

V.—THE CHURCH OF ST. ANDREW,
NEWCASTLE UPON TYNE.

BY H. L. HONEYMAN.

[Read on 28th August 1940.]

Je vais raconter ingénument comme la chose se passa, sans y rien mettre du mien; ce qui n'est pas un petit effort pour un historien.

VOLTAIRE.

“ This is questionless the oldest Church of this Town, not only from its Situation . . . but also from the Model and Fashion of its building, it appearing in these Things older than the others.”¹ Thus wrote the rev. Henry Bourne, repeating what had been said in 1649 by Gray in his *Chorographia*, but the statement has not remained questionless, and I begin with a defence of Bourne, a historian for whom I happen to have liking and respect. First, as to the building, I think it will be clear, from the description to follow, that it does contain more twelfth century masonry than any other church in Newcastle, though there are fragments of the same period at St. Nicholas's and St. John's and of earlier work at St. Mary's chapel in Jesmond. It is, therefore, structurally the oldest church of this town, though this does not prove it was founded first. Secondly, and having more bearing on date of foundation, its situation is of the type most often chosen by the founders of early Christian sanctuaries in Northumberland and the lowlands of Scotland. That is, the church is set on a slight elevation projecting from a higher hillside from which it was separated by a narrow marshy “ slack,” and the site has a gentle fall east-

¹ B. 40.

wards and also falls southwards to a small stream fed by constant springs. It was, moreover, close to an important road junction where the road from the north, after dividing to avoid the swampy ground round what is now Eldon Square, split into three parts: one turning down to the river-side, one going down the line of Low Friar Street, and the third turning up Darn Crook to the west: a junction marked by the White Cross. Thirdly, the dedication may just possibly have a bearing on the date. Of six mediaeval churches dedicated to St. Andrew in Durham,² all have monumental evidence of pre-conquest existence. Of the seven surviving dedicated to St. Andrew in Northumberland,³ all have remains, in most cases actual masonry, of pre-conquest work; the exception would be St. Andrew's in Newcastle—if it is an exception. Finally, among tombstones found when the south aisle-transept was destroyed in 1844, is a small grave slab, now in our museum, incised with a cross having a single step base and a curious saltire head. The lower part of what seems to have been an identical but larger slab⁴ lies at Chillingham church; it seems to be contemporary with the *Puer Jordanus* tomb at St. Andrew's priory church, Hexham, and there is a similar saltire on a tombstone at St. Andrew's church, Bolam, where C. C. Hodges⁵ considered it "early and rare." I should myself be more inclined to date it in the eleventh century, but in any case it is older than any stone so far found at any other church in the city of Newcastle.

On the whole it is not unreasonable, though admittedly hypothetical, to suppose that the site was occupied by a church before Robert of Normandy founded the New Castle upon Tyne, and that round it clustered a "cot town" of cotter craftsmen, smiths and leather-workers who exchanged their products for the food brought to town by landward folk and eked out a living by keeping a cow or two on some

² Particulars from Boyle's *Guide to the County of Durham*.

³ *Proc.*³ v, but including Bolam also.

⁴ *Illustrated A.A.*⁴ xii, 168.

⁵ *The Reliquary*, vii, 74.

sort of common. Hucksters set up their booths in the middle of the broad way, afterwards called the High Street⁶ or Market Street,⁷ now Newgate Street, east of the church, and I can myself remember when vegetables from the country were sold in the street there.

It appears to have been the policy of the first Norman kings of England to group country churches into large parishes in order that the valuable livings produced by this species of rationalization might be available as salaries for the king's clerks—for the English were so heavily taxed for the maintenance of religion by tithes that there was no reserve of taxable income available for a civil service when one became necessary. In this way, but obviously not till after the foundation of the New Castle, was formed a parish of Newcastle upon Tyne with St. Nicholas as its mother church:⁸ selected for that honour not for reasons of antiquity, but because it stood within a stone's throw of the Norman fortress, where such a person as Richard Golden-dalè could sleep securely on his perhaps infrequent visits to his parish. The Newcastle churches had, either singly or as a group, been given to Tynemouth Priory by Robert de Mowbray, as seems evident from the fact that the Priory had a claim on their revenues even after they had been taken from it by William II or Henry I, but St. Andrew's continued to be referred to as a "parish." In 1218⁹ the monks of Tynemouth referred to a payment *unde paroch' Sancti Andree respond*, and in 1280¹⁰ their chartulary tells us that the justices itinerant held their court in *ecclesia Sancti Andree Novi Castri*—the earliest known reference to the building. Tombstones prove that interments continued at the church. There seems to be no doubt, however, that

⁶ B. 43.

⁷ R.S. VII, 146.

⁸ So late as the seventeenth century the people of Gosforth objected to being in St. Nicholas parish, claiming that their church was an older one, and producing in support a Latin inscription built into its walls. N.C.H. XIII.

⁹ Br. I, 178.

¹⁰ *Ibid.* 179.



the parish priest was appointed by the vicar of Newcastle, and that at some time it lost the right of burial and had to obtain a grant of that right from bishop Hatfield in 1376.¹¹ After the reformation it was served by stipendiary priests,¹² curates and lecturers, and in the eighteenth century bishop Chandler noted in connection with the Newcastle churches that "There are Several Lecturers and Readers to these Churches the Town being very Populous, & the Vicar claimes the Nomination to all the other churches w^{ch} are Curates properly under him. But the Principal Support & Dependance of the Ministers & Lecturers Com^s f^m ye Corporacon they Compromise the matters ammg them."¹³

In 1808,¹⁴ with help from Queen Anne's Bounty, St. Andrew's became a "perpetual curacy" and the incumbent is now recognized as a vicar.

Nothing certain can be said about the first church on the site; the earliest remaining portion, the vousoirs of the chancel arch, dates from the middle of the twelfth century and reminds us that as Bourne says: "'It is supposed to have been built by one of the Kings of Scotland.' David King of Scots is mentioned in particular as its Founder; but for what Reason I know not."¹⁵ The tradition is of respectable age and fits in so well with the architectural evidence that it seems very likely to be true to the extent that David, who gave generously to other good causes in Newcastle,¹⁶ provided the means for starting a complete rebuilding scheme, planned about 1140 and completed with the addition of a tower before 1207. The church as then built consisted of a choir with a north chapel, of slightly

¹¹ *Proc.*³ x, 157. (Authority not given.)

¹² S.S. L, 288.

¹³ *Ibid.* 481.

¹⁴ M. I, 341.

¹⁵ "*De Reb. Novocast.*," quoted by Bourne, p. 41.

¹⁶ If David was not given possession of the castle of Newcastle he probably resided, like his descendant King Charles I, in the parish during his visits to Newcastle. The most obvious lodging for a visiting monarch in the twelfth century was the Nunnery of St. Bartholomew, the only monastic establishment then in the town.



later date,¹⁷ and a very fine and lofty chancel arch richly ornamented with chevron patterns; and a nave with narrow north and south aisles.¹⁸ The aisles were separated from the nave by arcades, each of four semicircular arches on round columns, with half column responds at the west end. The arcades stopped seven or eight feet short of the east gable, perhaps to screen chapels at the east end of the aisles. If the arcaded part of the nave, which encloses a three squares area, represents an Anglian nave, or early Norman nave and choir, the choir was completed first, and its arch set clear of the old church, which may have had a small eastern sanctuary, then the new nave was built and joined on to the new choir—which is not quite in the same straight line. On the south side, but not on the north, there were small clerestory windows above the pillars,¹⁹ and the west gable had two stories of windows, the upper, a single round-headed window in the high-pitched roof, still remains. Everything was very simple, for the parishioners were still mainly craftsmen and of no great wealth,²⁰ but well proportioned, and the architect was evidently an enthusiast for the “widening refinements” rediscovered by professor Goodyear.²¹ Not only were the responds of the elliptical chancel arch curved gracefully outwards, but the nave pillars were intentionally built with an inclination outwards as is proved

¹⁷ Proved by its wall continuing the line of the nave aisle wall and disregarding the inclination of the choir wall, incidentally proving there was no north transept at the time.

¹⁸ I can find no architectural support for the hypothesis that the church was aisle-less and cruciform with a tower over the crossing. *Proc.*³ x, 154 and 156. Excavation might settle this point.

¹⁹ For explanation of this arrangement see A.A.⁴ vii, 127.

²⁰ The owners of Jesmond no doubt helped the work, but Fenham, the other rural manor in the parish, was in the hands of the Templars and their successors the Knights Hospitallers till 1559, and they had other calls on their funds. There can be little doubt that a leading part in the building of the nave was taken by Ralph Baard, the son-in-law of Sir William Grenville, who had a house at Jesmond and is described by Dr. Dendy as the first Newcastle business man with a home in the suburbs. Baard had already shown an interest in building work by acting as supervisor for Henry II at the building of the Keep at the Castle. A.A.³ i, 33.

²¹ W. H. Goodyear, M.A., *Illustrated Catalogue of Photographs and Surveys of Architectural Refinements in Mediaeval Buildings*, 1905.

by the horizontal beds of their courses.²² The work had only just been finished when it was decided to add a western bell tower to the church, founding it partly on new foundations and partly, rather rashly, on the triangular top of the west gable, the upper part of which was less than three feet thick above wall-head level. The tower, most of which remains, closely resembled that built a little later at St. Andrew's, Auckland. It had slender buttresses on its north, south and west sides, and at its south-west corner, and a polygonal stair turret at its north-west corner.²³ The ground story was only lit by one west window and a doorway, but opened to the nave by a wide and lofty inserted pointed arch.²⁴ There was a low ringers' chamber, its floor marked by an external string-course, and a belfry with double arched openings to south and west and a smaller opening to the north—the east side was partly covered by the nave roof. Above the belfry came a row of moulded corbels carrying a plain eaves course for the eaves of a timber spire covered with lead or shingles. The corbels continued round the top of the stair turret, which had its own little spire, and the whole church as so completed must have had a very charming and dignified appearance. The chapel on the north side of the choir was probably added to hold the altar of St. Thomas. It would open to the choir by two arches, as in the similar chapels at Rothbury, Whalton and elsewhere, but these were destroyed when the present wide arch was inserted, an unfortunate alteration.

The next addition to the church was an aisle-transept or

²² Some of them unfortunately have moved further outwards subsequently, and the chancel arch subsided enough to disturb the stonework above it.

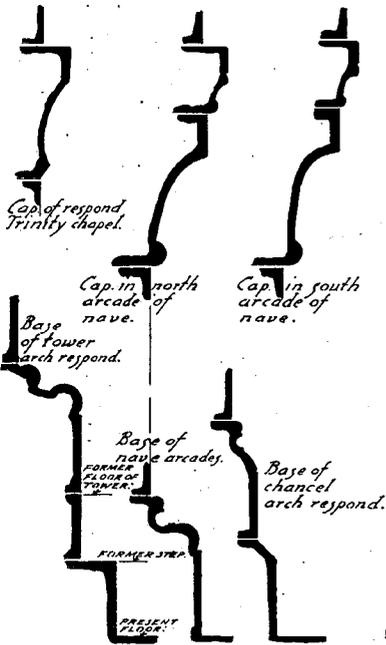
²³ It is at the south-west corner at Auckland. A.A.² xx, plate 1.

²⁴ This has been called a fourteenth century insertion, *Proc.*³ x, 157, but its details do not support this. The suggestion in the same paper that the nave arches were inserted in the walls of an aisle-less nave is not supported by the bedding of the ashlar in their spandrels, at least on the north side; and the theory that in the thirteenth century new pillars were inserted under the arches does not agree with their mouldings (see p. 123), which are of not unusual late twelfth century profiles, for example not unlike those at Billingham in county Durham.

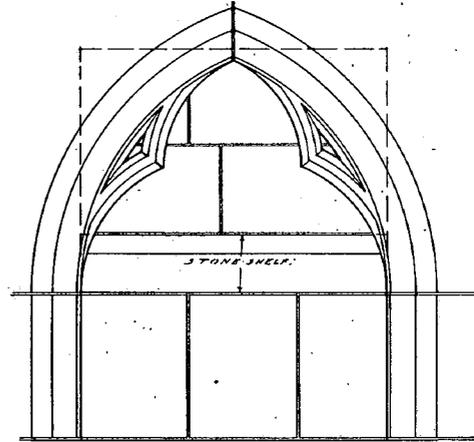
projecting chapel on the south side of the nave. The east-most arch and the long respond at the east end of the south arcade were removed and a richly moulded pointed arch was thrown across the space so formed. The east

St. Andrew's church, details.

SCALE OF  INCHES:

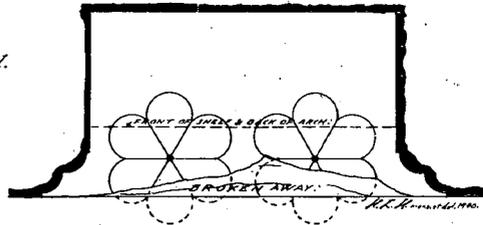


Piscina in choir.



Elevation.

Plan.



lancet window of the aisle was left untouched, and though later enlarged it marked the centre line of the old south aisle till 1844. The addition was perhaps made about the time when St. Mary's altar was endowed with a chantry (see appendix B).

