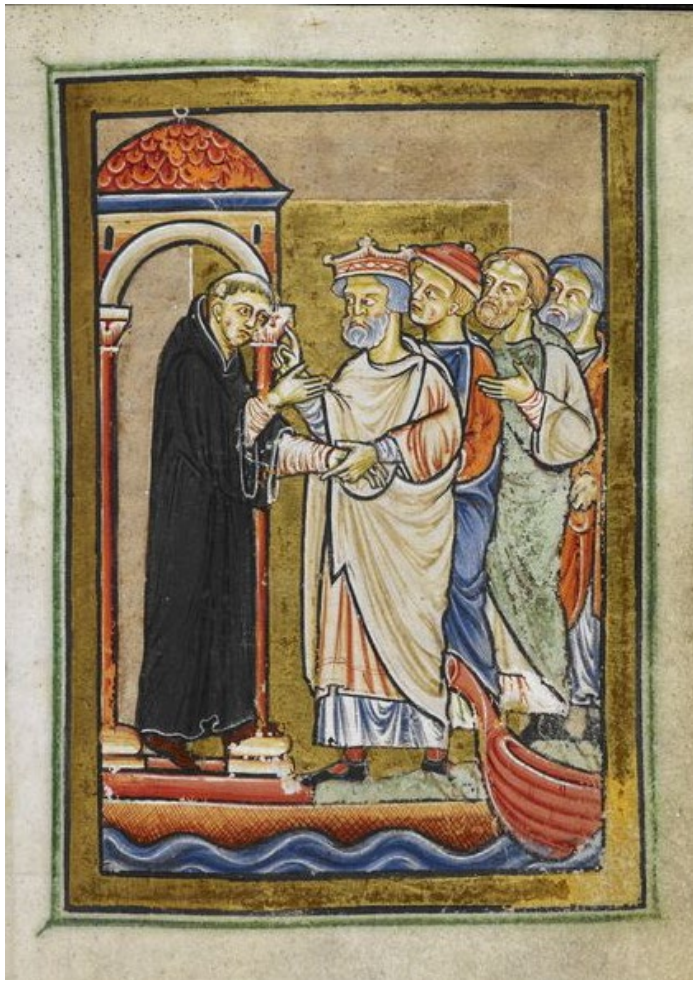
Northern Catholic History



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North East Catholic History Society

Cover: *St Cuthbert meets King Ecgfrith of Northumbria and others*,
Bede's Prose Vita S Cuthberti, England (Durham), c. 1175-1200,
Yates Thompson MS 26, f. 51, British Library

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Northern Catholic History

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North East Catholic History Society

Patrons

The Right Reverend S.J.L. Wright, LLB (Hons.) STL
Bishop of Hexham & Newcastle

The Right Reverend T.P. Drainey, STB
Bishop of Middlesbrough

Executive Committee

The Very Reverend M. Brown, BA, JCL, PhD (*Chairman*)
St Joseph's, High West Street, Gateshead NE8 1LX

L. Gooch MA, PhD (*Editor*)
29 Orchard House, Durham DH1 3DB (0191 384 0984)

Mrs M. Henderson (*Hon. Secretary/Acting Treasurer*)
23 The Crescent, Newcastle, NE4 9UE (0191 270 1065)

R. Macgregor (*Lecture Programme*)
3 West View, Castleside, Co: Durham, DH8 9QP (07711121339)

F. Walker (*Excursions*)
17 Hillgate, Morpeth, NE61 1XX (01670 514849)

Website: rcdhn.org.uk/nechs

The Society was founded in 1974 to foster interest and promote research into the history of the Catholic Church in the North East of England. a term which is interpreted as extending from the Border to the Wash on the eastern side of the Pennines. A yearly programme of talks and outings is arranged. The present annual subscription is £7 single, £11 joint, hich includes a copy of the annual journal *Northern Catholic History.* An index to past editions will be found on the Society's website. The Editor welcomes offers of articles for future editions. Details of the availability and price of back issues can be obtained from the Editor.

