

VII.—SOME EARLY FURNITURE IN THE KEEP AND BLACK GATE, NEWCASTLE UPON TYNE.

BY THOMAS WAKE, A CURATOR OF THE SOCIETY'S MUSEUM.

[Read on 24th September, 1930.]

Our society has a small but interesting collection of early furniture. Hitherto few of the examples have been noted in our published transactions, and only scant reference to them has been made in the minutes of our meetings.

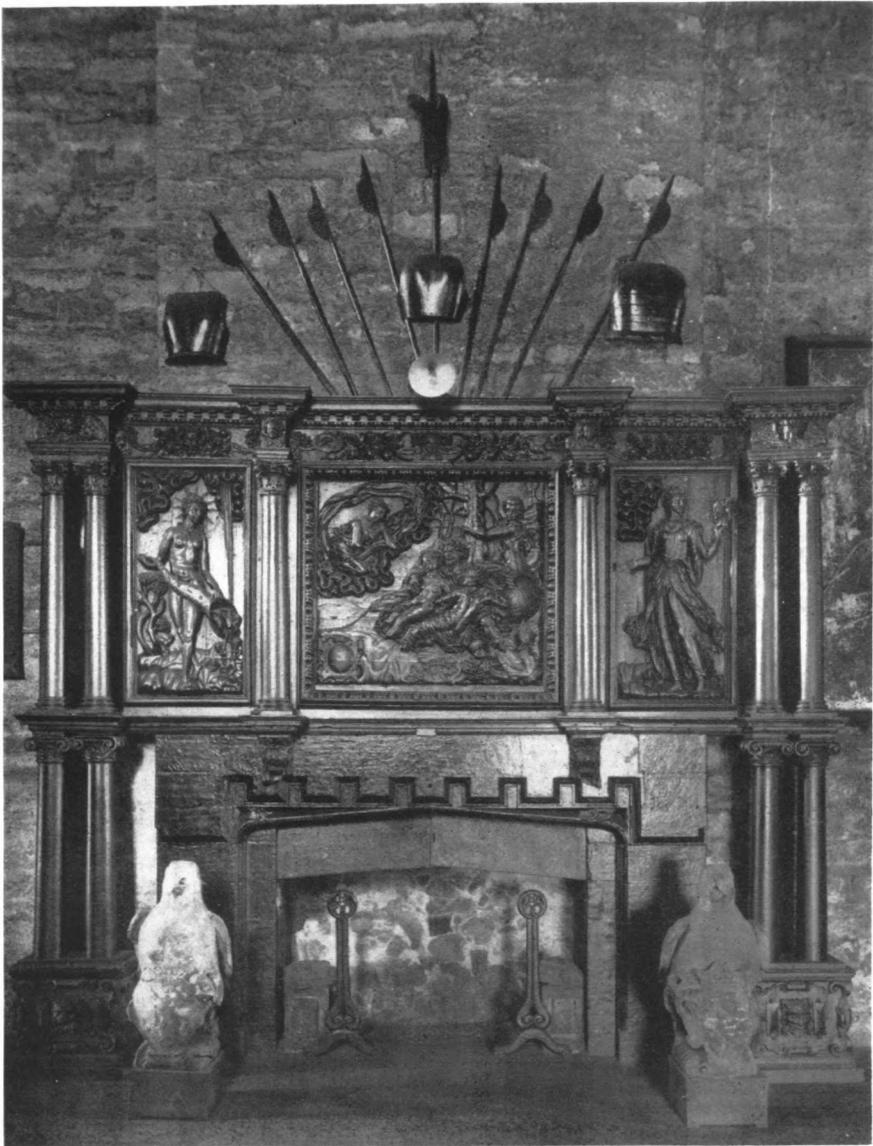
The earliest gift of furniture is recorded in the list of donations as "nine antique chairs"; these were presented by the Rev. N. J. Hollingsworth in 1826.¹ This gift appears to have been the six walnut chairs with cabriole legs and claw-and-ball feet, the "saddle" seated library chair, a chair in the design of Chippendale, and the Sheraton style armchair. In 1837 the iron-bound chest, said to have belonged to the Maison Dieu, was presented by Joseph Cookson of Bristol;² and later in the same year John Buddle, the well-known colliery viewer of Wallsend, gave the fine book box dated 1614.³ The largest donation was made by the Rev. James Everett in 1872 when he left to the society his fine collection of seventeenth century furniture. Apart from a note in the biography of the donor in the centenary volume of *Archæologia Aeliana*,⁴ the only reference to this gift appears in the minute book, which states: "the fine collection of carved oak furniture given by the late Rev. James Everett was placed in the

¹ *Arch. Ael.*, 1st ser., II, donations p. 10.