In the second half of the thirteenth century considerable

further alterations and additions were carried out. The tradesmen who lived near St. Andrew's were not rich enough to count much as patrons of architecture, but the manor of Jesmond was in the parish, and when it had a resident lord of the manor his help could be secured. It is reasonable to suppose that Adam of Jesmond,²⁵ who fell in the Holy Land in 1271, would give money to the parish, and as the chancels of other churches belonging to the bishopric and priory of Carlisle were being extended at this time,²⁶ Carlisle must have been prosperous—and the Durham diocesan authority insistent on that prosperity being shared by the chancels of its churches. Finally the building of the city wall, *c.* 1280, through the west and north parts of the churchyard should have resulted in a useful payment of compensation to the parish—though of this we have no actual record.²⁷

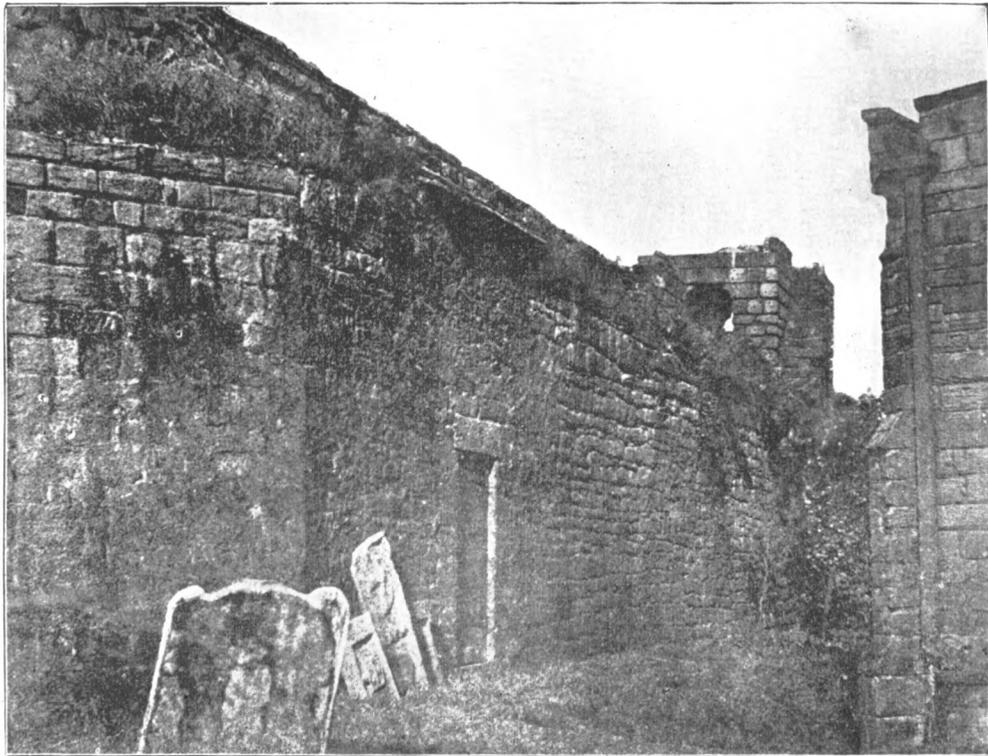
First, about the middle of the reign of Henry III, on the whole a prosperous and peaceful time in Newcastle, it was decided to increase the area of the nave by widening the north aisle.²⁸ The nave of a mediaeval church was not intended to be used solely for public worship, it was to some extent the successor of the open air meeting-place, where the primitive inhabitants gathered to listen to the first Christian preachers, and it served many useful purposes, particularly when, as at St. Andrew's, it was close to a market-place. After, and perhaps even before, the

²⁵ For an account of Adam Jesmond the Younger see N.C.H. XIII, 311, and A.A.³ I, 47. He was the builder of the *camera* nicknamed "King John's Palace" at Heaton; he had fought abroad under Richard and William Grey, a fact which he commemorated by adopting arms similar to those of Grey (A.A.³ VI, 185), and was a loyal supporter of the monarchy throughout the various fortunes of the Barons' wars, and he contributed to the rebuilding of Tyne Bridge (A.A.² IX, 32). He was most likely to be in a position to help St. Andrew's church either when sheriff from 1261-4 or after the battle of Evesham in 1265 and before his departure with prince Edward on the seventh Crusade.

²⁶ For instance Whittingham, and All Saints', Newcastle.

²⁷ Compensation was made to the Carmelites for the damage to their establishment by the new wall.

²⁸ About this time plans were made for wider aisles in other churches, e.g. St. Nicholas, Newcastle; Whittingham, etc.



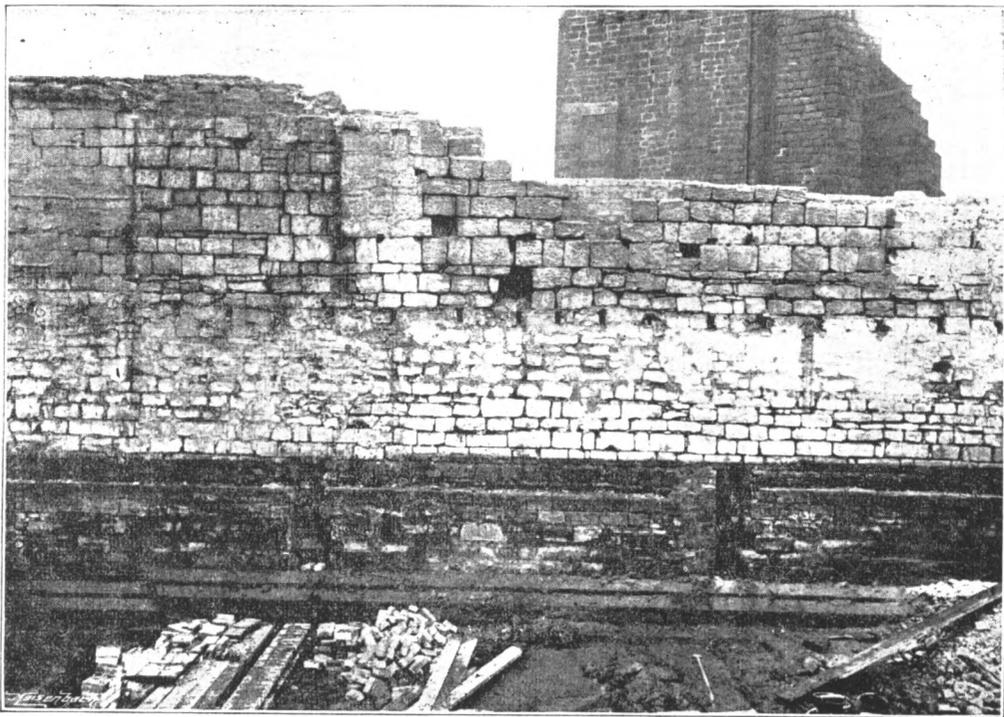
NORTH PART OF ST. ANDREW'S CHURCHYARD.
From a photo taken by J. Parry in 1848.

New Gate was built and became the town gaol (the county gaol being at the castle), courts of Justice were sometimes held in St. Andrew's church; for instance, as already noted, in 1280. All that remains of the work then done is the weather table and deeply rebated corbels of its roof, above that of the twelfth century aisle but below the present roof, some masonry at the junction of aisle and north aisle-transept, and perhaps before its restoration the lower part of the west window of the aisle—its dimensions and details as restored closely resemble those of the late thirteenth century window on the east side of the south transept at Finchale, though the pattern of its upper part is obviously later. If the masonry above referred to was part of the aisle wall, as seems likely from the junctions on each side of it, the aisle was of its present width but had a thicker north wall and probably a high-pitched gabled roof, not a lean-to. At the same time the east respond of the north arcade of the nave was cut back and a wide arch introduced springing from a carved corbel and resembling the chapel arch on the south side except in being plain chamfered in two orders instead of moulded.

Very soon afterwards, perhaps before the new aisle was roofed, the east or altar bay of the aisle was extended a short distance northwards and finished with a gable over a three-light window, which still exists though it has probably been restored or re-hewn. Under this window is a large double aumbry which does not seem to be an insertion.²⁹ The east bay or north aisle-transept formed, as before, a chapel and was screened off by a parclose.

All this work must have been done before 1280, because when the city wall was built earth was thrown on to the north part of the churchyard, raising its level by a couple of feet, and both the fourteenth century Trinity Chapel and the later reconstructed aisle wall have rough under-building up to that level, whereas the north gable has a base-course,

²⁹ This is rendered uncertain by surrounding modern woodwork.



THE TOWN WALL AND TOWER OF ST. ANDREW'S CHURCH.
From a photo by Fredk. Park in 1896.

apparently the old aisle base re-used,³⁰ to suit the pre-wall ground level.

It is just possible that there had been an earlier aisle-transépt, but it was not part of the original design, for the twelfth century water-table of the aisle roof seems to have run right across till cut by the thirteenth century arch, and the thirteenth century water-table was continuous over the archway.

Next the chancel was lengthened by about twenty feet, but not yet heightened (plate x, fig. 2), and its floor followed the natural slope of the ground so that the basins of the fine double piscina are nearly level with the present altar-pace.

The last thirteenth century addition to the church, and it was probably not finished till the following century, was a new belfry stage for the tower, and the great south-west buttress³¹ without which the tower could not safely have borne the extra load on its rough-cored walls. The architect, with thoughtful consideration for posterity, left the corbels of the old wall-head untouched except on the east side, merely moving back the plain lintels which had rested on them to form the first course of the new work. Similar consideration was shown when an upper belfry stage was added to the tower of St. Andrew, Auckland.

The present belfry windows are insertions or restorations of uncertain date, probably late seventeenth century, but may be copies of earlier ones, either contemporary with the walls or inserted in the fourteenth century. They are of a simple pattern popular from the reign of Edward I to that of William IV.

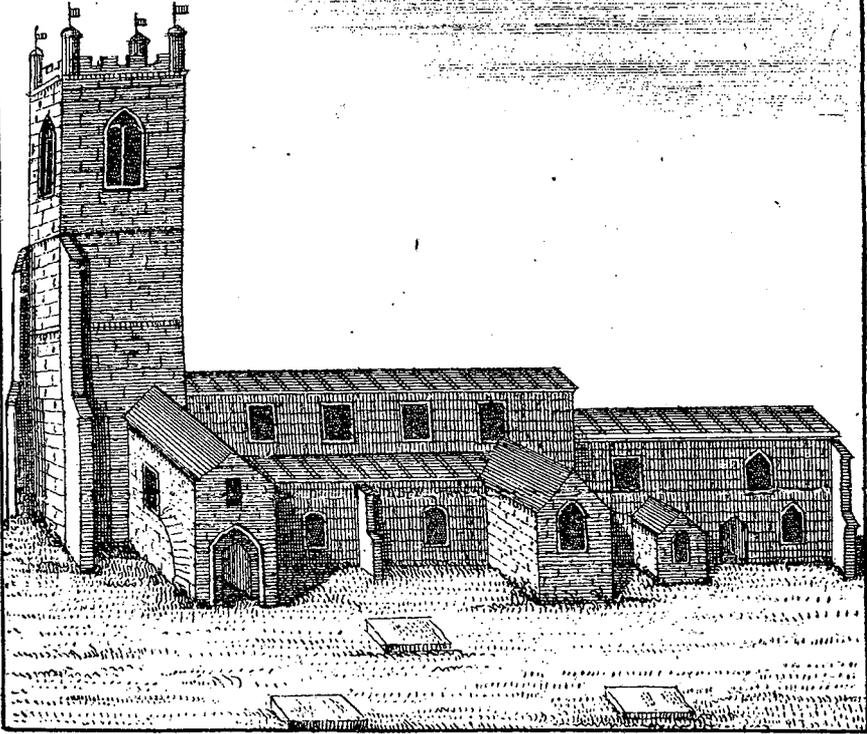
The church's next additions were perhaps the south porch of the nave, at first only one story high,³² and the

³⁰ The lower part of the gable is mainly built of twelfth-century-looking ashlar. Its buttresses had to have new chamfered bases which do not quite fit the old ones, they seem to be in part built of tombstones or crosses.

³¹ This buttress has considerable resemblance to the angle turrets of Adam Jesmond's *camera* already mentioned.

³² The corbels of its first wallhead remain on the interior of the east wall.

St Andrew's B



ST. ANDREW'S CHURCH IN 1723.
Enlarged from an engraving in the margin of Jas. Corbridge's Map of Newcastle.

curious little south porch of the choir, intended rather perhaps as either a sacristy or an All Souls' or "Charnel" chapel. Its massive ashlar looks quite Edwardian and so would its stone roof, resting direct on the straight backs of plain stone ribs, were it not that the ribs form pointed arches with the point rounded off as a sort of parabola, an unusual outline found at Bothal and at St. Nicholas, Newcastle, at a much later date. The building has a small square-headed opening to the east, and had latterly a larger window in its south gable, and it was apparently entered from the choir. The nave south porch had also a small square window on its east side;³³ these openings are found elsewhere, for example at Staindrop, and can hardly have been intended for light, the porch outer arch admitting abundance of that; the opening may really be a hatch, to be used for a lantern or at distributions of loaves or doles to the poor. The upper story was reached by an outside stair.

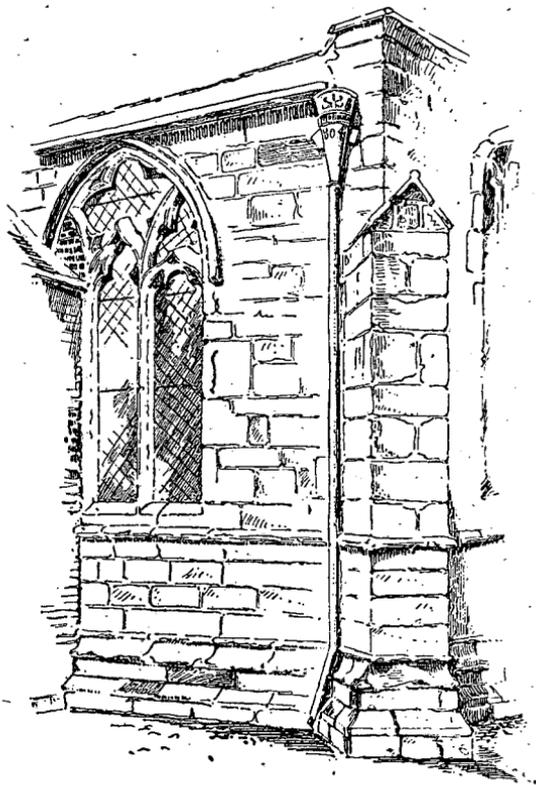
The next addition to the church was the most beautiful it has so far received: the chapel of the Holy Trinity. It was built as a projection from the east side of the north aisle-transept, and apparently extended to the north chapel of the choir without the intervening "dog loup" or gap found in a corresponding position at Finchale Abbey.³⁴ It had at first a gable to the east, flanked by the well-proportioned angle buttress which still survives, and, in addition to its three-light east window, was lit by a smaller two-light window on the north side, while it was entered from the aisle-transept by an arch, part of which remains behind the north springer of the present wide arch. The east window tracery is of what the Royal Commissioners of Historical Monuments call "unusual design," and date 1320-30.³⁵ The large foiled central space in the tracery was no doubt

³³ Now blocked by the wall of the later south aisle.