‘OF PLEASING SIMPLICITY:’ CATHOLIC CHURCH-BUILDING IN NORTH-EAST ENGLAND, 1919-1965

L. Gooch

I. 1919-1939

In the years of industrialisation and urbanisation of the nineteenth and early twentieth century, the diocese of Hexham and Newcastle responded vigorously and confidently in its church-building and pastoral provision for new working-class communities across the region, and many Victorian and Edwardian churches were notable for the quality of their architectural and decorative style.[1] There was no reason to suppose that that would not continue, but it came to a stop in 1914 at the outbreak of the First World War (dubbed the ‘Great War’).[2] Victory in 1918 brought national economic growth, but it was short-lived; by the mid-1920s the period of prosperity had come to an end and was followed by years of deflation leading to the Great Depression of the 1930s. The industrial north of England was badly affected and unemployment reached 70% in some places. Despite the economic situation, however, diocesan development, which had resumed almost immediately after the armistice, continued through the twenties and thirties before it was brought to a halt once more when the Second World War broke out. Development began again in 1948 and continued without interruption thereafter. As we shall see, however, the period 1915-1965 is highly significant in ecclesiastical history, for it heralds the Church’s departure from long-established principles of church-building, and from the age-old theory and practice of Catholic worship.

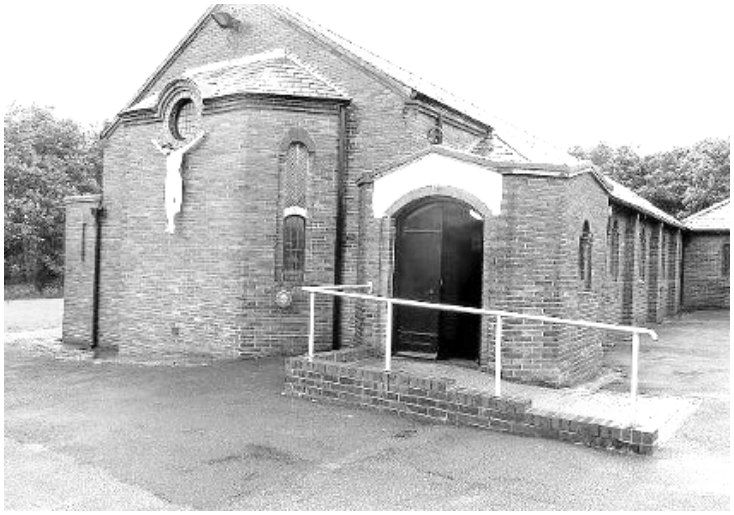
Three significant events occurred in the period. Firstly, the centenary of Catholic Emancipation in 1929. Secondly, Pope Pius XI canonised Cardinal John Fisher and Sir Thomas More in 1935, over-ruling the requirement for miracles; their only necessary qualification, as Graham Greene remarked, was that ‘they were men who fought the totalitarian state of their day’.[3] The diocese dedicated two new churches to them.[4] Thirdly, and a little earlier, the diocese was re-constituted. Bishop Richard Collins led it through the Great War and his death in February 1924 provided a convenient opportunity to implement a plan, which had been mooted many years earlier, to create the diocese of Lancaster, formed partly by hiving off Cumberland and Westmorland from Hexham & Newcastle.[5] The new diocese was erected in November with Thomas Pearson OSB as its bishop and two months later Joseph Thorman was installed as bishop of the slimmed-down see of Hexham & Newcastle. His first pronouncement was to welcome the division of his ‘hitherto almost unwieldy’ diocese. He had certainly been relieved of a huge land area west of the Pennines but a large Catholic population remained in the north-east: at his death in 1936 there were some 230,000 Catholics and 250 priests in 145 parishes. His successor Joseph McCormack would lead the diocese up to and beyond the Second World War.

During the inter-war years many existing churches had extensive structural alterations or were given major refits.[6] There were new roofs and flooring, cladding, plastering or panelling of walls, additional aisles, the installation of electric light; a tower, a church hall and at least one school were built. New side chapels were added. A small barrel-vaulted family memorial chapel, of which 'its quirky detailing suggests a thoughtful architect,'[7] dedicated to and with an alabaster statue of the Sacred Heart, was created at Berwick in 1925. A Sacred Heart chapel was created in 1931 by Sir Giles Gilbert Scott[8] for Newcastle St Michael (adding to his Lady chapel with altar and reredos of 1915). In one or two places it is said specifically that labouring work was given to unemployed parishioners and one hopes that that occurred more widely.

Necessary and attractive as those alterations and renovations were, however, they did not fully meet the pastoral needs of the diocesan population which was growing and spreading into new locations across the region. Fifty parishes were erected (including some earlier 'missions' upgraded to 'parish' status).[9] Half of them began as Mass centres supplied from a nearby church or were established in halls, schools or commercial, public or private properties, including a cinema, a working men's club, a coach-house and a dairy, and they would not get a permanent church until after the second war.[10] But twenty-four new churches were built: ten of them to replace old mission properties, school-chapels[11] or tin churches put up at the beginning of the century.[12] The others were for newly created parishes:[13] five of them were tin or timber churches intended to be temporary but they would remain in use for upwards of thirty years.[14] Although the diocese was unable to implement a full building programme by providing every new parish with a church, it could be said that to have put up twenty-four new churches at all was a commendable achievement given the employment and financial situation. Indeed, one would like to think that the diocese's enterprise made an appreciable contribution to the region's struggling economy.