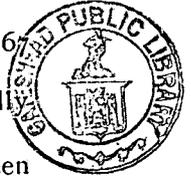
² *Ibid.*, III, donations p. 5.

³ *Ibid.*, donations p. 5.

⁴ *Arch. Ael.*, 3rd ser., X, p. 245.



OVERMANTEL NOW IN THE GREAT HALL OF THE KEEP, NEWCASTLE UPON TYNE



meeting room." Later donations have been more fully recorded.

The educational value of our collection would have been much enhanced if the provenance of each piece had been given with the donation. At present only a few of the examples can be identified as local productions. Consequently we cannot look to the collection for evidence of a local tradition in design and workmanship. There is no doubt much fine work was done in this locality, and the merchant princes of a port, considered in the seventeenth century to be next in importance in the kingdom to London and Bristol,⁵ must have created a demand for good furniture which the guild of joiners would be called upon to supply.

The late John S. Robson has given an account of the Incorporated Company of Free Joiners of Newcastle upon Tyne.⁶ In 1582 the carpenters and joiners became incorporated. It was then enacted that the joiners should work "at the sealing of houses within, the making of dorments and windows, drawn tables of frame work, and tables with twin posts, buffet stools, presses, chairs and sconces of frame work, framed chists and others pinned with wood, as also for other kinds of joiners' work."⁷ From this list it is evident that our local craftsmen were making furniture similar to their fellow joiners in London and elsewhere.

In mediæval times the large chest or coffer was an important item of furniture. At first these were bound with decorative iron-work, then carved wood became popular. About the beginning of the sixteenth century strong chests, heavily banded with iron-work, were used as a kind of safe. They were fitted with locks and padlocks, and sometimes screwed to the floor.

The large iron-bound chest from the Maison Dieu (plate xxvi, fig. 1) is of this later type. It is covered with interlaced iron bands. The semi-hexagonal lid is secured

⁵ *Memoirs of Ambrose Barnes*, p. 214.

⁶ *Arch. Ael.*, 3rd ser., V, pp. 170-196.

⁷ *Ibid.*, p. 171.

by three wrought-iron hasps : that in the centre is fixed by a staple and padlock, and the hasp on either side is secured by a lock with a movable iron strip to obscure the keyhole. There are stop handles at the front and back and at the ends. L. $39\frac{3}{4}$ inches, W. 19 inches, H. 21 inches.

Another chest (plate xxvi, fig. 2), smaller, but displaying more artistic treatment, was presented to the society in 1901 by Miss Hoyle.⁸ It is wedge shaped; the top is wider than the bottom, and the front is wider than the back. The lid is set within the framing and opens in two sections by a double set of hinges; it is secured by a hasp and padlock which conceal a keyhole and spring lock. The exterior is covered with interlaced iron bands on the sides and ends, and curled wrought-iron strapwork on the top. Parts of the iron-work are engraved with decorative designs, and an X on the top may be a merchant's mark. There is a stop handle at each end. L. 27 inches, W. at front 27 inches, H. $12\frac{3}{4}$ inches. This type of chest is sometimes referred to as an Armada chest, but it is now considered to be a post-wagon strong-box of seventeenth century German origin. Two similar boxes are in the Victoria and Albert Museum, South Kensington, one of which is mounted on small wheels.⁹

A chest from the Keelmen's Hospital was presented in 1925 by Sir John H. B. Noble¹⁰ (plate xxvi, fig. 3). It is of large size and is covered with heavy iron bands with six hasps, each with a double lock and separate keys. It dates from the eighteenth century, but exhibits no refinement in its construction. L. 41 inches, W. 24 inches, H. $26\frac{1}{2}$ inches.

In 1909 the late John S. Robson presented a fine inlaid chest¹¹ (plate xxvi, fig. 4). It was acquired from Easington Manor and is of a type known as a Nonsuch chest. These

⁸ *P.S.A.N.*, 2nd ser., X, p. 3 (illus.).

⁹ I am indebted to Mr. Gordon Roe, assistant editor of *The Connoisseur*, for referring me to these.

¹⁰ *P.S.A.N.*, 4th ser., I, p. 88.