³⁴ A.A.² IV, 207.

³⁵ Referring to an example at Wing, Bucks. *The Monuments of Buckinghamshire*, II, 333. The sill and one jamb of the north window of the Trinity chapel are incorporated in the present four-light, three-centred-arched window of later date.

meant for the stained glass image of the Trinity which in Bourne's time had been set in the north window³⁶—unlikely to be its original position.



NORTH-EAST CORNER OF TRINITY CHAPEL.
From *Vestiges of Old Newcastle and Gateshead*.

A little later the west lancet in the ground floor of the tower was enlarged and made into a two-light window with ogee tracery and flat head.

The fourteenth century was the great age of chantry foundations in Newcastle; in two waves, one before the Black Death and the other at the end of the century; but

³⁶ B. 41.

St. Andrew's did not breed, or did not retain as parishioners, the rich municipal dignitaries who commemorated their terms of office as bailiffs or sheriffs by founding chantries at the many altars of St. Nicholas church. Nevertheless, Richard Embleton, one of the wealthiest and most generous of them all, was lord of the manor of Jesmond from 1314, and he may well have helped to build the Trinity chapel, though St. Andrew's is not among the churches in which he obtained licence to found chantries in 1333. On the other hand in 1327³⁷ Thomas Spencer, chaplain, was pardoned "for acquiring in mortmain from Henry Hidewyn, chaplain, for celebrating divine service daily in the church of St. Andrew, Newcastle upon Tyne, for his soul, four messuages, two shops, land, and a rent of 24s. in Newcastle upon Tyne and entering thereon without licence." It is not stated at what altar mass was to be celebrated, but it is reasonable to suppose that it was at the new chapel, whose style suits the date (see appendix B). It is uncertain whether the Trinity chapel had been completed and furnished before the Black Death, but in any case it was much altered, not to its advantage, in the great scheme of reconstruction which was carried out in the last quarter of the fourteenth century: a rather unlucky period when the Black Death, and the unfortunate turn taken by the war with Scotland, had led to a serious loss of skill among local masons, and a move for economy in the name of morality was in progress.

Sir Adomar or Aymer Athol, lord of Ponteland³⁸ (but *not* of Jesmond), seems to have taken a prominent part in reviving the life of St. Andrew's parish and bringing the church up to date. He adopted the Trinity chapel as his family vault, and in 1388 placed in front of its altar a magnificent brass with the portraits and armorials of his second wife, lady Mary Stewart, and himself. He does not seem to have endowed services at the altar, at any rate he

³⁷ *Cal. Pat. Rolls*, Ed. III, 3rd Feb. 1327.

³⁸ *A.A.*³ I, 27.

did not obtain a licence to do so, but preferred to buy indulgences for the benefit of those who would pray for the souls of his second wife and son, and his own health while alive and soul after death,³⁹ and make donations to the church work. The first of these, granted by the bishop of Durham in 1387, refers to *reparationem et emendacionem ecclesiae . . . ac capellae*; the second, by Oswald bishop of *Candida Casa*, in 1392, is in similar terms but adds the information that the Trinity chapel was *in parte aquilonari ejusdem ecclesiae*, and seems more concerned with the provision of ornaments and furniture. It also mentions that the lady Mary, his wife, had been buried in the same chapel of the Holy Trinity. Sir Aymer seems to have had the support of his sons-in-law, sir Ralph Ever (after whom the Ever tower on the town wall is named) and sir Robert Lisle, and of sir Bertram Monboucher (sponsor of another wall tower) and sir Robert Harbottle, all of whose armorials were in the church, and it seems evident that work began about 1385 and was finished, after interruptions due to war

³⁹ He was alive and suing in the de Banco court in 1397 (A.A.³ vi, 65), and is said to have died in 1402 (*Monthly Chronicle*, 1889, p. 218) or 1403 (Morris, *Little Guide to Northumberland*, 374). The texts of his two indulgences are in Br. 179. When this paper was read to the society a member of the audience enquired why no reference had been made to "Adam" of Athol's gift of the moor to the town of Newcastle. It seems necessary, therefore, to remind readers that there is a good local tradition connecting the name of a certain sir Adam, lord of Jesmond, with the confirmation of the town's rights in the moor, and a quite unauthentic addition to this tradition which says he was sir Adam of Athol. Dr. Dendy has proved in his *History of Jesmond* that there never was a sir Adam of Athol and sir Aymer Athol was never "lord of Jesmond" nor, so far as is known, did he own any property in St. Andrew's parish. There was, as already mentioned, an Adam Jesmond; he is believed to have intervened in a dispute between the King and the Town Council about the moor in the thirteenth century, and he is no doubt the real benefactor. Aymer of Athol's reason for obtaining a family burial place in St. Andrew's church instead of at Ponteland was probably the disturbed state of the countryside in the second half of the fourteenth century, and he must have felt glad that he had done so when Ponteland church was burnt down in 1388. It is by a strange inversion of patriotism that the men of Newcastle ascribe to "Adam of Athol," an imaginary Scotsman, the credit due, in the case of the moor, to Adam Jesmond, a local man and one who cut no small figure in the public life of his time, and, in the case of the Trinity chantry foundation, to Henry Hidewyn whose people came from Hedwyn (now Heddon), near Whitchester.

with Scotland and political disturbance in England, in the second decade of the fifteenth century. The reconstruction comprised the following items: The wall between the Trinity chapel and the north chapel of the choir was removed and wide new arches opened into choir and north aisle-transept.⁴⁰ The choir was heightened, re-roofed and two large windows inserted in its south wall together with a small window above the rood loft floor. The old rood loft on the east side of the chancel arch was replaced by one of the newer fashion with its front carried along the west side of the arch, and a door to it was cut through the north abutment of the arch. At the same time⁴¹ the nook shafts and centre projection of the arch responds were hewn off above the loft floor level, leaving their capitals projecting as corbels, and a stop-chamfer was worked on the east and west corners of the respond. The walls of both aisle-transsepts were raised and the south gable largely rebuilt, with the insertion of what Richardson (T.B. iv, 188) describes as "an extremely beautiful three-light window," destroyed in 1844. The south porch was raised by the addition of an upper room. The south and north aisles of the nave were rebuilt; both aisles had low-pitched roofs with a central ridge, not "lean-to," the north with a gable at its west end over a large window, but the south, if Corbridge's engraving is correct, abutting against the side of the porch, which he shows running back to the nave wall. The north chapel of the choir may have been extended eastwards after its western portion was thrown into the Trinity chapel. Lastly the nave received the addition of a new clerestory raised above the new aisle roofs. A craze for flat roofs was sweep-

⁴⁰ Though I am not quite happy about the date of these arches, and that between north aisle and north aisle-transept, I am on the whole inclined to date them in this period but perhaps rebuilt in the seventeenth century.

⁴¹ Brand thought this was done then, but it is not impossible that it was done soon after the reformation to improve the view from a chancel gallery such as existed at All Saints and St. Nicholas. It is not impossible that the arch was heightened, as at St. Mary's, Jesmond, but if so it was done in rather an improbable way.

ing the country, much to the profit of Roger Thornton and other dealers in lead, and the new roofs were all of very low pitch and provided with parapets instead of dripping eaves.

Roger Thornton, whose will was proved in January 1429-30,⁴² bequeathed two fothers of lead to "Seint Andrewkyrk," but this does not prove that the new roofs had not been completed. The lead may have been already supplied but not paid for, and the legacy merely insured that payment would not be demanded. Thornton, moreover, referred to the "repacion and enorments" of the church as an object of his legacy.

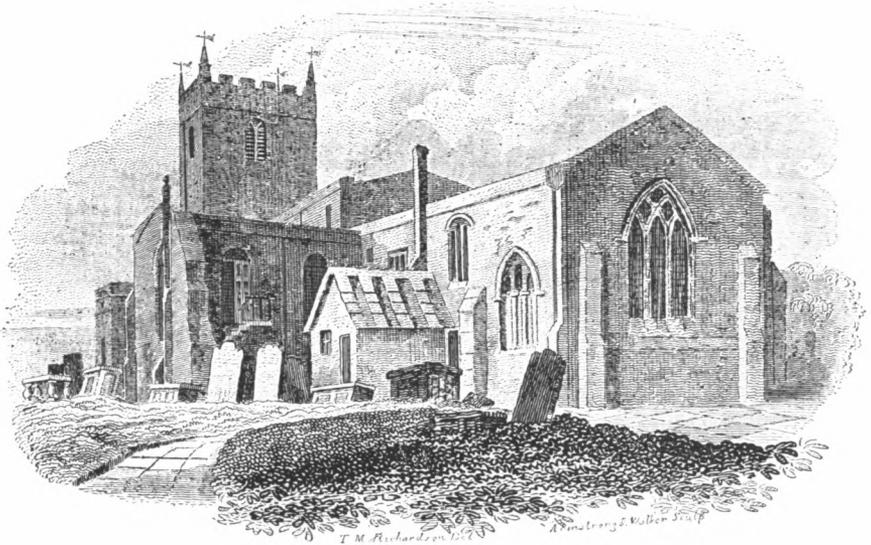
Doubtless the reconstructed church was provided with parcloses and other furniture and minor improvements were made during the fifteenth century, but no trace of these remains till the very end of the period when the church was given a new font and a font cover and the floor of the twelfth century ringers' chamber was taken out and replaced by a stone vault at a higher level. The surviving details of this vault, and the character of the font cover, still fortunately almost intact (plate IX, 1), prove that the work was contemporary with the new fonts, covers, and vaults in the towers of the churches of St. Nicholas, St. John and All Saints, and Brand is probably correct in suggesting that the arms of Robert Rhodes were carved on a keystone of the vault. In the other cases prayers are asked for the soul of Rhodes, suggesting that the work was done after his death in 1474, though Rhodes had a good reason during his lifetime for seeking to please the ecclesiastical authorities by gifts to churches after the part he played in the escape of the heterodox, and perhaps disreputable, Robert Colynson from Newcastle.⁴³

The south buttresses of the choir and south aisle may be fifteenth century additions, but the huge south-east buttress of the former south aisle-transept was probably seventeenth or eighteenth century work.

⁴² S.S. II, 78.

⁴³ *Pat. Rolls* 1453, p. 99.

The top of the tower seems to have undergone reconstruction at a late period to judge from the corbels, one of them boldly carved, built into the west wall of the belfry chamber where they carry part of the eighteenth century roof; and a new timber spire of the slender kind called a "needle spire" by the Historical Monuments Commissioners, was constructed.⁴⁴ It was probably made from the



ST. ANDREW'S CHURCH, 'C. 1823.
From a copperplate in the society's collection.

sound parts of an earlier spire whose lower portion had decayed, and though these slim spires have a slightly ridiculous appearance when rising from the centre of a broad massive tower they are always picturesque, and this one must have given the church a point of aspiration which it now lacks; it will be safe to restore it after the walls of the tower have been repaired and the vault may then also be replaced.

⁴⁴ As shown on a drawing of Newcastle in the reign of Elizabeth. A.A.² III, 124.

The reformation does not seem to have done any immediate damage to St. Andrew's, or the damage was made good in the reign of Mary, for in 1559-60⁴⁵ we find the duke of Norfolk writing to Cecil to complain that the altars in Newcastle churches had not been removed and asking that queen Elizabeth⁴⁶ should be induced to write to the dean of Durham about this state of affairs. It is possible that the rood loft was converted into a gallery, as happened at St. Nicholas and All Saints, and the cutting back of the chancel arch responds and insertion of a high side window may really date from this period and not from the fourteenth century, but there is no reference to a gallery at St. Andrew's at the time of Laud's visit to Newcastle when the St. Nicholas and All Saints chancel galleries were ordered to be removed.⁴⁷

The sixteenth century seems to have been a prosperous period for the tradesmen in St. Andrew's parish, and an increasing number of them had property to leave, could afford to be buried in the church, and had their graves covered by stone slabs carved with rude but decorative lettering and the insignia of their crafts. For instance,⁴⁸ in 1539-40, Christopher Mitford, who had risen in the world and was to be buried at St. Nicholas's, directed that "myne executours shall bye a threugh stone and laye upon my mother in Seynt Andrewes Church." In 1542 James Lawson left twenty shillings to the church of St. Andrew. In 1554 John Hedley "carischman" was to be buried in St. Andrew's church, and in 1551 Humphrey Carr "beside the bones of my Father and Mother." In 1577 John Thompson left twelve pence "to the repair of some decayed places in the church way." In 1580 John Collingwood, a weaver, was to be buried there "in my parishe church." In 1587 Peter Bewick, yeoman, was buried at St. Andrew's.

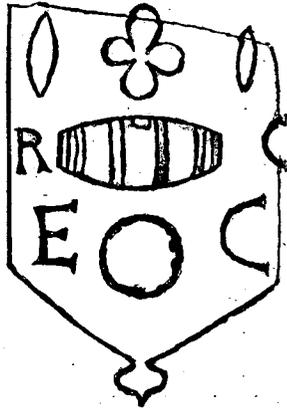
⁴⁵ S.S. I., 283.

⁴⁶ On her coronation day's anniversary in 1595, the Town Council paid 16d. for ringing the bells of St. Andrew's church.

⁴⁷ A.A.² XXI, 101.

⁴⁸ S.S. Various volumes.

In 1592 Christopher Chaitor left forty shillings to the poor of the parish of St. Andrew, "where I was born." In January 1602-3 Thomas Wigham was to be buried in St. Andrew's church "in the Trinity porch near the blue stone." The parish registers commence in 1597, and the earlier volumes contain many curious, and some libellous, particulars about deceased and newly born parishioners.