The costs of the new churches are not always given and where figures are known, they vary as to what is included and so are not comparable. That the diocese operated under financial constraints is, however, perfectly clear. The five temporary pre-fabricated churches were, of course, chosen deliberately as the most economical and quickest solution, as had been the practice at the end of the nineteenth century, and perhaps there would have been more of them had they been available. The first of the new permanent churches were erected in the early 1920s in a group of highly populated mining villages in east Durham. The designers are not known and they were modest and cheap structures: Hordern (1921, in timber), Shotton (1921), Easington Colliery (1923), Easington Lane (1923) for its 'thriving and virile' congregation,[15] and Chopwell (1925) further inland to the north west. Of course, they were none the worse for being plain and simple – they served their purpose perfectly well and could be aesthetically satisfying. Shildon St Thomas Apostle opened in 1934 in a town based on coal-

Easington Lane St Mary (1923)
‘A very modest and cheaply built church of the inter-war period.’



Shildon, St Thomas Apostle (1934)
‘cheap and small … with some simple, but imaginatively treated, architectural detail.’

Coundon, St Joseph, R. Burke
‘A 1930s brick church with a traditional basilican plan’

mining and railways with a growing population. It replaced a 'tin tabernacle' of 1906 and is 'quite cheap and small in scale and with some simple, but imaginatively treated, architectural detail. The interior is particularly appealing and welcoming.' Boldon Colliery Sacred Heart, opened in 1938, is a plain church with Romanesque details. From the mid-twenties, however, work in traditional styles began to appear, two by un-named designers: Darlington St Thomas Aquinas (1927) described as 'sub-Gothic' and Ferryhill All Saints, Gothic Revival in artificial rock-faced stone, 'an interesting exercise in achieving a certain amount of architectural distinction on a limited budget. It is designed in a stripped Perpendicular style and is arranged on traditional lines.' The interior is light, open and welcoming. Theo Körner, a German, designed the Gothic Revival Lanchester All Saints in 1926. In their last work for the diocese, Dunn, Hansom and Fenwicke, the illustrious practice of earlier years, designed Newcastle The Holy Name (1929), a 'solid and well detailed' neo-Romanesque church with 'some Byzantine influences.' Whitley Bay St Edward (1928), 'a striking Romanesque design that blends German and Italian Romanesque elements to successful effect,' was designed by Pascal J. Stienlet and Maxwell of Saville Row, Newcastle.[16] At the height of the depression they also designed the large and impressive Benwell, Newcastle St Joseph (1931) for the families of the workforce of the shipyard and armaments factories at Elswick. The design is 'a subtle composition of many planes and domes' in their 'finest' 'free Byzantine Revival' style. J.H. Garry of West Hartlepool designed Sedgefield St John Fisher (1935) with a 'loosely Art Deco character' in the year of the patron's canonisation.

Robert Burke of Grey Street, Newcastle, designed three churches: Ushaw Moor St Joseph (1931) a 'hybrid design, with an exterior which might be described as modern Byzantine, and an attractive plaster vaulted, Gothic interior.' The west front is 'something of a showpiece' – a stone panel above the entrance has a Greek cross in relief flanked by canopied statue pedestals and a tall, round-arched window; to the west is a squat tower with a pyramidal roof. Coundon St Joseph (1934) is built on a traditional basilican plan with long nave, short sanctuary and narrow north and south aisles; chapels emerge either side of the sanctuary but, unusually, they are separated from it by corridors. And the prominent, 'large and imposing' Corpus Christi at Gateshead (1936), in 'a free early Gothic style', for which it was intended to use artificial stone but Springwell Quarries offered real stone at cost to keep its employees in work.