¹¹ *Ibid.*, 3rd ser., IV, pp. 118-119 (illus.).

chests take their name from the palace of Nonsuch, built by Henry VIII at Cheam in Surrey. The common feature is a representation of a building with cupola-topped turrets such as are seen on engravings of that palace. Our example has a double door projection in the Renaissance style on the front. Within these doors is inlaid, in holly and bog oak, a representation of Nonsuch Palace. The columns of the doors are inlaid with a chequer-board design alternating with horizontal and vertical lines. The centre panel and the sides are inlaid *parqueterie* fashion, and the ends are inlaid with a square. The interior is fitted with a box at the left side which has a secret drawer below, and one of the original tinned hinges remains. The top of the chest and the wood strips on the bottom rail and uprights of the front are modern. These chests date from the latter part of the sixteenth century. L. 35½ inches, W. 20 inches, H. 20 inches.

Court cupboards were a prominent feature in late sixteenth and in seventeenth century houses. They succeeded the open buffet and were used for keeping utensils, bread, and other food for the household. Much ingenuity was displayed in their construction and ornamentation. They were usually in two tiers; early examples were open in the lower section and had cupboards, which were recessed back a few inches, in the upper; sometimes there was a drawer below the middle platform. This arrangement formed a combination of the buffet and court cupboard. These early cupboards generally had a triangular section at the top, and the canopy and platform were carried on bulbous supports.

Our example of this type is from the Everett collection (plate xxvii, fig. 5), and dates from the first half of the seventeenth century. It is of oak and is small in size compared with later examples. The top rail is carved with the strapwork design popular in Elizabethan and early Stuart days. The panels of the cupboard, which has the triangular section, are inlaid with a simple floral design in holly and bog oak. The legs and canopy supports are

turned with a plain cup and cover design separated by a double groove. The drawer below the middle platform is modern; the foliated boss on the top rail is an early piece of carving which does not belong to the cupboard; and the small cupboard standing on the top has been made up at a later date from parts of other furniture, the carving of which suggests French influence. L. 48 inches, H. 48 inches, D. 16½ inches.

A further development was the addition of cupboards in the lower section, and more room was acquired by straightening out the ends of the upper tier. The canopy was sometimes fitted with a secret drawer, and the panels and rails were filled with carving, frequently tending to over-elaboration.

The Everett collection provides a cupboard of this type (plate xxvii, fig. 6); it dates from the second half of the seventeenth century, and has the addition of two drawers below the middle platform. The panels of the doors in the upper section are carved with a floral design. The doors of the lower cupboards are divided into two panels: the lower is carved with a similar pattern to the cupboards above, but the design is cramped; the upper panels have a grotesque mask with wings and flowers. The top rail is carved with a scroll design of dragonsque creatures with lily-leaf terminations. The rail below the drawers has a nail-head ornament, and the same decoration runs below the canopy. The front of the drawers has an ogee moulding and the sides run in a groove; the doors of the cupboards are swung on pivots. The spandrels of the door panels have had a fretwork design applied at a later date which detracts from the appearance of the cupboard. The stiles of the upper tier have applied a split vase shape ornament with a flower and acorn; these are unusually elaborate and it is doubtful if they form part of the original ornamentation. The lower cupboards have also had applied a split spindle turned ornament terminating in an acorn. The curious grotesque terminal figures with baskets of fruit above their heads, which appear on

the stiles, and also the scroll mouldings with cherubs' heads which appear on the ends, are contemporary, or even earlier, but do not belong to the cupboard; this type of ornament was frequently employed on beds and chests during the late sixteenth and in the seventeenth centuries. The moulded cornice is modern. L. $61\frac{1}{2}$ inches, H. 66 inches, D. 23 inches.

Another court cupboard (plate xxviii, fig. 7) from the same donor is larger. So much of it has been made up in more recent times that it is difficult to distinguish its original features. The heavy cornice and base are modern, the carved bulbous canopy supports are made up, and it is doubtful if the split bobbin ornamentation, so profusely applied to the panels, copies the original form. The original carving consists of the strapwork design of the early seventeenth century. Though this decoration repeats an earlier motif, the construction is late, probably early eighteenth century. The upper tier is fitted with three cupboards and the lower section has two drawers with two cupboards below. The cupboard doors are swung on pivots. L. 80 inches, H. 80 inches, D. 23 inches.