When Yeldard Alvey was vicar of Newcastle we can be sure that restoration work would be in progress at St. Andrew's, but every trace of it has disappeared, part destroyed in 1640 and 1644 and the rest either in the eighteenth century or in 1844 and 1866. Moore, who saw the aisle windows before they were restored, thought they might have been inserted in the early seventeenth century, and it would be a possible date for the window into which the present north door is intruded.⁴⁹ This window, which is Tudor in style, is rather a puzzle as it was not needed for light, being close to the great west window of the aisle, and is set low in the wall. It may have been under a gallery or, as Mr. Owen has suggested to me, it might have been the window portion of one of those combined door-windows

⁴⁹ H.O. 251 suggests 1652 as a date for the aisle windows, an assessment for repairs being made in that year.

popular in the late Tudor period. The roughly-hewn quadrant grooves for heavy bars, cut in its jamb, were probably made in 1644 during the siege.

Parliament's order for the destruction of fonts was carried out at St. Andrew's when the Scots occupied Newcastle in 1640, and the upper part of the bowl was roughly hewn off so as to render it useless. But the font cover escaped, having, it is said, been hidden in a vault in the churchyard.

Charles I resided at Sir Francis Liddell's house in the parish on at least two of his visits to Newcastle, and, according to tradition, he received the Communion on at least one occasion in St. Andrew's church (*Proc.*² VII, 122, and A.A.² XXI, 112).

The successful siege of Newcastle by the Scots in 1644 was bound to cause injury to St. Andrew's, placed as it is close to the city wall, but the wall protected the lower part of the building, and all we can be certain of is that the upper part of the tower, where a gun is said to have been mounted, was badly knocked about,⁵⁰ and so may have been the north clerestory of the nave. The roofs were doubtless damaged by stray shot, but no contemporary evidence authorizes the tradition that it was unroofed, and the fact that no baptisms or services took place in the church for a year may have had quite a different cause.

Much damage to house property called for repair after the siege, and the parishioners had little money to spare for the church. Only by slow degrees, and after appeals to the Town Council for aid, did they restore the fabric and make good both injuries due to the siege and the effects of decay due to neglect. When the bells of Newcastle were rung to celebrate the victory at Dunbar, in 1650, St. Andrew's were silent as the steeple had not been repaired. In 1652 work was in progress,⁵¹ probably on the north aisle and clerestory, the latter entirely rebuilt without windows,

⁵⁰ S.S. L. 339.

⁵¹ H.O. 252.



except one beside the east gable of the aisle, but with old materials. But in 1678 the parishioners were petitioning the Council for help in repairs. In 1685 the choir was taken in hand, the floor flagged, the roof re-leaded and, perhaps, though this is doubtful, lowered in pitch, and a new priest's door inserted between the south buttress and the south porch which either then, or not much later, was made into a living room or vestry by building a fireplace in one corner and inserting a new window and door in its south gable. The lintel of the priest's door is inscribed⁵² "John Reaflei John Story Thos: Musgrave Church Wardens." An old door, presumably the former priest's door, was refitted for "ye backside of ye church" and has now disappeared.⁵³

In 1707 the nave floor, previously of beaten earth, was flagged, and a "cess" of sixpence having failed to raise enough money for the work, a grant of £10 was made by the Town Council in 1708.⁵⁴ In the meantime it would appear that the belfry stage of the tower had been reconstructed with the addition of graceful stepped obelisk pinnacles at the angles, and an enormous buttress added to the

⁵² The lettering is now almost obliterated, but is given in Boyle, *op. cit.*, 254.

⁵³ The vicar, Mr. E. L. Owen, has supplied me with some interesting biographical particulars of the two clergymen who came to St. Andrew's after the Restoration. The first, Dr. George Wishart, author of *The Deeds of Montrose*, had been in Newcastle as a lecturer at St. Nicholas's from 1641, was associated with Yeldard Alvey and his "perverse crew," suffered many things after the siege, but lived to be curate of St. Andrew's and ultimately to be bishop of Edinburgh, where he died in 1671. He is described as "a man of unusual ability and accomplishments, of unspotted loyalty, a person of great religion and very charitable." He is also described as "guilty of haunting taverns and inns and of drunkenness." Apparently one must judge his character by one's political party! His successor in 1662 was the rev. John Clark, who had been ejected from St. Andrew's in 1644 and who lived until 1667. The fact that Mr. Clark had been ejected indicates that he was of the same party as Yeldard Alvey, and tends to confirm the suggestion above made that a good deal of work was done at the church in the first half of the seventeenth century: it can also be taken for granted that any mason-work done in the incumbencies of Wishart and Clark would be gothic rather than renaissance in style (see Blomfield, *A Short History of Renaissance Architecture in England*, p. 108).

⁵⁴ Br. 180.



stair turret, the lower part of which was faced with a petticoat of new masonry bonded to the buttress. This work does not seem to have been finished before 1726, in which year the mediaeval bells were melted down, together with a leg of the bronze horse of the statue of James II which was thrown into Tyne in 1688 and afterwards salvaged, and, with the aid of a grant of £50 from the Town Council, a new peal of six bells was cast by R. Phelps in London and the old bell carriage reconstructed to suit it. Bourne says the bells are "exceeding Tunable, and have a soft melodious Sound,"⁵⁵ but their weight and the strain set up by change ringing (unknown in the twelfth century) have done some injury to the lower part of the tower. The vault was not restored, and the lower part of the tower was made into two rooms or vestries and wainscotted probably in 1711 when "a Beautiful Gallery" was built "at the Charge of the Parish"⁵⁶ at the west end of the nave.

In 1725-26 the south porch was demolished except for its east wall and the lower part of its back, and the present very dignified early Georgian porch (plate x, 3) built in its place. The new porch was only one story high and the "beadle" who had lived in the upper room of the old porch was to be accommodated in "ye Cellar adjoining to ye Choir": this probably means the stone-roofed south porch of the choir, though Boyle⁵⁷ thought it might be the "north vestry" or east end of the north aisle of the choir. This had been cut off from the Trinity chapel by a wall, after the reformation, and was let as a beer store to the licensee of an inn which stood in the north-east corner of the churchyard on one of the sites built upon in 1377.

In 1736 Bourne records that the church was served by a curate and assistant curate under the vicar of Newcastle and that "the Crown pays to the Minister of this Parish £5. 2. 6. *per Annum*."⁵⁸

⁵⁵ B. 44.

⁵⁶ *Ibid.*

⁵⁷ Bo. 253.

⁵⁸ *Op. cit.* 47.

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In 1759⁵⁹ the south aisle roof was releaded on new boarding and rafters arranged to make it into a lean-to roof instead of one with a valley beside the clerestory wall. The same change was made in the north aisle roof and the old trusses of the nave roof were covered with new rafters, thin boarding and lead, but the exact dates are unknown. At this or a later date the boarding in the panels of the nave roof was removed (it may have been destroyed in 1644) together with its bosses, and a flat plaster ceiling suspended underneath. The north aisle was also given a plaster ceiling. In 1763⁶⁰ there was "a general repair," and this concludes the first post-reformation restoration period.

The last quarter of the eighteenth century brought a great increase of population to the parish. Vacant land within the city walls began to be built upon, houses were built all the way out to the Maudlin barras, "the ancient barracado of the town,"⁶¹ and to the other barras at the end of Gallowgate, and both northern and western suburban areas began to be ripe for development. There was change in the status of the parishioners as well as their numbers; the new professional class, lawyers, doctors, etc., began to oust the autochthonous mechanics from their leadership in church affairs, and the sons of those mechanics prospered and rose in the social scale. The church's seating accommodation was inadequate, its furniture was voted old-fashioned, and an extensive scheme of internal reconstruction was embarked upon *circa* 1780, during the curacy of John Brand the historian, and almost certainly under the direction of William Newton, then an influential member of the congregation. Newton was himself an example of the social changes in the parish. His father (or uncle—the exact relationship is uncertain), Robert Newton, was a shipwright who developed into a builder-and-architect. William succeeded him, became an architect-and-builder, and was responsible for the construction and perhaps the design of

⁵⁹ Date on the lead.

⁶⁰ M. I. 324.

⁶¹ Wel. II. 334.

the Assembly Rooms in Westgate Road, Howick Hall, and other important buildings.⁶²

Bourne⁶³ had described the altar as "very pretty and decent, it was beautified a few Years ago at the Charge of the Parish" and new chalices had been provided in 1750-51,⁶⁴ but in 1781 the altar was "beautified" and a new service of silver plate provided, made by John Langlands, goldsmith, whose tomb is under the organ. In 1782-85⁶⁵ the Queen Anne west gallery was replaced by a much larger organ gallery, the west bay of the nave was cut off to form a vestibule, a staircase was inserted at the west end of the north aisle, and a gallery, half the width of the aisle, extended along the north side to a second stair at the east end of the Trinity chapel. A children's gallery was built in the south aisle-transept in 1792 and another at the west end of the south aisle, both reached by outside stairs. New sash windows were inserted on the east side of the south aisle-transept and the low side window was enlarged. The church was repewed with plain panelled box pews, and benches for strangers and for those who could not afford to buy a pew were set in a broad central passage. A more imposing curtained pew with a tester was set at the north-east corner of the nave, and the fine carved corbel under the north chapel arch was cut back to make room for it. The pulpit was altered and made to enter from the front so as to leave room for two additional pews behind it. It was still in its mediaeval position, in front of the eastmost pillar of the south arcade of the nave. In 1788-9,⁶⁶ the

⁶² One of William's children, Colonel Newton, rose, if local tradition is correct, to be a favourite of Katherine the Great and later a very active participant in the French Revolution. See article by Crawford Hodgson in *Proc.*³ VI, 30.

⁶³ *Op. cit.* 44.

⁶⁴ One of them had its date reversed by the engraver so that it reads "1571."

⁶⁵ Br. I, 184. In 1783 the exterior on the south side was repaired and whitewashed and "made clean & light" (*Impartial Hist.*).

⁶⁶ Mackenzie gives 1789 as the date for the extension. The earlier pews had been of various dates and patterns, for instance in 1707 "Christopher Rutter, Beer Brewer," rented "Two New Pews built by himself" (A.A.² XVIII, 39).

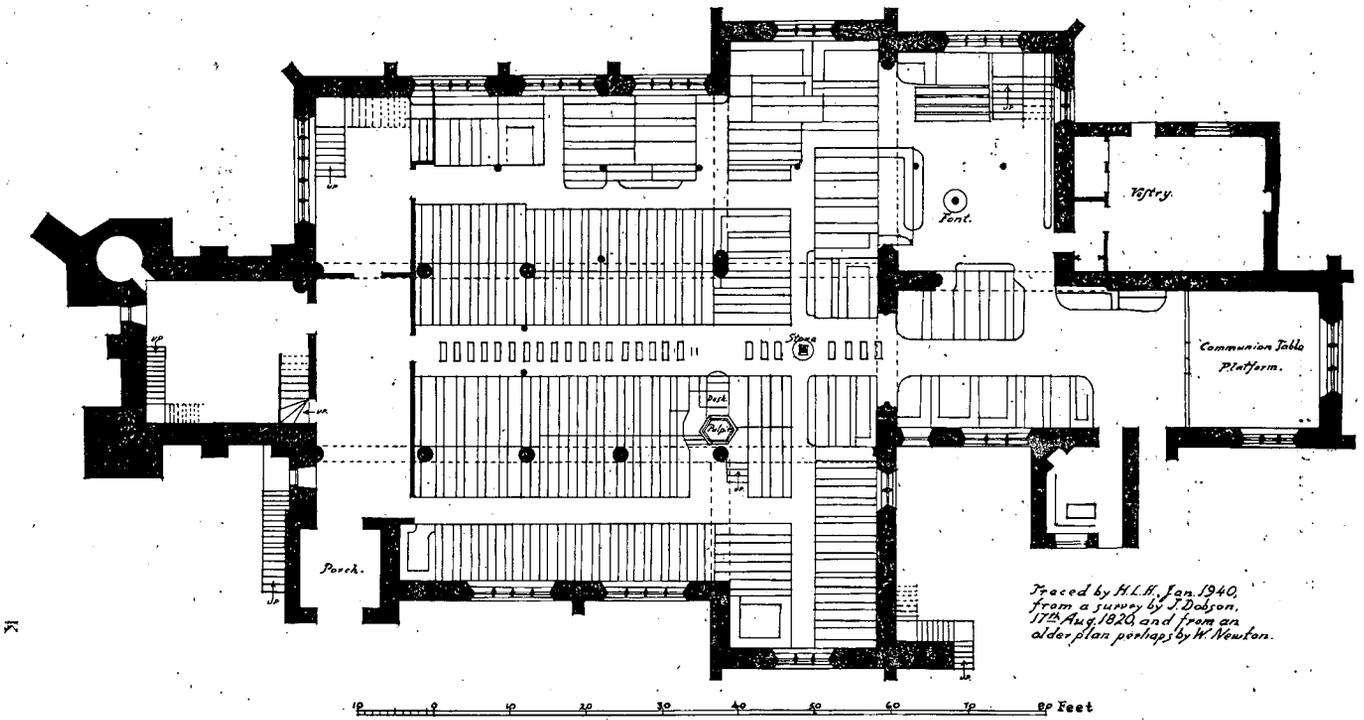
north gallery was extended to the full width of the aisle and the third pillar of the north arcade was removed and a wide arch inserted from the second pillar to the fourth so as to open up the view from the gallery, at a cost of £26 10s. At the same time the north aisle of the choir, the former chapel of St. Thomas and later "north vestry" and beer cellar, was destroyed and a large and very plain brick vestry built on its site. The completion of the work was celebrated by a feast of "chicken ham ale wine etc."⁶⁷ given in the new vestry to the purchasers of the pews in the new gallery. In 1796, the church was repaired and painted and it was again repaired and ornamented in 1799. In 1804, lead down pipes and rainwater heads were set up (see page 131), but most of these have been stolen. In the following year Major Anderson gave the church a painting by Luca Giordano (see appendix E) and it was made into a reredos: the cutting back of the east window mullions, debited by Moore to "the puritans," was no doubt done at this time. In 1818 the whole church was cleaned, repaired and painted, and this may be called the end of the second post-reformation building period. The result can be seen in the engravings in Mackenzie's *History* and the plan here reproduced from an unfinished plan apparently made by Newton c. 1785 and afterwards checked and completed by Dobson.⁶⁸ When Parliament voted £1,000,000 for the building of new churches after the Napoleonic wars, the architects employed were instructed to "consider of the most economical mode of building churches with a view to accommodating the greatest number of Persons at the smallest expense within the compass of an ordinary voice."⁶⁹ No doubt Newton had received similar instructions, for the country was pass-

⁶⁷ *Bo. op. cit.* 255, quoting Mackenzie.