Fixtures & Fittings

Many existing churches were given new fittings and, as had been the practice in the pre-war era, some of them were sourced from or by continental designers (except, of course, Mayer of Munich). Altar rails, pulpits, statues and Stations of the Cross were replaced in several places. Some new high altars were installed. At Ryhope a classical high altar in marble with a frontal depicting *The*

Last Supper, and reredos by the Italian firm of Battelli was installed in 1920. A Flemish altar was fitted in Sunderland St Joseph in 1925, and a Caen stone altar was given to Ferryhill All Saints as a family memorial. An altar with marble reredos was designed by Alphege Pippet of Camden and made by Boultons of Birmingham in 1935 for Hartlepool St Joseph. New side-altars were erected: at Brooms, Jarrow St Bede, and at Gateshead St Joseph where a new Lady altar of 1928 incorporated a Renaissance painting of *The Assumption*. New stained-glass windows at Whitley Bay replaced those lost due to bombing during the war. Many windows of Sunderland St Benet were blown out in a zeppelin raid in 1916 and were replaced with glass by Atkinsons of Newcastle and 'cathedral' glass.[17] Atkinson windows depicting four scenes from the life of Christ were installed in 1919 at the east end of Newcastle St Charles, and in the 1920s a gallery was added at the west end to accommodate a new organ. In 1937 Sunderland St Mary acquired the organ from the Rex Theatre, South Shields.

The most extensive changes were made at Ashington where almost the whole interior was renovated by the Benedictines during the 1920s. A memorial rose window was installed on the east gable by Atkinsons. The new woodwork in the sanctuary – altar, reredos and panelling – was fitted personally by Ferdinando Stufflesser of Ortisei, Bolzano, Italy. He also carved the beam of the rood and installed its cross and statues as well as the woodwork in a new baptistery where the mosaic floor was created by Rowells of Newcastle. The small octagonal font is of unpolished Tournai Belgian marble. A Sacred Heart chapel was created with the church's original high altar by Charles Beyaert of Bruges. A west gallery was built as a choir and organ gallery with woodwork bought from the E.W. Pugin church at Cleator Moor (another Benedictine parish) and the organ was installed in 1925.

Generally, the internal decoration of most new churches followed the economics and simplicity of the architecture, except in the handful of 'designer' churches. Newcastle St Joseph was given a rich interior with much Italian marble in the sanctuary as well as marble altar rails and font. At Lanchester, Italian marble from the Regent Hotel in London, donated by the Taylor-Smith family of nearby Colepike Hall, was used for the altar, reredos and sanctuary panelling; statues occupy niches on either side of the tabernacle and its canopied monstrance throne. Gateshead Corpus Christi was fitted with oak furniture by Bramley & Co. of Newcastle and a carved wooden reredos of high quality by R.P. Appleby, also of Newcastle. The Portland stone statues of Ss John Fisher and Thomas More in the sanctuary were carved by A. Southwick of Gateshead. At Newcastle The Holy Name, a domed tabernacle throne surmounted an elaborate classical high altar with a low relief panel of *The Last Supper*. The Dutch priest J. Coppejans painted the ambo, the Stations of the Cross and the timber arched panelling around the apse which has eight images of martyrs and

saints, (said to be executed in 1932 but, since Ss John Fisher and Thomas More were included, perhaps completed in or after 1935).

Stained-Glass

Darlington St Thomas has five stained-glass windows apparently of the same provenance – one is signed by Hardman.[18] Sedgefield has Hardman windows at the west end depicting the Risen Christ flanked by Ss John Fisher and Thomas More and lower side lights depict St Cuthbert and St Teresa. Hartlepool St Joseph has Hardman glass and three stained-glass windows in the apse of bible scenes by Glossley, Atkinson & Co. The old baptistery of Wallsend St Columba had a Hardman window depicting *The Baptism of Christ.* The Victorian stained-glass windows at Coundon came from a church in Barnard Castle. Many windows in Gateshead Corpus Christ are of notable stained-glass, some by Whitefriars Glass.[19] At the west end of Newcastle Holy Name is a stained-glass panel of *The Nativity* taken from a church near an un-named battlefield of the Great War. The abstract design of the window tracery at Lanchester echoes the Saxon work at Monkwearmouth St Peter, and is perhaps inspired by its use in the Anglican church Roker St Andrew (1907) by E.S. Prior.[20]

War Memorials

A war memorial became a feature in almost all parish churches and they took a variety of forms. In some places chapels were dedicated: the Lady Chapel at Hebburn with contemporary stained-glass windows of *The Annunciation, The Nativity* and *The Coronation of the Virgin*; at Stanley the Sacred Heart chapel with altar, reredos and matching oak panels and a painted statue by Ferdinando Stufflesser; and St Gerard's chapel in Sunderland St Benet. Occasionally a new high altar was installed as the memorial as at Seaham Harbour and at South Shields where it was decorated with fifteen different marbles by Almando Battelli. At Hexham the altar in the Sacred Heart chapel became the memorial; at Morpeth marble and bronze altar rails by Giles Gilbert Scott; the font at Ushaw Moor acquired from an old church (doubling as a holy water stoup); a window at Wrekenton; at Whitley Bay a painted *Descent from the Cross* and a roll of honour on the west-facing panel of the organ case. Memorial tablets were mounted on the base of a *pieta* by Wall of Cheltenham (1918) at Birtley but were later detached and fixed on the east wall of the Lady Chapel. More generally, however, the memorial was an external sculptured cross in the garden or churchyard, often with the names of the fallen carved into its base or mounting. Additional memorials and lists of parishioners killed in the Second World War would be added later.