The book box (plate xxviii, fig. 8 A and B), presented to the society by John Buddle in 1837, is a delightful example of wood carving. The top is shaped in the form of a desk, and there is a small box on the right which can only be opened when the large lid is lifted. The interior is fitted with three small drawers, and the lid is secured by a hasp (now broken off) and a lock. The carving is finely done: the lid is decorated with a panel on which a bird is carved, over which and at either end is a flower and the initials C.F.; below this is the date 1614 with the 4 reversed; a wide border of trailing branches and flowers, restrained in its carving, makes a pleasing design. The front and ends are somewhat rudely carved: the front has two panels, each with a double-headed bird and a heart-shaped design on its breast; on either side of these is a bird, and on the panel of the small box is a bird with a human head. The ends are carved in two sections: the

upper with a stag, a doe, and a fawn in procession among trees and flowers, and arranged to conform to the shape of the box; below this are three small panels with a goat's head and acorn behind, the double-headed bird, and a deer pierced by an arrow. The design is repeated on the right side: the upper section on the large box and the lower on the small projecting box. The lid of the small box is carved with a representation of the *Toilet of Venus* and *The Battle of the Centaurs*. The back is incised with a series of grooves and a central panel on which is carved three trees. The drawers in the interior are incised and punched with short lines and the Roman numerals II and III alternating. The moulding round the lid is later. The box would be used for keeping documents and writing materials. L. $22\frac{1}{2}$ inches, W. $15\frac{1}{2}$ inches, H. $12\frac{1}{4}$ inches.

Early seats were not so comfortable as those of a later date; benches and buffet stools were chiefly used, and coffers or chests usually performed this additional function. Upholstered chairs were first introduced in the sixteenth century, but chairs were not in general use until the seventeenth century was well established. During the second half of the seventeenth century several changes in design were effected, and in the following century they were made in numerous designs. Our collection illustrates the general development, though the earlier bench and the X-legged chairs are absent. There is, however, a bench end from the cathedral church of S. Nicholas (plate xxix, fig. 9). The top is carved with a trefoil poppy head, and the lower part is divided into two panels, each with a cusped arcading. One side has applied to it an acanthus scroll. A drawing of the upper part of it by Mr. W. H. Knowles appears in *Vestiges of Old Newcastle* and is there stated to be one of the pre-Reformation choir stall ends.¹² H. 23 inches, W. $9\frac{1}{4}$ inches, T. $2\frac{3}{4}$ inches.

¹² Knowles and Boyle, *Vestiges of Old Newcastle and Gateshead*, p. 97, though Mr. H. L. Honeyman has drawn my attention to the fact that the acanthus scroll appears to be seventeenth century.

An oak armchair from the Everett collection (plate XXIX, fig. 10) has a plain panel back which appears to have been added at a later date. The uprights above the arms are carved with a running laurel leaf design. The top rail projects over the uprights and is carved with two rows of foliated lunettes; it is supported by two dwarf scroll shaped ears and surmounted by a double S scroll crest linked by pendent acanthus leaves, and there are sockets at the ends for finials. The front legs and arm supports are baluster turned, and the seat rails are carved with a strapwork design. The initials T. I., in seventeenth century letters, probably of the maker, are on the face of the back seat rail. The rather flat arms, which have the usual notches on the under side at the thickening for the tenons, and the heavy baluster legs and arm supports suggest an early date, but the high position of the foot rails brings it into the second half of the seventeenth century. H. 49½ inches, W. 25 inches.

A similar chair by the same donor (plate XXIX, fig. 11) has three castles (Newcastle arms) applied to the back panel. The top rail, uprights, and ear brackets are incised with a series of circles. The top rail, which projects over the uprights, has two triangular pieces over the top. The legs and arm supports are baluster turned and the legs have had an additional piece fitted to the base in later times. There is an open space between the seat rail and the lower rail of the back. H. 46 inches, W. 24 inches.

A variation of this type of chair occurred later in the century. There is no crest, and the top rail, which is shaped, is fitted between the uprights. Two oak chairs from the Everett collection exhibit these features (plate XXIX, figs. 12 and 13), one with arms and the other without. The armchair is slightly higher than the other. The chair without arms was more convenient for ladies when the farthingale was the fashion, and its lower height is said to signify the inferior position occupied by the women of the period.

The panel back of the armchair is carved with a floral design in the form of a conventionalized lily; it fills up the rectangular panel in a pleasing way. The top rail has a series of whorls alternating with a lozenge pattern. The front legs and arm supports are baluster turned and the arms droop more towards the front. H. 42 inches, W. $23\frac{3}{4}$ inches.

The small chair has the back panel carved with a similar design, with the addition of the initials G. B.; the upper rail is cut out with C scrolls, and the legs have the usual baluster turning. H. $37\frac{3}{4}$ inches, W. $19\frac{1}{4}$ inches. These chairs correspond to the Lancashire type of chair, and one similar to the small chair is figured by Cescinsky and Gribble,¹³ which they date about the year 1670.

The Restoration ushered in a new era in furniture making; fashions of a more elaborate nature came from the continent with the court of Charles II. At the same time the supply of oak was becoming less plentiful and home-grown walnut and beech were found to be more suitable for the advance in methods of turning necessitated by the new styles.