⁶⁸ This plan is the basis of all later plans of the church. It is fairly accurate except that no diagonal sizes have been taken and so all angles are wrongly shown as right angles and the tower walls are too thin: a mistake exaggerated in the plan published in A.A.² xvii, which misled me into making a serious misstatement in my reference to the church in *The Three Northern Counties*.

⁶⁹ Bolton, *The Works of Sir John Soane*, 91.

Ground Plan of St Andrews Church.



*Traced by H.L.H. Jan. 1940,
from a survey by J. Dobson,
17th Aug. 1826, and from an
older plan perhaps by W. Newton.*

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ing through another fit of economy not unlike those of the late twelfth and late fourteenth centuries. Collingwood Bruce⁷⁰ said of the vestry, "It is exceedingly useful as indicating the precise period when architectural taste reached the lowest point of depression in Newcastle," but one must remember that the vestry was at first hidden from the street by a row of secular buildings.

More accommodation was needed for the dead as well as the living; the quaint headstones of the older generations were supplanted by rows of neat but dull stone tablets.⁷¹ In 1783 the Darn Crook property nearest to the city wall, and formerly an endowment of St. Mary's altar, was bought and the graveyard extended over it with a doorway to Darn Crook.⁷² The extension was consecrated in 1786 by the bishop of Clonfert. In 1818 land was bought between the city wall and Gallowgate, the wall and the Andrew Tower removed and a second extension of the graveyard made and consecrated.

Between these dates the churchwardens hit on a very ingenious idea for profitably disposing of the bodies of the wealthier of the new parishioners. They made a broad walk from the south porch to the south-west corner of the churchyard, opposite the Darn Crook gate, composed of a row of family vaults whose massive stone slab covers formed the pavement of the path and were inscribed with the names of the occupants: for instance the first vault, opposite the south porch door, is that of the family of Aubone Surtees, a well-known citizen whose arms have recently been carved on a fourteenth century shield in St. Nicholas church, but who seems rather to have been connected with St. Andrew's after he came to live in Newgate Street, where he had a

⁷⁰ *Handbook to Newcastle upon Tyne*, 1863, p. 38.

⁷¹ One, however, bears a spirited representation of the resurrection day, and there is a well-designed early gothic revival altar tomb in the south-east part of the churchyard.

⁷² Closed in 1793, afterwards re-opened and rebuilt, but more suitable for the entrance to the back-yard of a shop than for an approach to "God's acre."

fine house and garden next to the Three Tuns Inn at the corner of Low Friar Street. The churchyard was closed for interments in 1854.

The next period, one of restoration, at least in intention, rather than innovation, opens in 1808⁷³ with Major George Anderson's desire to do something for the steeple, again in bad repair. He made various proposals, all involving part of the work being paid for by the parish, which was to have the choice of portion. A mason called Reed was consulted and reported unfavourably on the strength of the tower. Nothing was done, but on his death in 1831 it was found that Major Anderson had left £100 to be spent on repairs and £400 for a spire 100 feet high to be added if the tower would bear it. Fortunately no attempt was made to build the spire, and the £100 seems to have been spent in facing and consolidating part of the south and west walls.

Shortly before 1827, it was proposed to take down the third pillar of the south arcade of the nave and build a south gallery, filling in the space between the Sunday school and charity school girls' galleries, "but the opinion of an eminent architect being opposed to the project, it seems to have been abandoned."⁷⁴ The architect was probably John Dobson, who had made plans of the church and its galleries in 1820 and who became a resident in the parish. His patron, Richard Grainger, the great speculative builder, had been educated in the parish "Green Coat" school, and the two men were doubtless mainly responsible for the disaster which, as will be seen, overtook the south aisle-transept in 1844. In 1824⁷⁵ all the houses on the churchyard facing Newgate Street were pulled down (a great improvement most unfortunately not repeated in Gallowgate and Darn Crook when the opportunity offered at the begin-

⁷³ The year in which the incumbency became a "perpetual curacy" with the help of Queen Anne's Bounty.

⁷⁴ M. J. 326.

⁷⁵ T. Oliver, *A New Picture of Newcastle upon Tyne*, 1831, p. 80. Oliver noted that the church contained "1867 running feet of seats, besides 272 feet of forms for Sunday scholars, and accommodates 1300 hearers, besides 200 children."

ning of this century), part of the site being used to widen the street and part thrown into the churchyard, which was at first protected by a wooden fence and soon after by the present iron railings.

In 1840 the rev. William Dodd, who came to the parish in 1834, restored the chancel at his own expense. The forties were the period when "correctness" became the great aim in church building. The Oxford Architectural Society, the Architectural Society of Durham, and the better known Cambridge Camden Society, were sending out a swarm of young clergymen full of enthusiasm for mediæval architecture but not equally full of knowledge; as Parker said,⁷⁶ "Upon the whole this movement has done much good, although accompanied by much evil, occasioned by the exuberant zeal of young men eagerly setting about the 'restoration' of their churches before they knew the proper mode of doing it, and before either architects or workmen were prepared for the work. In consequence of this unfortunate haste, many valuable specimens of ancient art have been irreparably destroyed, instead of being carefully preserved as models for future ages." Mr. Dodd, however, was commendably conservative; he spared the fine early eighteenth century altar rail and left in position a good cartouche of arms when removing the tester over the pew in the north-east corner of the nave. Very little was done externally, but the south projection was made into an entrance porch and its gable reconstructed with a new doorway and gable cross and the priests' door of 1685 was built up. New crosses, one of which came to pieces last winter, were set on rather clumsy copings on both gables of the choir. The chancel arch responds were restored, but in such a way as to preserve some evidence of their earlier alterations. The family pews were ejected and their place taken by new seats with poppy-heads, described by Tomlinson⁷⁷ as "very finely carved of black oak," but which the

⁷⁶ J. H. Parker, *Introduction to Gothic Architecture*, 6th ed., 216.

⁷⁷ *Comprehensive Guide to Northumberland*, 17.

vicar assures me were really of deal. The roof was cleaned and, rather unfortunately, the arms on the roof bosses were painted out and covered by a variety of different conventional crosses in colours, quite decorative but not so historically informative as the armorials. A print of the restored chancel, dedicated to Mr. Dodd, was published and gives a good impression of the interior as restored; gas lighting had been introduced, and a most elaborate and rather imposing gasolier hung from the centre of the roof. The pinnacles of the tower seem to have been removed about this time; present in 1823, they were absent in 1844.

The truth of Parker's above-quoted statement is emphasized by the next work undertaken. In 1844, the year in which the chapel of St. Mary's hospital in Newcastle was demolished, Dobson resolved, or was persuaded, to destroy the south aisle-transept, or chapel of St. Mary, and at least the south side of the choir and build them anew in the twelfth century style of architecture. Fortunately the choir was spared after the erection of one buttress and the base of another, but the aisle-transept was razed to its very foundations and a new one built without the least resemblance to its predecessor, except that its inside dimensions were made the same so that old roof timbers could be re-used. It is only a tolerable imitation of mediaeval work, but the danger of this sort of thing is that many people are unable to believe that an apparent reproduction has *no* authority, and in this case one recent learned writer has not merely said that the chapel is partly genuine but has therefrom drawn the conclusion that the church was aisle-less and cruciform in the twelfth century.⁷⁸ It did not deceive Dr. Collingwood Bruce, who observed mildly that "It scarcely harmonizes with the rest of the building."⁷⁹ The moulded thirteenth century archway to the chapel was also destroyed and replaced by a new arch copied from the others in the south arcade, but of nearly twice the span and,

⁷⁸ *Proc.* 3 x, 154.

⁷⁹ C.B. 39.

therefore, quite out of scale with them. About this time the plaster ceiling of the nave was removed, but its boarded panels were not replaced and plain turned *palerae* were used instead of carved bosses.

In 1849⁸⁰ the rev. William Dodd handed over to our museum three of the eleven mediaeval tombstones found built into the walls of the south aisle-transept and the plain sill of "a delicately carved fifteenth century piscina" which H. Oswald says was destroyed, as were also some mediaeval frescoes on the walls.⁸¹ In 1858, during some alterations to pews, the last pieces of the Athol brass were removed. Monsignor (afterwards archbishop) Eyre, a member of our society, met Mr. Donkin, one of the churchwardens, carrying off one of these, the knight's feet and the leopard on which they rested, "to a place of safety,"⁸² and induced him to present it to our museum, where it is now well cared for.

The church now contained 1,500⁸³ sittings, but as the suburbs developed new churches were built in them, replacing the mediaeval extra-mural chapels which had fallen into ruin, and the accommodation of St. Andrew's was no longer taxed. With the opening of Jesmond parish church in 1861 there began a period of decline in membership and the galleries were no longer required. From 1866-67 the whole church was subjected to one of the self-confident "thorough restorations" so characteristic of a period when "correctness" in church architecture had been attained, but, in spite of Ruskin's denunciations, it was still thought possible to make old stonework as good as new by destroying it and putting new stonework in its place. The work was in charge of C. Hodgson Fowler, F.S.A., of Durham, who had certainly studied mediaeval architecture more thoroughly than

⁸⁰ A.A.¹ IV, 12.

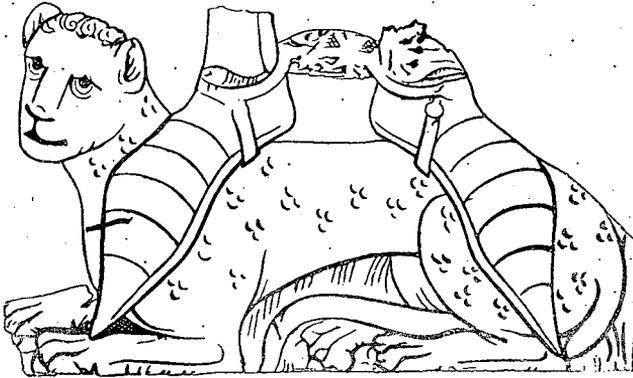
⁸¹ H.O. I, 251. The sill in our museum does not look like fifteenth century work and may have belonged to an earlier piscina. It is said to have been cut out of a grave slab.

⁸² Bo. 259.

⁸³ C.B. 39.



Dobson. He rebuilt the east gable in new stone but without alteration,⁸⁴ took out all the galleries, pews and other church furniture except the font cover,⁸⁵ introduced new pews with wood floors and tiled passages, opened out the tower arch and gave its responds modern capitals together with sham chamfer stops at the south springer to match the real ones on the north side, rebuilt the west buttress of the tower and set a new rear arch to the west window, took out every other old window in the church, except the north



PART OF THE ATHOL BRASS.
From a drawing by W. H. Knowles.

gable window, the Trinity chapel windows, and the east-most south window of the choir, and rebuilt them with new stone. The aisle windows were all copies in composition, though not in detail, from the north window of the Trinity chapel, but the great west window of the north aisle, described by Mackenzie as "very spacious and beautiful," and the only ancient window in the church,⁸⁶ is said by Boyle to have been "I believe . . . copied with tolerable

⁸⁴ The rather unlikely detail of the window is confirmed by Moore's drawing of it, made c. 1849.

⁸⁵ The font itself may date from either 1844 or 1866. It does not fit the font cover either in shape or style.

⁸⁶ M. I. 326. Moore in 1850 gives this distinction to the east window of the choir, believing all the others to be post-mediæval stonework.

fidelity."⁸⁷ The missing pillar of the north arcade was restored with its arches, but the eighteenth century arch over was left in position. (Plate ix, 2.) The Trinity chapel became an organ chamber. A new heating system was introduced and the whole interior of the nave was replastered, the new window dressings being left projecting to suit the plaster surface. At this time probably disappeared all but one of the nineteen escutcheons and hatchments noted by Richardson in 1817.

In 1894-95 the tower floor was lowered eleven inches and covered with pink cement, the font was moved into the tower and the tower vault was restored in varnished wood instead of stone and with the omission of half its ribs. At the same time the east window of the Trinity chapel was partially renewed and surmounted by a sort of stone frontispiece and cross, the west end of the vestry was set back in preparation for a new vestry, the organ was moved closer to the choir, and the floor of the Trinity chapel was lowered. According to our late secretary, Robert Blair, the work was done in rather an unsympathetic way: "Amongst other alterations the floor of the chantry, which originally was at least a foot above the level of the church, has been lowered to the same level, necessitating the disturbance of the ledger stones and the Athol slab. In the process all the remains found, including those of Adam de Athol and his wife, were, it is said, mixed together and buried in one place."⁸⁸ The few surviving black and yellow tiles of the fourteenth century floor were reset in the new floor, which is partly of cement and partly of old "through" stones used as paving. It had been intended to cover the floor with wood blocks, but through the influence of members of our society the old stones were reset in the lowered floor.

At various dates new furniture, organ cases, screens, etc., were introduced, and most of these are above the average level of their period, though one regrets the expul-

⁸⁷ Bo. 253. He "condemned the barbarous restoration of a few years ago" when our society visited the church in 1888.

⁸⁸ A.A.² xviii, 37.



sion of Mr. Dodd's stalls, which were of quite good design.

In 1905 vestries were built on the site of, but wider than, the north chapel of the choir, from designs by the late W. S. Hicks. They provide parish and vicar's vestries on the ground floor and choir vestry over. Between 1894 and 1905 the surface of the ground on the north side was lowered to its pre-wall level and a new north door at the new level provided for the north aisle.