*

II.1948-1965

The post-war period was one of high levels of Mass attendance, participation in the rites of passage and membership of parochial devotional and social groups. Moreover, the Catholic population was not only growing in numbers but moving into new suburban housing estates built in place of war-damaged town-centre housing and as slum clearance initiatives. So it was with some confidence that the diocese could provide the necessary facilities to cope with its highly observant membership. Churches were renovated where necessary but, more ambitiously, a wide-ranging extension programme was undertaken. A new parish was erected or a new church opened every year from 1948 to 1965: thirty-eight parishes and sixty-seven churches – seven churches in 1955 alone.

Substantial renovation work is recorded on a dozen or more churches, including the addition or extension of a sanctuary, new altars and other embellishments to sanctuaries, new fonts, the installation of an organ gallery, new heating systems, new flooring, new seating, and window replacements. Major projects include Robert Burke's extensive building alterations at Esh Laude in the fifties. At Ushaw Moor the eastern bay of the nave served as the sanctuary, but in 1955 he extended the church eastwards to create a separate sanctuary and it was richly furnished with marble and mosaic. At Newcastle St Dominic an upper chapel was created in 1956 and fitted with an alabaster altar and reredos, a beautiful medieval carved figure of St Dominic, and a two-light window depicting Ss Thomas More and John Fisher by the Harry Clarke Studio.[21] (The stone porch across the west front of the church c.1960, however, was a regrettable addition.)

The new church programme took in all parts of the diocese and will have absorbed much of the curia's time, let alone its current and anticipated income; and the bishops[22] may have presided over more ceremonies of laying foundation stones and church openings than any other public engagement, ecclesiastical or civic. Initially, however, during the period of post-war building restrictions it was necessary to obtain permission from the War Damage Commission to build a new church. On the other hand, the Commission paid compensation, usually with conditions attached, if a church had suffered damage by enemy action. At four o'clock one morning in April 1941, a German aircraft dropped a mine intended to block the entrance to the Tyne, but the parachute was blown off course and it came down close to Tynemouth Castle. The resulting blast caused considerable damage to St Oswin nearby and the priest was bombed out of his house. The bishop's residence next door, The Martyr's Peace, was also severely damaged and Bishop McCormack moved to Nazareth House on Sandyford Road in Newcastle, and then in 1942 to East Denton Hall on the western outskirts of the city. In 1941 the Benedictine house-church, Newbiggin St Mary, was severely damaged by a bomb dropped nearby, though it continued in use. The Commission funded a new church, but to qualify for the grant it was

stipulated that ‘one yard of the original building had to remain all round’, the new church had to be built within the footprint of the house, and as much as possible of the original materials were to be re-used. The church was built by local contractors and opened in 1954.[23] The roof of Sunderland St Mary was damaged in an air raid in 1943 and the Commission contributed to its repair.

In the following overview, a geographical rather than a chronological approach has been taken since there is little stylistic change over much of the period. The majority of churches were completed some time after the parish was erected and, needless to say, many were subject to strict financial discipline, especially in the early years, and this obviously restricted the design options open to architects. The churches have several common features. Though varying in size, with seating capacity ranging from 130 to 700 people, they are almost all in the traditional rectangular form; many are built with steel or concrete portal frames, this being a region subject to mining subsidence. All are in brick, which varies widely in colour – pink, red, golden, buff, brown, blue-grey, dark grey – often relieved by concrete or reconstituted stone window dressings. Roofs are usually tiled in slate or clay though copper coverings were used when financial and planning restraints eased. Architects often took pains to make the west, usually the entrance, front attractive and welcoming and, not infrequently, it became much the most interesting feature of the building. Many churches displayed conspicuous external Catholic features – crucifixes, statues, rooftop crosses, garden shrines. Much of the glazing is clear. Individual building costs are not always given but over the period the diocese incurred expenditure of at least a million and a half pounds.[24]