There are two chairs in the Everett collection (plates xxix and xxx, figs. 14 and 15), which show the change which took place in the early years of the reign of Charles II. They are in marked contrast to the heavy though typically English oak examples. The wood is beech and has been coated with black paint. The backs and seats have been filled with cane-work, though the armchair has had the seat upholstered at a later date. The front legs have a broken scroll (a precursor of the cabriole leg); those on the small chair are splayed. The stretchers are baluster turned and the back uprights spindle turned. The top rails of the backs are dowelled on to the uprights (a continuation of the earlier oak chair technique), and they have a lunette shaped cresting carved with scrolls and foliage. Fig. 14,

¹³ Cescinsky and Gribble, *Early English Furniture and Woodwork*, II, p. 200, fig. 268.

H: 43 inches, W. 23 inches; fig. 15, H. 42 inches, W. $17\frac{1}{2}$ inches.

Another chair in the Everett collection (plate xxx, fig. 16) is of walnut and has S scroll front legs. The seat and back are filled with plaited cane and the stretchers and back uprights are spiral turned. The upper rail is fitted between the uprights of the back and is carved with scrolls and two *amorini* supporting a crown. The lower rail and framing for the cane-work are carved with S scrolls. H. 47 inches, W. $19\frac{1}{2}$ inches.

An armchair and two small chairs in walnut, from the same collection, are more elaborately treated and are better finished (plate xxx, figs. 17; 18 and 19). The armchair has the plaited cane back, but the seat has been roughly upholstered at a later date. The back uprights, legs, stretchers and arm supports are spiral turned. The front stretcher and top rail of the back are carved with acanthus leaves and flowers linked by a spread eagle. The middle uprights and lower rail of the back are carved with acanthus, and the back and front of the arms are carved with the same foliage. H. 46 inches, W. 24 inches.

One of the small chairs repeats this design, but the other chair (fig. 19) has two *amorini* supporting a basket in place of the spread eagle of the other, and the front stretcher has the scroll acanthus carving only. Fig. 18, H. 55 inches, W. $20\frac{3}{4}$ inches; fig. 19, H. $51\frac{1}{2}$ inches, W. $20\frac{3}{4}$ inches.

During the reign of William and Mary another type of chair attained popularity: the plaited cane back was replaced by a carved centre splat, and the seats were upholstered. The Everett collection provides a fine specimen in walnut (plate xxx, fig. 20). The back uprights are baluster turned in place of the spiral twist, and the splat is carved with two double flowering acanthus scrolls linked by a heart-shaped design filled with interlacing. The rails and inner uprights have elaborate flowering scrolls. The arms are carved at the ends with the acanthus foliage and the seat is upholstered with a covering

of a later date. The legs are turned and have a "cheese" shape moulding near the top. H. 48 inches, W. $24\frac{1}{4}$ inches.

In the reign of Queen Anne a further development took place; the shapes of the chairs were simplified and made more comfortable, the legs assumed the cabriole form, either with club feet or claw-and-ball feet, and the splat usually was in a single piece and shaped in the form of a vase.

The six chairs (plate xxxi, fig. 21), presented by the Rev. N. J. Hollingsworth in 1826, are in veneered walnut and are of the period between 1715 and 1720; they mark the culmination of the walnut age (1660-1720), though the style continued into the mahogany period, which commenced about the year 1720. The back is spoon-shaped with S scroll frames terminating in small circles; the splat is shaped, and the top of the back and the centre of the front of the seat has the scallop-shell decoration. The legs are cabriole shaped and have claw-and-ball feet; the curve of the legs is carved with the scallop-shell and husk decoration. The seat is shaped and is wider at the front than the back, and has been upholstered, though the present covering of American leather is more modern. H. $41\frac{1}{2}$ inches, W. 23 inches. The six chairs form a valuable group.

We have two chairs representative of the styles of Chippendale and Sheraton, the popular furniture designers of the eighteenth century. The Chippendale design chair is of the type brought out by this Yorkshire born cabinet-maker about the period 1760. (Plate xxxi, fig. 22.) It is of mahogany and is well proportioned, with square legs strengthened by stretchers; the front legs and seat rail have a grooved moulding along the outside edge. The back has the cupid-bow top rail with rounded corners characteristic of Chippendale's designs, and the splat is pierced and reaches down to the seat rail. H. 38 inches, W. $20\frac{1}{4}$ inches.