In 1911 the south porch of the choir was "restored" according to an inscription on it, the restoration merely consisting of some removal of plaster. It was probably at the same time that all Mr. Hodgson Fowler's plaster was stripped from the walls of nave, aisles and choir, leaving the walls dark and bare but revealing the blocked Norman clerestory windows of the nave and some other points of archaeological interest.

Since Mr. Owen became vicar, the Giordano picture has been rescued from the tower, cleaned and hung in the nave, and several other improvements have been made, but the nineteenth century restorers' neglect of structural problems and failure to protect decaying stones and woodwork have resulted in such serious deterioration of the fabric, particularly in the tower, that a new scheme of preservation has had to be undertaken. Plans have been prepared, a faculty for the work obtained, and much would have already been done had it not been for the outbreak of war. War or no war, some parts of the tower cannot be neglected any longer without risk of irreparable injury—particularly in the event of a bomb falling anywhere near it—an eventuality which would have been inconceivable in a comparatively civilized period such as that in which it was built.



APPENDIX A.

Description.

The church is built of local grey and cream-coloured sandstones, much decayed in many places, and the twelfth century portions of the nave seem to contain many Roman wall stones re-used as ashlar. The roofs are all of very low pitch and covered with seventeenth and eighteenth century cast lead on the nave, choir and south aisle, modern milled lead elsewhere. The building (see plan) consists of choir, nave, north and south aisle-transepts or chapels, north and south aisles, south porches to both choir and nave, Trinity chapel on east side of north aisle-transept, modern vestries and a western tower.

The floor of the church had a considerable fall along the natural surface of the ground from west to east. The choir floor seems to have been raised to its present level in the seventeenth century, but may have been altered when it was relaid about forty years ago.

Choir 18' 6" x 55' 3" (all dimensions internal unless otherwise stated, heights are in some cases taken from J. C. Moore's book or from drawings at the church) by 23' 6" high; modern east gable reproducing a thirteenth century gable with early nineteenth century top; in north wall, pointed arch, 20' 5" span and squint to former north aisle; in south wall, late thirteenth century three-light window with one surviving carved hood-mould stop externally (plate x, fig. 2), thirteenth century piscina, two modern windows and blocked high and low side windows, and door to porch; lower part of western portion of south wall is thicker than remainder and seems to be twelfth century. *Porch*, 12' 0" x 10' 0", modern door in gable, small ancient opening in east wall, faced with very massive ashlar externally and with inferior masonry, meant to be plastered, internally; roof of stone slabs on plain stone arch ribs forming pointed arches with their tops rounded. *Vestries*, built in 1905, parochial and vicar's vestries on ground floor, choir vestry upstairs, occupy site of part of north aisle of choir and extend to east gable. *Nave*, 22' 0" x 75' 0", twelfth century arcades of four bays with round pillars and with one wide bay at east end, north wide arch thirteenth century, south 1844 as also the triple pillar at its west side. Detail of caps on north side looks earlier than south, bases are all alike but on different levels. Three blocked Norman clerestory windows above pillars on south side only, one later clerestory window above fourth pillar on north and four on south side; these are modern externally



but old internally with segmental rear-arches of very thin flat voussours (perhaps gravestones). Clerestories have very low parapets externally, apparently fourteenth century stonework reset and perhaps reduced in height. East gable contains chancel arch 24' 0" high, arch decorated with zigzag patterns and looking earlier than its responds which have central keel-shaped members flanked by nook shafts; nook shafts on east side missing; those on west side partly modern, are not circular in plan except on exposed surface: door to rood loft stair in north-east corner of nave. The east gable is at right angles to the choir axis, which has a southward inclination; west gable is also at right angles to the choir axis and it contains the inserted early thirteenth century tower arch, 16' 11" span, with above it a round-headed gable window blocked after the addition of the tower. *North aisle*, 21' 0" wide, all windows and north door modern, and north wall appears to have been rebuilt, east end opens into aisle-transept by a wide arch. Door broken through an earlier window or window-door. *North aisle-transept*, 27' 6" x 19' 9" x 24' 0" high, thirteenth century window, restored, in north gable, east wall contains arch of 24' 0" span, considerably twisted in plan; opening into Trinity chapel and the part of former north aisle of choir united therewith; axis of transept is at right angles to axis of choir. *Trinity chapel*, L shaped in plan, 29' 0" x 27' 0" x 24' 0" high; in north wall late fourteenth century four-light window enlarged from earlier fourteenth century two-light window, in east wall three-light window c. 1327, at north-east corner externally a good fourteenth century buttress. There is a well moulded external plinth and the external hoodmould of the east window has carved heads as stops. *South aisle*, 15' 4" wide, in south wall two modern four-light windows, better proportioned than those in north aisle and probably reproducing mediaeval predecessors at any rate in composition; between them externally a good buttress, perhaps mediaeval but an addition to the wall (plate x, fig. 4); at east end arch built in 1844 to south aisle-transept; at west end traces of twelfth century window; in south-west corner the south porch. The south aisle as restored has a strong resemblance to the south aisle of Ponteland church; and if the restoration is authentic this is significant of date in view of sir Aymer Athol's connection with both buildings. *South porch*, 11' 0" x 11' 3", south and west sides built in 1726 (plate x, fig. 3), north side has door to aisle and is partly mediaeval, east side mostly mediaeval, has small opening blocked by later aisle wall and row of corbels at first wall-head level, above these row of joist holes of later upper room: jointing of stonework, and Corbridge's engraving, suggest that east wall formerly extended to nave wall being carried over aisle by beam or half arch. *South aisle-transept*, 25' 0" x 19' 5", on



site of the probable Lady chapel, dates from 1844 and does not contain a single visible mediaeval stone. Its axis has always been at right angles to nave. *Tower* is late twelfth or early thirteenth century with additions. Ground floor 19' 1" x 19' 6" x 20' 6" high to spring and 30' 0" to ridge of vault, has fourteenth century two-light west window and blocked door of same date as tower, with lofty rear-arch as in west door of south transept at Hexham; in north wall, door to stair or vyce; marks of mediaeval floor level apparent, present floor level 1895; font in centre on a stone step, its canopy suspended from above by a wire rope with counterweight in ringers' chamber; corbels wall ribs and springers of vault are ancient and of stone, remainder of wood, made in 1895, and omitting intermediate ribs provided for on springers; first floor, ringers' chamber, in east side door to roof, over earlier gable window immediately below its sill; in south and west sides, in each a pair of blocked lancets of the earlier and lower ringers' chamber and above them a blocked two-light belfry window, in north wall one lancet and a blocked single-light belfry window; vyce or turn-grees in north-west corner of tower (it has been suggested⁸⁹ that the square south-west buttress contains a stair, but this is not apparent) has blocked door to former ringers' chamber at thirty-third step, door to present chamber at fifty-second step (four feet above chamber floor and just below an earlier opening) and at sixty-eighth step ends under a brick domed top at a landing whence five more steps lead diagonally into the corner of the belfry stage 19' 0" x 19' 2" with a two-light opening on each side. The sub-lights of the openings are trefoiled with clumsy cusps and their crude mullions and tracery are of brick covered with cement. (Plate x, fig. 1.) On the west wall, under the flat-pitched roof whose ridge runs east and west, there are a few mediaeval corbels of "perpendicular" character, the centre one a boldly carved human head. The belfry stage was evidently practically rebuilt at the end of the seventeenth century, but largely with old materials. *Piscinae*. Near east end of south wall of choir a late thirteenth century double piscina with sexfoliate basins and a fenestella having moulded jambs and arch, trefoilate with soffit cusps; a chamfered stone shelf above the basins; projecting portion of basins hacked off when sanctuary was wainscoted in eighteenth century. In the museum of our society, the plain heavily chamfered lower part of a piscina said to be from the south aisle-transept, a fifteenth century piscina from the same chapel is said to have been destroyed in 1844. *Altar*. Under the organ, a stone slab re-used as a grave cover, still bearing two crosses and apparently formerly the top of the Trinity altar. *Bells*, see



⁸⁹ *Proc.* 3 x, 156.

appendix G. *Monuments*, see appendix F. *Armorials*, appendix C. *Pictures and Glass*, appendix E. *Furniture*, appendix D. *Inscriptions*. On a shield-shaped brass plate at the west end of the nave:

Church of St. Andrew, built before the year 1100.⁹⁰ Closed for Restoration on July 8th 1866. Re-opened on January 6th 1867.
 Rowland East, M.A. Incumbent.
 Robert Francis, Curate.
 W. Carr, M.R.C.S. }
 John Philipson, } Churchwardens
 F. Jackson, }
 J. Russell, M.R.C.S. }

On the modern ashlar internal facing on the east wall of the south aisle-transept:

✱ INSTAVRAT: 91
 A: S: MDCCCXLIV:

On a brass plate on the north gable, an inscription recording the glazing of the gable window in memory of George Hare Philipson, J.P., and members of his family.

On a brass plate on the north side of the Trinity chapel:

This chantry of the Holy Trinity, founded in the fourteenth century by Sir Adam de Athol, Lord of Jesmond and Sheriff of Northumberland, whose body with that of Lady Mary, his wife, rests herein, was restored for prayer and praise and Holy Eucharist, A.D. 1894.⁹²

In the south porch of the choir on a brass plate:

Chantry of the Blessed Virgin Mary. Restored A.D. 1911.⁹³

⁹⁰ It is not correct to say that any part of the present church was built before the year 1100, and this should be altered.

⁹¹ Misleading, as this part of the building was an entirely new design not a restoration.

⁹² This inscription is inaccurate. The *chantry* was not refounded although the chapel was restored, and sir Adomar of Athol was never lord of Jesmond and is not known to have founded a chantry at the Trinity altar.

⁹³ The "restoration" seems to have consisted in removal of the plaster from the walls. The chantry was not refounded and it is exceedingly improbable that St. Mary's altar, one of the most important in any church, would be in this little building. The altar of the Blessed Virgin Mary almost certainly stood in the south aisle-transept. This inscription also should be removed or amended

On the lead of the south aisle roof, in ornamental raised letters:

T. HARLE

AND

W. HICK

R. COOK

WARDENS

1759

Roofs. The choir roof is ancient, with arched principals and carved bosses apparently by the same hands as those in St. Nicholas church; it dates from the end of the fourteenth century. The nave roof may be later, it is nearly flat and divided by heavy ribs into square panels now lacking their infilling, its turned bosses date from 1844, it must have been made or remade after the south clerestory wall acquired its present considerable bulge outwards and may replace an earlier arched roof like that of the choir. The north and south aisle roofs appear to be of sixteenth or seventeenth century date, they were not lean-to roofs, but in the eighteenth century were converted into lean-to by covering them with sloping rafters. The date 1759 is on the lead of the south aisle roof. The tower roof seems to be a late seventeenth century one, but made up in part of older materials. The other roofs seem to be mainly modern, but that of the south aisle-transept contains old timber re-used. *Condition.* Choir roof defective, daylight can be seen through it in places, nave roof also needs attention; lower part of tower dangerous owing to settlement of defective core of twelfth century wall; external stonework seriously decayed, especially on south side and at north gable, and very urgently in need of pointing, cleaning and preservative treatment; condition otherwise excellent. A faculty has been obtained for a comprehensive scheme of repair, at present held up owing to the war.

APPENDIX B.

Altars, Chantries and Fraternities.

At the Reformation the church provided space for the following altars: a high altar in the choir, with space for a second altar in a sacristy behind it if the high altar did not stand against the east gable; an altar in the north chapel of the choir, and an altar in the south porch of the choir if this was a charnel chapel; an altar in the Trinity chapel and one in the north aisle-transept; one or two in the south aisle-transept; one on the rood loft and possibly one on each side of the central opening of the rood screen. If the room over

the south porch was a priest's chamber there might also have been a small altar there.

The only known dedications, apart from the high altar, are as follows: St. Mary the Virgin, following local usage this was almost certainly at the south end of the south aisle of the nave, afterwards enlarged into an aisle-transept or Lady chapel. The Holy Trinity, in the chapel on the east side of the north aisle-transept.⁹⁴ St. Thomas; Crawford Hodgson⁹⁵ states positively that this was Thomas Becket and not Thomas the Apostle, if so it cannot have been founded till late in the twelfth century and would require a new chapel for its accommodation. Hence almost certainly the building of a north chapel to the choir, and it is reasonable to suppose that this was the site of St. Thomas's altar.

An altar of St. John the Divine would probably stand at the east end of the north aisle of the nave, a Holy Rood altar on the rood loft, and if there was a charnel chapel its altar would be of All Souls, but I have found no references to these.

Although a chantry chapel is sometimes called a "chantry" for short, a *chantry is not a building but an endowment*.

In addition to temporary chantries and those of which all record has been lost, we know of only three chantries in St. Andrew's church, a striking contrast to St. Nicholas's, where the wealthier citizens of Newcastle vied with each other in endowments of this kind.

At *St. Mary's altar*. A chantry had been founded by an unknown benefactor⁹⁶ in the thirteenth century and is referred to in the reign of Edward I in a charter seen by Bourne⁹⁷ but now lost. After the Black Death and the other disasters of the fourteenth century the endowment became insufficient and, as there was a lack of parishioners in a position to help, the parish obtained in January 1376/7⁹⁸ permission from bishop Hatfield to build on the frontages of the churchyard on condition that enough land should be reserved for burial purposes and that provision for the altars should be made from the rents. St. Mary's altar was allotted at least the site nearest to the New Gate⁹⁹ and that in Darn Crook between the town wall and the site used for a house for the clergy "*vulgariter* the priest's

⁹⁴ Position proved by Athol tombstone and fourteenth century reference.

⁹⁵ *Proc.* v, 117 *et seq.* Becket was canonized in 1173; for his cult see works by Benedict of Peterborough and others edited for the Caxton Society by Dr. Giles, 1850-51.

⁹⁶ Very probably Adam Jesmond.

⁹⁷ B. 41.