Some post-war churches are small, unassuming and without any particular historical or architectural importance (professional architects are not known to have been involved in their design) although their interiors are often bright and cheerful; nor are their furnishings of any note. They were built for small congregations in rural or semi-rural locations and many of them have origins similar to those created during the nineteenth and early twentieth centuries. Windlestone The Sacred Heart, 1948, ‘of very modest interest,’ had been a community centre and then a barracks. The parish of Whickham St Mary, was founded in a barn in 1948 and would wait twenty-five years before getting a permanent church. Whitburn St Vincent is a small undistinguished building opened in 1950. Blackhall St Joseph, 1950, ‘a very simple building’, replaced the 1926 church-school on a different site which burned down in 1946. The architecturally modest Ponteland St Matthew, 1950, replaced a wooden church of 1902. In 1934 a Mass Centre in Otterburn was established at Monkridge Farm, and then in a granary at Townend Farm. The parish was erected in 1953 and the church and caretaker’s house, of ‘a domestic scale and appearance’ was built by Thomas Muckle, a builder in Rothbury. In 1955 a cheaply-built church and hall incorporating a stone-built early Victorian building, possibly a

schoolroom, was opened at West Auckland.[25] The church and hall are similar in appearance and are pebble-dashed. After the unprepossessing exterior, however, the interior of the church, 'a simplified form of the passage-aisled basilican plan,' is a pleasant, attractive light space. The parish of Annfield Plain St Teresa was created in the early 1950s and a simple church was opened in 1953 on land donated by a local colliery company.

Even in the late fifties and sixties some remote places in the diocese were still to be properly catered for. The few Catholics resident on Holy Island in the far north-east had long been served from Wooler or Haggerston Castle but the growth of pilgrimages and summer tourism in the twentieth century required a permanent presence and Lindisfarne House was acquired in the forties and used for Mass. A utilitarian hall-chapel attached to the house and dedicated to St Aidan was opened in 1957. In the far south-west Mass was said in the King's Head Hotel, Middleton in Teesdale, until 1957 when a small, utilitarian church, by J. Lawton, dedicated to St Aidan like its contemporary on Holy Island, was opened. The church is in grey, imitation rusticated stone blocks and roofed in imitation slates with seating for one hundred and twenty, of which it has been said, unnecessarily patronisingly: 'While no doubt serving the local Catholic community well, it is not a building of architectural or historic significance. It does, however, blend well with its setting in this large village.' Widdrington Station is a small settlement on the Northumberland coast. Mass was said in the Working Men's Club in the 1930s until a chapel was opened in 1937. St Joseph's replaced that building in 1964 and is a standard multi-functional timber and steel-framed building, divided into three: church, hall and domestic facilities. Mass was said in a room of a stable block in Front Street Rothbury until 1959 when a triangular piece of sloping land at the western edge of the town was bought at a nominal price from the Duke of Northumberland and the church of St Agnes designed by Edward Gunning to seat 130 people was opened. It is 'a decent and well-lit building, marrying post-War techniques and ideas with traditional materials and making the most of a difficult site.' The blank east gable wall is decorated with a large recessed cross.

Towns in the east of the diocese suffered most damage in the war and required parishes and churches for the new suburban estates. Hartlepool is a particular case. St Teresa was founded in 1949 to serve the new Owton Manor estate. Sunday Mass was said in the Traveller's Rest public house until the church was built in 1952, under licence from the War Damage Commission. Of 'modest design', it is economically built and has a 'functional interior'. St Thomas More was founded from St Mary's in 1951 to serve the new West View estate on the north side of the town. Mass was first said in the Bruce Arms Hotel and in the Siemens canteen. The church opened two years later. It is a 'typical example of the many modest, well-built, churches built to serve post-war housing estates.' Designed by Thomas Crawford of Middlesbrough, who

worked for the diocese all through the fifties, it has features in common with St Cuthbert and St John Vianney, other churches in the town by the same firm. The interior is 'attractive, although fairly plain'**.** St Cuthbert's, a daughter mission of St Joseph's, became an independent parish in 1928 and a hall was built in 1932. The church, seating around 400, was opened in 1955. It is 'a plain interpretation of the Romanesque,' typical of the work of Crawford, with 'a pleasing, if conventional interior.' The west front has a recessed arch containing a statue of St Cuthbert. Two more churches for the town were completed six years later. When the number of people in St Teresa's on the still expanding Owton Manor estate rose to 3,600 it became clear that a second church was needed. St Patrick, by P.J. Stienlet, 'a nicely detailed, conventionally designed church' to seat 350, was opened on St Patrick's Day, 1961. A squat gabled campanile stands at the northeast corner. The interior is light and spacious. The parish of St John Vianney was created in 1959 to serve the expanding West View estate, on the north side of the town. The church and a southwest campanile with a copper pyramidal roof above an open bell stage by Thomas Crawford, is more ambitious than St Thomas More (on the same estate) though 'economically built and with a functional interior' designed to seat 550 people. It was opened within a month of St Patrick's. The interior is lofty and well-lit but austere – the walls are plainly plastered. By the beginning of the sixties, then, Hartlepool had seven fully operational parishes.