The armchair (plate xxxi, fig. 23), also in mahogany, is

after one of Sheraton's designs (Sheraton was a native of Stockton). The front legs taper from the top and the legs are strengthened by stretchers. The back uprights are slightly curved outwards, and the back is divided by three upright rails fitted into the top rail and a lower rail two inches above the seat; the tops and bottoms of these uprights are moulded in slight relief with foliage. The arms are curved back, a feature of eighteenth century chairs to allow for the hooped dresses and long coats of the period. The chair dates from about the end of the eighteenth century. H. $34\frac{3}{4}$ inches, W. $21\frac{1}{2}$ inches.

The chair for use in a library is of unusual shape (plate xxxi, fig. 24). It is for sitting the reverse way; the seat is much wider at the front than the back, and arm supports are fitted over the back with a hinged book rest attached and supported on an adjustable bracket. The back is vase-shaped with pierced openings, and on the left of the arm support is a hole probably to take a candle. The front legs are cabriole shaped with club feet and the two back legs are square in section and are close together. The legs are strengthened by X-shaped stretchers turned with the baluster and spindle turning of the Stuart period. Chairs of this type are rare and are sometimes referred to as Gay chairs, after the author of the *Beggar's Opera* whose will was found in the drawer of one; occasionally they are described as cock-fighting chairs, but the term "saddle" chair is more appropriate. Our specimen is of dark Spanish mahogany and dates about the period 1730-1740. H. 38 inches, W. of seat (front) 23 inches (back) 9 inches.

In 1824 Wm. Chapman presented to the society some oak from below the Roman Wall near Carlisle which he had found whilst excavating for the canal.¹⁴ Later in the same year Richard Farrington submitted a design for a chair for the President to be made from the oak, and was commissioned to proceed with its construction.

¹⁴ *Arch. Ael.*, 1st ser., II, donations, p. 3.

The chair (plate XXXI, fig. 25) was delivered about the end of the year and we have the account for it dated January 4th, 1825.

To R. FARRINGTON & BROTHERS, DR.

To 1 best finished elbow chair for the President, elegantly carved and covered with Red morocco leather, silk Tufts, etc.	£8 8 0
To a neat Brown cover (Holland) for do.	9 0

The top rail is carved with acanthus scrolls and pendent honeysuckle ornament. The arms are curved back, with a rosette carved on the upper angle and foliage on the lower. The front rail of the seat has scrolls and trefoils, and the front legs and lower rail of the back have foliate carving connected by knopped turning and nulling. H. $44\frac{1}{2}$ inches, W. $25\frac{1}{4}$ inches.

The governor's chair and bench (plate XXXII, fig. 26) from the Keelmen's Hospital, presented by Sir John H. B. Noble,¹⁵ is of somewhat rough construction. The top rail is rudely carved with *amorini* supporting a crown, reminiscent of the walnut chairs of Charles II, and has been painted a brown colour, with the carving picked out in red, yellow and green; it is of early eighteenth century construction. H. 48 inches, L. of bench and chair, 8 feet.

Mediæval tables lacked the solid construction of later days; it was not until the sixteenth century that framed tables came into use in place of the trestle tables of less settled days. We have no example of the heavy Elizabethan type. In 1910 the late John S. Robson presented to the society an elongated octagonal table of Flemish origin of the seventeenth century¹⁶ (plate XXXII, fig. 27). The eight legs and framing are of oak. The legs are turned and taper towards the bottom with a collar round the centre. There is a foot rail round the bottom and the legs rest on bun feet. At the junction of the legs with the framing is a fretwork design. The top is

¹⁵ P.S.A.N., 4th ser., II, p. 88.

¹⁶ *Ibid.*, 3rd ser., IV, p. 158.

bordered with a softer wood and is inlaid with a design of goats' heads and foliage; rebated into this is a polished black slate slab. The table has been restored in several places. L. $51\frac{1}{4}$ inches, W. 36 inches, H. 32 inches.

There is a fine oak gate-legged table with spiral twisted legs and stretchers (plate xxxiii, fig. 28) in the Everett collection. The top unfortunately is modern; the original would most likely have semi-circular drop leaves. It dates from the latter part of the seventeenth century when a greater refinement of manners was manifest as a result of continental influence. L. $41\frac{1}{2}$ inches, W. $38\frac{1}{2}$ inches, H. $30\frac{1}{2}$ inches.

The gambling habits of the eighteenth century are reflected in the fine mahogany card table (plate xxxiii, fig. 29), presented by R. Y. Green in 1890.¹⁷ It has cabriole legs and comprises three tables in one: the first is plain for taking tea; the next is for cards and is covered with baize, while circles are cut out at the shaped corners for candlesticks, and at each side is a channel for holding the counters; the remaining table is inlaid for chess and backgammon; in this is a lid for a box fitted with lock and key, and holds chessmen and dice. It dates about 1740. L. $33\frac{1}{4}$ inches, W. (full) $33\frac{1}{4}$ inches, H. $27\frac{1}{2}$ inches.