⁹⁸ Boyle. in A.A.² xv, 178, quoting Hunter's interleaved copy of Bourne's History, which I am unable to check as it has been evacuated.

⁹⁹ B. 41.

chamber."¹⁰⁰ The remainder of the land facing Darn Crook and the corner to Newgate Street was held in 1394 by Bertram Monboucher.¹⁰¹

In 1535¹⁰² the chantry was worth £4 13s. od. less six shillings and fivepence. In 1548¹⁰³ worth £5 17s. 4d. less twelve shillings of "repyrresses." The last incumbent was John Sadler "of the age of lix yerres, somewhat lerned, of honest conversacion and qualytes, having no other lyving then the same chauntry." Sadler died in 1548 and made a will in which he directed his body to be buried in the church, but he seems to have left a descendant as the house in Darn Crook was "in tenure of John Sadler" in 1613.¹⁰⁴

The churchwardens were the patrons of this chantry, at any rate after 1377, and in 1783 they bought back the Darn Crook site and cleared it and restored it to the churchyard.

At *St. Thomas's altar*. This doubtless received an endowment at its foundation, but like *St. Mary's* it had depreciated and needed augmentation in 1377 when it was allotted at least the site on the north side of the church stile¹⁰⁵ in "High Street," worth ten shillings a year in the reign of Elizabeth. It also received a rent of three shillings and fourpence from sir Robert Brandling's orchard,¹⁰⁶ a clue perhaps as to the original foundation. In 1535 and 1548 the existence of this chantry was successfully concealed from the royal commissioners; or was it suppressed when Henry VIII unsainted Thomas Becket?

At the *Trinity altar*. This altar stood in a costly and beautiful chapel which was added to the church in the first half of the fourteenth century and was completed and reconstructed near the end of the same century. It was so well endowed that it does not seem to have needed help in 1377 nor a few years later when sir Aymer Athol adopted it as his burial place. Modern authors from Bourne (who merely makes a tentative suggestion) to Boyle credit Athol with the foundation of the chantry, but without producing any evidence on his behalf. Accordingly I looked through the printed Patent Rolls for the relevant period and found that on 3rd February 1327¹⁰⁷ Thomas Spencer, chaplain, was pardoned for having accepted, in mortmain without licence, from Henry Hidewyn, chap-

¹⁰⁰ Br. I, 192.

¹⁰¹ R.S. VII, 146.

¹⁰² Val. Eccles. v, 329.

¹⁰³ S.S. XXII, lxxxii.

¹⁰⁴ A.A.² XXIII, 259. The yearly value of this site was then six and eightpence.

¹⁰⁵ B. 43.

¹⁰⁶ Ibid.

¹⁰⁷ Pat. Rolls, Edward III.

lain, an endowment for celebrating divine service daily in the church of St. Andrew, Newcastle upon Tyne, for his soul. The foundation was a generous one, "four messuages, two shops, land, and a rent of twenty-four shillings," and Hidewyn must either have been a man of property or a "good beggar." No altar is named, but taking the date in conjunction with the style of the oldest parts of the Trinity chapel, considering also that with such recent endowment neither of the other altars would have needed help in 1377, there seems to be good reason to suppose that Hidewyn (or Hedwyn) was the true founder of the Trinity Chantry, and I am glad to be able to restore to him the credit which is his due.

In 1535¹⁰⁸ the chantry was worth £3 2s. 2d. less six shillings and fivepence. In 1548¹⁰⁹ it was £3 5s. 10d. less twenty-four shillings and fivepence of "repysses." The last incumbent was Thomas Welshe, "meanely learned, of honest conversacion and qualytes" and having no other living.

Of the *Fraternities* connected with St. Andrew's church I have not been able to find any record except a reference in the will of Richard Pykering¹¹⁰ who died in 1340, and, besides leaving twelve pence to the church fabric, left six shillings and eightpence "to the brethren of the said church."

A full account of the free chapel of St. Mary at Jesmond within the parish of St. Andrew will be found in N.C.H. XIII. Nothing is now known about the churches of St. Bartholomew, belonging to a nunnery, and of the Grey Friars also in this parish.

APPENDIX C.

Armorial in the Church and Churchyard.

For a list of the armorials in the church see *Archæologia Aeliana*, 4th ser., vol. VIII, pp. 98 and 99.

For those formerly in the church see *Archæologia Aeliana*, 4th ser., vol. XIX, pp. 50, 59-61 and 70-71, and Newcastle Record Ser. IV, pp. 136 ff.

¹⁰⁸ *Val. Eccles.* v, 329.

¹⁰⁹ S.S. XXII, lxxxii.

¹¹⁰ A.A.³ XVI, 41.

APPENDIX D.

Furniture.

With the exception of the font-cover, all the church furniture dates from the nineteenth and twentieth centuries. The pews (1,000 sittings) date from 1866 and are carefully designed but too numerous, and the side passages are not so placed as to reveal the pillars of the nave arcade. The chancel screen is rather meagre and is pinched between the chancel arch responds instead of extending across the whole east end of the nave as its predecessor did. There is a very pretty painted reredos, in memory of canon Lister, and a good oak lectern, and the organ case and choir stalls are seemly, though one regrets the destruction of Mr. Dodd's alleged "black oak"¹¹¹ stalls, even though they were not oak, whose style being earlier was more congruous to the stonework. The stone font seems to date from 1844 or 1866 and is not very satisfactory, nor does it fit its cover, which at that time does not seem to have been in use except as a fixed canopy. The mediæval font was a plain octagon of Durham marble with slightly hollowed sides, similar to the contemporary fonts at other local churches.

The font cover (see plate ix, 1) is one of the glories of St. Andrew's and one of the finest in England. It consists of two tiers of wood tabernacle work surmounted by a slender crocketed spire. The lower portion is open sided and covered by a prettily groined ceiling with a carved central boss, the upper is enclosed by traceried windows, the lower parts of which were meant to be partly hidden by crocketed pierced ogee pediments over the arches of the lower tier and now unfortunately broken away. The work is very delicately detailed and has suffered less from restoration than the similar, but larger, cover at St. Nicholas, while no comparison is possible between it and the crude seventeenth century imitation of such a cover at St. John's. The whole cover has been decorated with colour, apparently on a ground of white, and when new must have glimmered like a gigantic piece of ivory gold and enamel work in the rather dim light of the baptistery in the tower. Its date is unmistakably late fifteenth or early sixteenth century.¹¹²

For an account of the church plate see *Proceedings*, 2nd series, III, 22, 43 and 48.

¹¹¹ T. 17. Possibly there were intermediate seats of 1866 between the Dodd ones and the present stalls.

¹¹² F. Bond, *Fonts and Font Covers*, p. 289, thinks the latter, but if it was done by or in memory of Robert Rhodes it would be in the last quarter of the fifteenth century in all probability.

APPENDIX E.

Stained Glass and Pictures.

The late mediaeval windows in the church were designed to be filled with stained glass; the great west window of the north aisle, for instance, looks noticeably bare and gaunt, lacking the solace of colour, but all that is known of the mediaeval glass is that an image of the Trinity was in one of the Trinity chapel windows. Bourne and Brand both say the north window, but, if so, it must surely have been removed thither from the space obviously reserved for it in the tracery of the east window of the chapel. Bourne¹¹³ calls it an image of the Trinity, but by the time Brand¹¹⁴ wrote only the small crucifix, which forms the nucleus of such an image, remained and that has long since been lost, though Moore, in 1850, speaks of it as if still extant. Some of the armorials noted by Flower in 1575 (see appendix C) may have been in windows, but unluckily he did not record their positions.

Much of the modern glass is of archæological rather than æsthetic interest. The east window, a memorial of the rev. William Dodd, dates from 1866 and shows the faults as well as the virtues of the reaction against the enamelling of the Reynolds school. Though the craftsmen of the time knew more about glass than sir Joshua did, they were not his equals as artists (it is a popular fallacy to suppose that the maker of an object is necessarily the best designer of it), but in judging the rather crude colouring of parts of this window one must remember that it was designed to look well from the nave, and that it was not usual, nor is it now in some churches, to wash the windows of churches in towns, and the effect of a coat of soot had to be allowed for. The windows in the south aisle-transept or Lady chapel date from c. 1850 and have rather pleasingly naïve medallions embedded in a brightly-coloured patterned background, which has at least the merit that nobody could mistake it for the work of any period or any country but its own. Unlike the east window they look best from near at hand, and there is some quite interesting detail in the Wailes children and Greenwell memorials on the east side, but a good deal of shading has been

¹¹³ B. 41.

¹¹⁴ Br. 183. J.C.M. 3. That images of the Trinity were not always approved of is evident from the pronouncement of archbishop Arundel in 1407: "Yea, though many men which are right great Clerks, and others also, hold it an error to paint the Trinity; I say it is well done to make and paint the Trinity in images." Arber's *English Garner*, no. 5. 120, quoted by Hope E. Allen.

used and it has not stood very well. Some years ago the south gable windows were blown in by a high wind, and the vicar took the opportunity of having their medallions, including a really charming Nativity, reset in old clear crown glass. The effect is quite good; it has recently been imitated in a window of the same period at Wilton church, near Salisbury, and it would have met with the approval of Henry III, who at Westminster palace¹¹⁵ ordered the scrolly background of a mural painting to be replaced by plain green "so that the effect of the great history" (i.e. the principal subject) "may be kept unimpaired."

Of the remaining windows the more notable are the window in the north aisle (plate IX, fig. 2), made in 1916, a good and well-proportioned reproduction of late mediaeval glass and with a rich parchmenty texture due to an external wire guard which prevents it from being washed. A window in the south aisle with a too ambitious, and rather "greenery gallery," representation of the building of Solomon's temple, commemorating the rev. Mr. East, vicar from 1856 to 1886 and responsible for the 1864-66 restoration: internal evidence suggests that the artist was imperfectly acquainted with the Old Testament. The north transept window or Hare Philipson family memorial dates from c. 1890 and contains some good rich colour. The brass plate beneath it bears in enamel the arms of George Hare Philipson, the only modern armorials in the church except the Greenwell shield in a window of the south aisle-transept, unless one counts the cross surprisingly on the shield of a Roman soldier in one of the south windows of the choir. And the two windows in the Trinity chapel, made after its refurnishing in 1895: the north window contains a variety of Trinitarian symbols which has led to its being called "the masonic window," but the draughtsmanship of its figures is of quite exceptional merit; the east window is the best designed in the church from the point of view of "scale" and of good proportion between colour and white glass—contrast it, for instance, with the temple window already mentioned.

Some mediaeval mural decoration was traceable in the south aisle-transept before its destruction.¹¹⁶ In 1805¹¹⁷ "a superb painting by the celebrated Giordano,¹¹⁸ representing the Last Supper, was presented by George Anderson Esq. to the inhabitants of the chapel of St. Andrew's in Newcastle, which was placed above the

¹¹⁵ Braylèy and Britton, *History of the Ancient Palace and late Houses of Parliament at Westminster*, 59.

¹¹⁶ H.O. 253.

¹¹⁷ M. I. 327.

¹¹⁸ Luca Giordano flourished at the end of the seventeenth century.

communion table of that church." In 1840 Mr. Dodd removed the pediment over the picture; in 1866 canon East removed the picture to the north wall of the choir; in c. 1905 canon Lister had the picture stowed away in the ringers' chamber, and a few years ago the present vicar rescued it and had it cleaned and hung on the north side of the nave. It is good work of its period and style. (Plate ix.)

There are some interesting prints, etc., in the vestries. In the lower vestry, a good portrait in oils of the rev. William Dodd, incumbent 1834-49; an engraving showing the choir from the west c. 1840, dedicated to Mr. Dodd who had restored it; a lithograph from the same point of view c. 1845; and a carefully executed oil painting of the choir from a similar point of view in the same period: the artist seems to have taken particular care over the armorials above the pew in the north-east corner of the nave. In the upper vestry an amateurish water-colour of the church from the south, c. 1850, and two admirable early photographs showing the interior of the choir, after 1840 but before 1866, with the seats introduced by Mr. Dodd and a clear detail of the balustraded renaissance altar rail which he spared.

APPENDIX F.

Monuments.

St. Andrew's church is poor in the renaissance mural monuments which are interesting and decorative features in many churches. This is partly due to destruction wrought in 1785-9, and partly, no doubt, to the lack of parishioners who could afford to be commemorated by anything more expensive than a "through" or "lair stone" on the floor. There are many late eighteenth and early nineteenth century marble tablets on the walls, refined but rather chilly. Luke Clennell, the wood engraver, has a pretty cenotaph (his bones were taken from St. Andrew's and re-interred elsewhere), and the monument of the rev. H. D. Griffith was made by David Dunbar,¹¹⁹ well known in his day.

There are no effigies and no "altar" tombs in the church, though late Georgian tombs of the altar type exist in the churchyard. Notably a good early Gothic revival¹²⁰ monument south of the choir and, west of the tower, the massive Soane style memorial of Jane Smith,

¹¹⁹ T.B. 187.

¹²⁰ "BURIAL PLACE OF THOMAS GUNN AND FAMILY OCT DECR 24 1779
AET 65 YEARS."

wife of William Smith of High Friar Street, and members of his family.¹²¹

On the south side of the nave stood a handsome detached stone monument, of a kind more often seen in Scotland than Northumberland, which was demolished before 1848, and its armorial panel¹²² is now laid flat on the top of its moulded base.

A good account of the ledger stones in the Trinity chapel by



GRAVE COVERS.

From a sketch by W. H. Knowles.

John Robinson has been published.¹²³ There are also some interesting slabs, some of them mediaeval, in the choir floor, and mediaeval slabs found in the walls of the south aisle-transept when it was destroyed in 1844 are there and, three of them, in our museum. The earliest inscribed monument in the church was for a time in

¹²¹ An inscription on the tomb records that "The above named Jane Smith was the daughter of Anthony and Mary Vazelle. The latter when a widow married the Reverend John Wesley Founder of Methodism and was buried in Camberwell Churchyard on October 12th 1781."

¹²² See appendix C.