Three notable churches were built in Stockton. St Bede 1951, probably by Robert Burke, 'despite an evidently modest budget,' has 'none of the sense of cheapness that would be characteristic of so many churches built just a few years later.' It displays 'an enterprising plan and handling of spaces, creating a refreshing and interesting interior.' The layout is traditional: nave and aisles, a distinct sanctuary and, unusually, transepts rising to the full height of the building. Originally, Ss Peter & Paul was intended to be larger and to have a campanile, but the design was scaled down because of post-war building restrictions. The resulting church, 'a plain interpretation of Romanesque' by Matthew Trotter, opened in 1956, was still large enough to seat around 600 people of the Roseworth estate. Decoration is restricted to the attractive west entrance front which has mosaic panels of Venetian coloured and gilded glass depicting the patron saints; a mosaic cross incorporates symbols of the four evangelists. St Cuthbert by Thomas Crawford, 1958, replaced a 1920s timber-framed church; seating 450 it is 'one of the better post-war churches.' The confident west front is similar to other west fronts by Crawford, with door and window set in a tall recessed concrete frame, with a cross carried up above the gable. The conventionally planned interior is well-lit and spacious.

The parish of Darlington St Anne was founded from St William's to serve a new housing estate at Haughton on the northeastern edge of the town. Thomas

West Fronts

Ushaw Moor St Joseph (R. Burke 1931)

Washington St Bede (A. Rossi 1965)

Crawcrook St Agnes (P. Stienlet, 1959)

Rothbury St Agnes (E. Gunning 1959)

Billingham Holy Rosary (T. Crawford 1960)

Winlaton St Anne (D. Brown 1962)

Crawford designed a single-cell, plainly detailed church, with ‘clean, simple lines and a light, welcoming interior’. Seating 280 including the gallery, it was opened in 1956. Darlington Holy Family school was opened in 1929, and the parish erected in 1933 formed out of St Augustine’s; Mass was celebrated in the school hall. The church (architect unknown) seats 375 with ‘a plain exterior and a pleasing simple, light interior’ consisting of a traditional nave, contiguous with the sanctuary. The *Northern Catholic Calendar* described it as of ‘pleasing simplicity’ and having ‘graceful dignified lines … ‘everything essential is there but nothing more’. The origins of St Teresa are unclear except that it was founded in a pair of Nissen huts on another site which served until 1970.

Bishop Auckland St Mary was the third church to be completed for the town in three years, the others being St Paulinus (*q.v.*) and a now-demolished chapel at Eldon. It was designed by Robert Burke to seat 312 people and was opened in 1956. The basilican plan follows the model of the pre-war period with narrow aisles and round arches. Post-war constraints on finance and materials, however, meant ‘a reduction in solidity and detail from twenty years before.’

Sunderland was heavily damaged in the war. To supplement the existing five churches, five more were built in new suburbs between 1953 and 1958. The parish of The Holy Rosary was founded in 1949 to serve the Thorney Close estate. The church of 1953 is probably by S.W. Milburn, a local architect.[26] Given that it is situated prominently on an open and elevated position beside a major road, more thought might have been given to its visual potential, even given the building restrictions. As it is, the church is an unremarkable brick structure with a plain tiled roof and consists of a plain single aisleless nave separated from the sanctuary by a parabolic arch; at the west end there is a brick-fronted gallery with a baptistery below. Downhill and within sight of The Holy Rosary (and in terms of visual impact their places might profitably have been reversed) stands the impressive The Immaculate Heart of Mary, built two years later by Reavell & Cahill of Alnwick. The *Northern Catholic Calendar* notes that the wooden fleche over the church is ‘of French origin, ingeniously constructed and with interesting history’ but leaves it at that. The interior is notable for its red-painted tall pointed parabolic arches in the nave.[27] St Anne was opened in 1957 to serve the new Pennywell estate. An ‘attractive, well-detailed’ building, to seat 400, it was designed by Matkin & Hawkins of Sunderland.[28] Over the entrance is a slender stone sculpture of Our Lady, under a timber canopy with ‘a somewhat baroque’ stone surround. St Cecilia, a ‘tin tabernacle’ on Corporation Road, was built in 1926 as a chapel-of-ease to St Mary’s but it became an independent parish within a year. Despite war damage, it continued in use for thirty years although a large adjoining plot on which to build a permanent church, presbytery and school had been bought from the Wearmouth Coal Company. A new site on Ryhope Road was acquired from Captain Leonard Scott-Briggs who made it a condition of sale that twelve