In 1912 the late David Dippie Dixon presented a mahogany backgammon and draughts board¹⁸ (plate xxxiii, fig. 30). It is in the form of a box; the exterior is inlaid with dark and light coloured wood to form a chequer-board; the interior is inlaid with ivory and ebony to form a backgammon board, and the centre of each side has an inlaid lozenge shape design filled with squares; there is a border of inlay round the edge. It dates from the eighteenth century. L. 22 inches, W. $19\frac{3}{8}$ inches.

An outstanding example of wood carving is to be seen in the large oak overmantel or chimney piece (plate xxv) formerly in the Beehive Inn on the Sandhill, now known

¹⁷ P.S.A.N., 2nd ser., IV, p. 260.

¹⁸ *Ibid.*, 3rd ser., V, p. 222.

as Derwentwater Chambers and owned by Sir Arthur M. Sutherland. About the beginning of the nineteenth century the overmantel was given by Ralph Naters, the proprietor of the building, to the Mansion House in the Close and was set up in the oak room.¹⁹ After the dismantling of the Mansion House it was presented to the society.

The upper part, which has three carved panels, is flanked by twin Corinthian columns resting on twin Ionic columns with bases carved with lion's head and scroll ornamentation. Single Corinthian columns flank each side of the centre panel and are carried on grotesque animal head corbels. On the frieze above the capitals of the upper columns are cherubs' heads. The centre panel is carved in high relief with a male figure on the point of being carried to heaven, and holding two partly nude figures. A female figure, fully draped, rests on a cloud and holds out her hands (now broken off) to receive them. Seated on what appears to be a representation of a globe, is a draped female figure with a crown or coronet on her knee; below her is a bishop's mitre. Behind the central group is a tree; below them fruit and flowers fall from an overturned vase, and there is a rayed object with jewel pendant and a dagger. On the left is an escutcheon without arms. This panel is framed by a heavy egg and dart moulding. The left panel has an undraped figure, radiate, with a cornucopia from which is falling a child's shoes, a cup, a dress, a tassel for a girdle, and jack-boots. Rain is pouring from a cloud above and there is a tree on the left and a dog. The right panel has a draped figure, crowned, with tight-fitting bodice and long, loose sleeves tucked into her waist-band; she holds a double head in her left hand (her right hand is broken off).²⁰ The frame

¹⁹ E. Mackenzie, *History of Newcastle upon Tyne*, I, p. 162n.

²⁰ Professor Randolph Schwabe informs me that the style of the costume is of the pseudo-classical kind that Inigo Jones used for his stage designs and which were commonly used in decorative work throughout the seventeenth century.

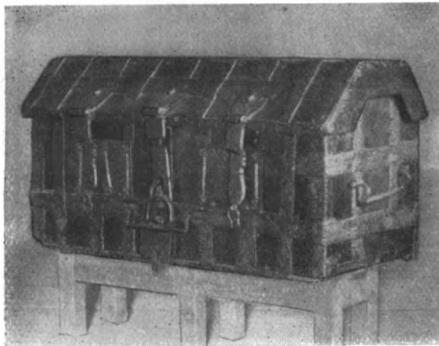


FIG. 1.



FIG. 2.

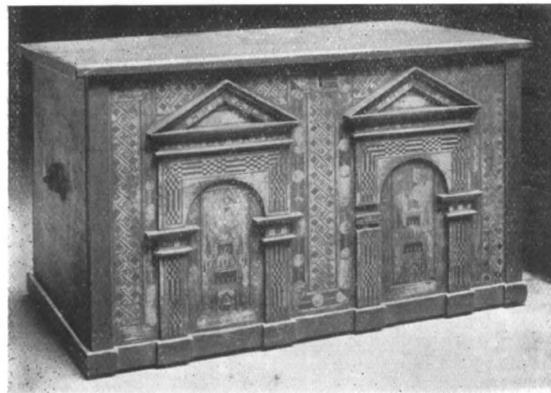


FIG. 4.



FIG. 3.





FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8b.



FIG. 8a.





FIG. 9.

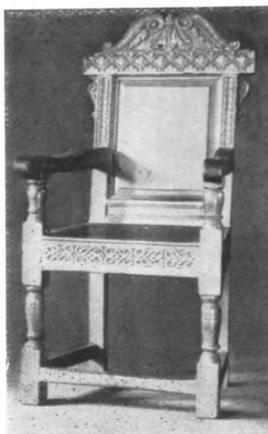


FIG. 10.



