulty in an exposed and windy position. An exact parallel is the Nine Altars at Durham, where the same change was effected, though at a later period than at Tynemouth. All the lancets were filled with tracery, but all was removed by the restorers, except that in the south windows.⁴ The tracery in the eastern lancets is shown in Carter's fine plates published by the Society of Antiquaries. At Durham the change may have been suggested by the building of the pair of fine two-light transomed windows in the extension made under bishop Hatfield to the south end of Bek's great hall in the castle. These are now greatly obscured by subsequent changes, but the details can be seen in some of the rooms, and are well worth examination.

The popular error, which seems to have had its origin amongst the early archaeologists and ecclesiologists about the middle of the nineteenth century, that all buildings at the east ends of large churches of cathedral or monastic rank were Lady chapels, and that all Lady chapels were, or ought to be, at the east end, is against the evidence of mediæval usage. In fact, there are as many lateral Lady chapels as eastern ones. Amongst the English cathedrals the east end Lady chapels are Chichester, Exeter,

³ Vol. 1, pl. vii.

⁴ R. W. Billings's *Durham Cathedral*, pl. LXIV.

Gloucester, Hereford, Lichfield, Norwich, Salisbury, Wells and Winchester. Those in the lateral position are found at Ely, Peterborough, Bristol, Oxford, Rochester, Worksop, Waltham, Thetford, Wymondham, Dorchester (Oxon.), Little Dunmow (Essex), Repton, and many other places.

In the fifteenth century a small chantry chapel was erected to the east of St. Oswin's chapel by the Percy family. This was assumed to be the Lady chapel. A moment's thought would have revealed the utter absurdity of such an idea. Its small size would have rendered it quite useless for such a purpose; while it was amply sufficient to accommodate a priest and his servers, to sing the masses for the chantry.

In the latter part of the fifteenth, or the early years of the sixteenth century, a great change was made which entirely altered the appearance of the church. This was the formation over the choir and St. Oswin's chapel of a lofty upper storey or croft. At the time of its erection it sorely marred the simple dignity of the finely arcaded eastern gable, and its lofty flanking pinnacles, but the support given to these by the added masonry has been the means of preserving them to our own days. The views of the building made before the close of the eighteenth century show the remains of this mysterious structure much more complete than they now are, and from these we gather that the loft was carried over the whole eastern arm up to the central tower. It was divided into two portions. That over the vault of St. Oswin's chapel was at a somewhat higher level and was of much lesser extent than the western part. The access to the eastern part was by the newel stairs in the western angles of the chapel. The doorway from the head of the southern one is seen in the engraving in Brand (vol. II, p. 65). The access to the greater part was probably from the central tower. The details show that the structure was of a substantial and costly character, and had large traceried and

transomed windows with segmental arches, and elaborately moulded jambs. Such is the meagre information that can be obtained from what now exists elucidated by the old drawings. It is not improbable that the eastern portion, which was lighted by only two windows on its south side, was used as a library or muniment room, as it is well known that monastic libraries materially increased in the early years of the sixteenth century, and the restricted nature of the site precluded any extension of the buildings laterally. The only use than can be assumed for the larger portion, which had five windows on its south side, was to store the numerous large and cumbersome properties, models, images and the like, which were in regular use in the processions and miracle plays which formed a prominent feature in the spectacular worship of the middle ages, and which grew to somewhat extravagant proportions in the fifteenth century.

There are a considerable number of these lofts, over the eastern arms of churches, dating from the twelfth century onwards. Three are in the city of Oxford, and amongst the most conspicuous are those over Becket's Crown at Canterbury and the choir of Christchurch, Hampshire. The only other example in Northumberland is that of Brinkburn priory, which, like Tynemouth is built on a very restricted site. There the walls of the late twelfth century choir were carried up in the fifteenth century, and a loft is found over the eastern arm.