¹²³ A.A.² XVIII, 37 *et seq.*

the churchyard, but is now on the floor of the choir. In deep, well-cut late Gothic lettering it reads "orate pro aīa thome lyghtton." The inscription is near the foot of the stone (see page 166) and on the blank upper part of the stone there are incised three mediaeval horseshoes and a smith's hammer. The cutting of these is shallower and less skilful than that of the inscription and may be an addition.¹²⁴

The finest monument in the church, and one of the finest in the north of England, was the Athol brass now represented by an empty matrix, magnificent from its size and proportions even in its present state. It is 11' 3" × 4' 8" × 7" thick,¹²⁵ cut out of a single piece of hard conglomerate.¹²⁶ Boyle¹²⁷ restored the inscription as follows: *Hic Jacent Dominus Adamarus de Athol, Miles, & D'na Maria uxor ejus quae obiit Quarto decimo Die Mensis Januarii, Anno Domini Millesimo Tricentesimo Octogesimo Septimo [Quorum] Animabus propietur [Deus. Amen.]* John Stainsby,¹²⁸ who saw it in 1666, reports the knight's name as "Adomarus de Athett." Flower had not noticed the armorials on the brass, but Stainsby did, and blazons the "coates" as "first a fess chequy surmounted by a bend engrailed" (for Mary Stewart), and "second, paly of six" (for Athol but without the usual leopard which in this monument had crept out of the shield to lie as a foot-rest at the knight's feet). As in the case of the Thornton brass at All Saints', the lady's shield seems to have been on the dexter instead of the sinister side.

APPENDIX G.

Campanology.

Nothing is known about the mediaeval bells in St. Andrew's church except that there was a "sacring" bell in the Lady chapel.¹²⁹ The bells in the steeple were damaged or removed in 1644,¹³⁰ and

¹²⁴ My attention was called to this by Mr. Muriss, one of the vergers, who had had the difference pointed out to him by a visitor to the church. The name of Leighton is famous in English smithing; another Thomas Leighton made the great wrought iron grille of the tomb of Eleanor of Castille in Westminster Abbey.

¹²⁵ A.A.² XVIII, 49. Different dimensions on p. 39 of same volume.

¹²⁶ A.A.² IX, 39. The later tomb slabs, like the former font, are mostly of hard "blue stone" either from the Heugh or from Weardale: our local "marbles" are now unjustly neglected; the pavement of Bollhope stone recently designed by Mr. H. L. Hicks for Sherburne Hospital chapel shows what beautiful material is available.

¹²⁷ Bo. 259.

¹²⁸ A.A.¹ III, 120 and Newcastle Record Ser. IV, 136.

¹²⁹ S.S. XXII, xcii.

¹³⁰ "A greate part of the steeple of St. Andrewes was battered downe by their cannons." S.S. XXII, 339.

in 1726¹³¹ they were melted down, together with a leg of the bronze horse of the equestrian statue of James II which had been thrown into the Tyne in 1688,¹³² and recast by R. Phelps of London as a peal of six bells. Their bell carriage, which seems to have space for a couple of additional bells, is an interesting piece of carpenter work and is, at any rate in part, made up of timber re-used from its predecessor or from some other old framework.

The bells are now silent, owing to the dangerous state of the lower part of the tower, and the tenor bell, weight 19 cwt., is said to have been cracked when being tolled for the death of lord Beaconsfield on 19th April 1881.

It is hoped to have the bells reconditioned and rehung after the tower has been consolidated as part of the restoration scheme now in hand.

Inscriptions, transcribed by an anonymous contributor to *Proceedings*,¹³³

1. WILLIAM COULSON ESQ. OF IESMUND R. P FECIT 1726.
2. THE REVD. WM. BRADFORD A. M. VIC. N. ELLISON A. M. LECT. WM. WILKINSON A. B. CURE. R. PHELPS LONDINI FECIT 1726.
3. EDW. IOHNSON FRA. RUDSTON NIC. FENWICK WM. CARR ESQS. ALDERMEN R. P. FEC. 1726.
4. SR. WM. BLACKET BART. NATH. ELLISON MATH. FEATHERSTON HEN. REAY RIC. RIDLEY. ESQS. ALDERM. R. P. FECIT 1726.
5. THE WORSHIPL. NAH. CLAYTON ESQ. MAYOR JOHN ISAACSON ESQR. RECORDER THO. WASSE. ESQR. SHERIF.
6. TENOR. MESSRS CHR. RUTTER. FENWICK LAMBERT THO. SHEULI. PERCIVAL BELL CH. WARDENS R. PHELPS FECIT 1726.

APPENDIX H.

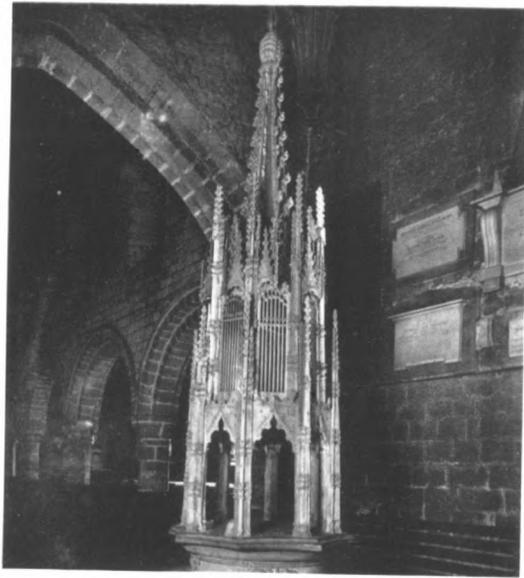
Bibliography.

The facts about St. Andrew's church are scattered in many places and mixed with statements founded on incomplete or out-of-date information, and one of the objects of this paper, as in my previous history of St. Nicholas church, is their concentration for the greater convenience of students of local history. The following

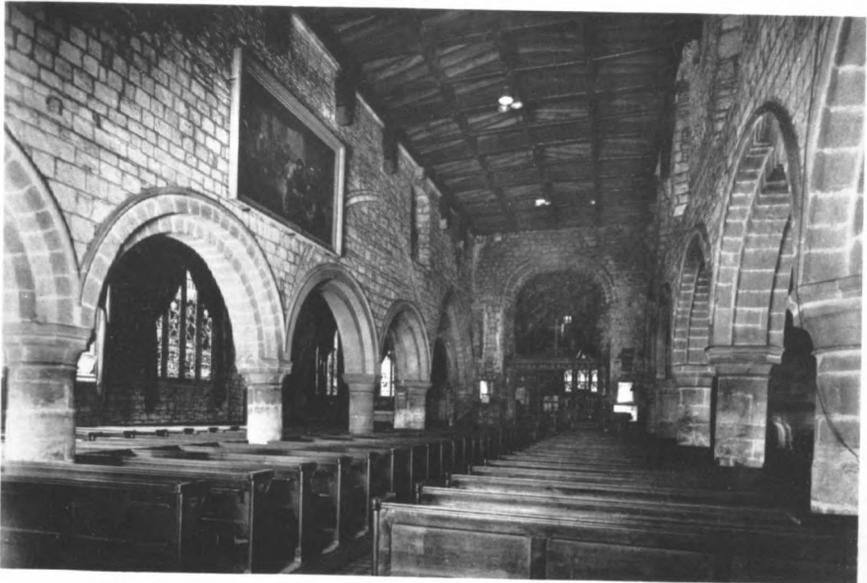
¹³¹ B. 44. The cost was met partly by subscription and partly by a grant of £50 from the Town Council.

¹³² J. Bell, *Account of a bronze statue of James II; on the Sandhill Newcastle*, 1830.

¹³³ *Proc.* 2 III, 46 and 191.



1

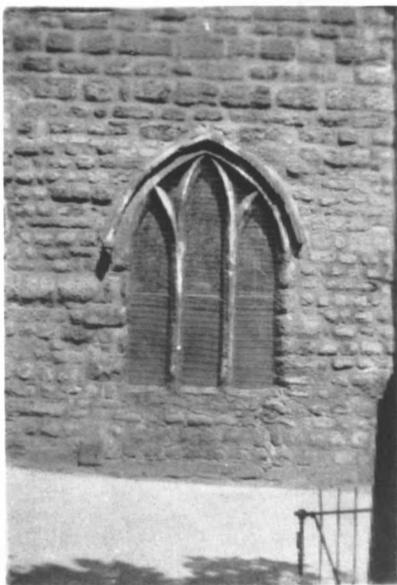


2

Fig. 1. FONT, ST. ANDREW'S CHURCH. Fig. 2. INTERIOR, ST. ANDREW'S CHURCH, NEWCASTLE-UPON-TYNE, FROM WEST.



1



2



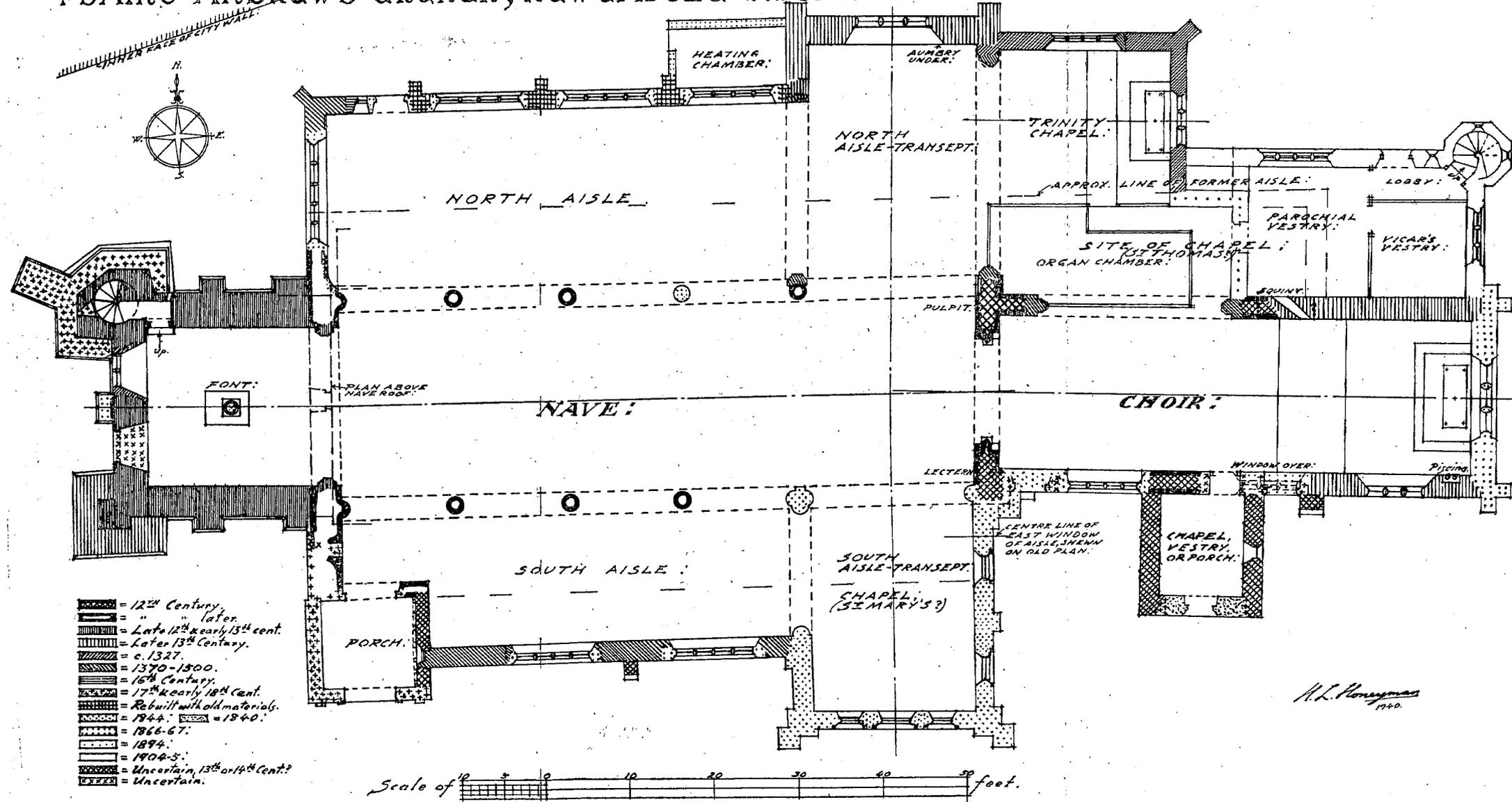
3



4

ST. ANDREW'S CHURCH, NEWCASTLE-UPON-TYNE.

† SAINT ANDREW'S CHURCH, NEWCASTLE UPON TYNE:





are the principal works referred to with the symbols used for them in the footnotes.

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 W. J. Wallis. *Antiquities of Northumberland*. 1769.
 Wel. Welford. *History of Newcastle and Gateshead*. 1884.

A manuscript catalogue of inscriptions on grave-stones in the churchyard of St. Andrew's was presented to the library of the Society of Antiquaries by the rev. W. B. East, Matfen, in 1890, and is at the Black Gate, but has not yet been printed.

Early views of the church, apart from purely conventional representations such as that on Speed's map, are a drawing made in the reign of Elizabeth¹³⁴ (top of tower only), an engraving in the margin of Corbridge's map of Newcastle in 1723 (see p. 129), an engraving on the map made for Bourne's *History*, an engraving published by Davison in 1823. A copperplate in our society's collection (see p. 136). Etchings in Mackenzie's *History*, made from bad and inconsistent sketches by Richardson, now in our society's library. A water-colour sketch by Bilston made in 1843,¹³⁵ formerly owned by the late Mr. Leonard McCarthy. Sketches by Mr. W. H. Knowles for Boyle's *Vestiges*, made before the 1895 alterations, two of them reproduced on pages 151 and 166 by Mr. Knowles's permission. And two woodcuts of the south aisle-transept before and during demolition, used in several local topographical and historical works and in the *Monthly Chronicle*.

¹³⁴ A.A.¹ III, 124.

¹³⁵ Proc.³ IX, 12.