FIG. 11.



FIG. 14.



FIG. 13.



FIG. 12.

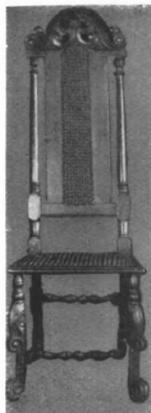


FIG. 15.



FIG. 16.

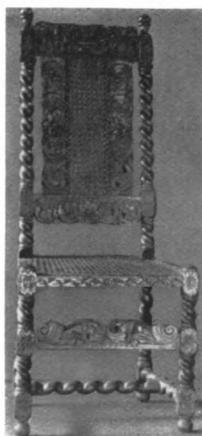


FIG. 19.



FIG. 18.



FIG. 20.



FIG. 17.



FIG. 21.



FIG. 24.

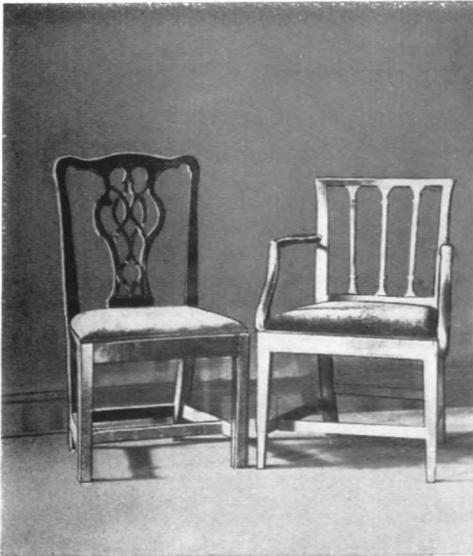


FIG. 22.

FIG. 23.



FIG. 25.

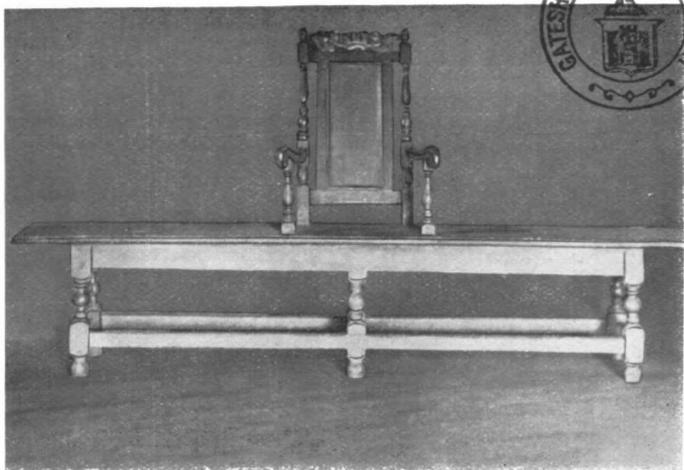


FIG. 26.



FIG. 27.

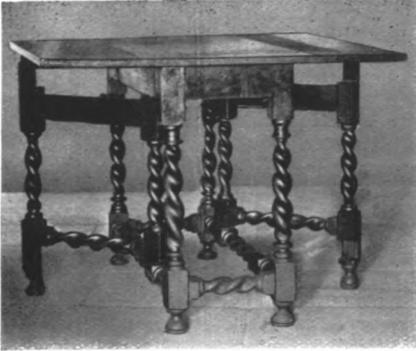


FIG. 28.

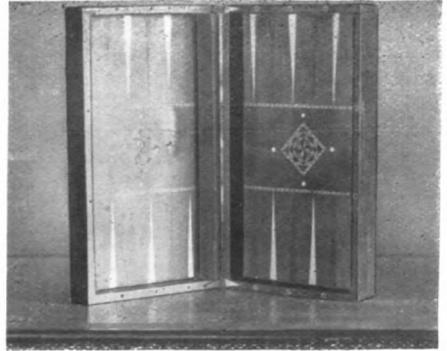


FIG. 30.



FIG. 29.

mouldings of these outside panels are plain. The frieze over the middle panel has a mask in the centre and birds picking fruit on each side; over the end panels is a mask and fruit. The lintel of the fireplace below has the date 1599 on the spandrels, but this does not belong to the overmantel, which dates between 1620 and 1630. The carving of the panels is spirited and the anxious look on the principal figure is forcibly rendered. L. 14 feet, H. 12 feet 5 inches.

I am indebted to Mr. Parker Brewis for the loan of several works of reference and helpful suggestions; to Lieutenant-Colonel G. R. B. Spain for the loan of early guides to the Keep, and to our warden, Mr. J. Teague, who spent several evenings assisting me to photograph the examples illustrated.