hundred parishioners should sign a petition objecting to proposed changes to the course and conditions of the Grand National at Aintree. (Quite what the War Damage Commission's view was is not known, if, indeed, it was ever sought.) The new church by S.W. Milburn, seating a congregation of 365 was opened in 1957. The plain design is similar to, but of a higher specification than, Holy Rosary. The Sacred Heart, a functional building by the Yorkshire architect R.A. Ronchetti to seat 340, opened in 1958 on a new estate at Hylton Castle. The *Catholic Building Review* observed that it was 'designed to be used as a church only for the present, but to be easily adapted to form a parish hall at some later date when a proper church can be provided'. The date is still awaited.

Towns on the coast further north also required new churches. Two were built in Jarrow on south Tyneside. St Mary's parish was erected and the church, attributed to Robert Burke on stylistic grounds, opened in 1952. The plan is roughly rectangular with a projecting straight-ended sanctuary. St Matthew was founded in 1935 from St Bede's to serve the Monkton housing estate and a large cruciform church designed by Edward Gunning was opened in 1958. The light and lofty interior, 'reminiscent of a hall church', has 'more architectural interest than the exterior'. Gunning also designed the sanctuary furnishings. Felling St Augustine, created out of St Patrick's in 1962, is on the Leam Lane estate, a development for people who had been living in unsatisfactory conditions in old urban areas. The church by David Brown of Newcastle is 'a striking building, both inside and out, by an architect who combined twentieth-century forms and techniques with traditional stylistic references in an interesting way.' The style is 'a free modern interpretation of late medieval Gothic, with Italian Romanesque touches.' This high, longitudinal church consists of an aisled nave, low transepts and a square-ended sanctuary with an offset southwest tower.

Several developments were completed in Gateshead. In 1953 Robert Burke designed Our Lady of the Annunciation in the Deckham area. Five years later he extensively rebuilt St Wilfrid, a tin church of 1904 in a commanding position alongside a main road. The building was re-clad in pale russet brick with a slate roof. The west front has a corbelled round-headed niche holding a statue of St Wilfrid. Following the re-opening, *Northern Catholic Calendar* noted, 'the interior has been completely renovated, yet retain[s] the simple homely atmosphere of the "old tin church" which the people loved'. The parish of The Immaculate Heart of Mary was erected in 1949 to serve the growing population of Lobley Hill. The church of 1960, 'in a simple round arched style which might loosely be called Romanesque,' has a traditional and conventional longitudinal plan. It is said to be an early work of David Brown, but it was built around the time he took over Robert Burke's practice, and the design is probably Burke's (it is very similar to his church of St Mary, Bishop Auckland). In 1962 Reavell & Cahill designed Holy Rosary in the Teams area. The parish of St Peter was erected in 1929; Mass was said in a room above the Meadow Dairy until 1932

when a Mass centre was opened. In 1957 land was bought and ‘a simple modern church’ with ‘good internal use of materials’ designed by Edward Gunning was opened in 1962. The west entrance has an over-door slab engraved with gilded St Peter’s crossed keys and a statue of St Peter. It was, *Northern Catholic Calendar* reported, ‘the first church in Gateshead to provide for church-going car owners’ (but only thirty-five!).

Two churches were opened a little further to the west. Crawcrook St Agnes replaced the 1905 iron church in 1959 on a new and more prominent site acquired from the grandson of the architect A.M. Dunn who had financed the earlier mission. Seating 375, it is in a ‘modern Romanesque style’, designed by P.J. Stienlet. Set back from the west front is a tall Italianate bell tower with a pyramidal tiled roof. Inside, the walls are of bare grey brick with low round arches to the side aisles. Winlaton St Anne 1962, was described in the *Northern Catholic Calendar* as ‘after the style of the traditional English village church’. The church by David Brown is well-detailed and ‘of traditional form but in a modern idiom’ and seats 450. There is a projecting circular baptistery off the north side and a rectangular southwest tower. The church has an aisled nave and sanctuary with a canopied crucifix on the blind east wall, and there are small chapels on either side.

Anthony J. Rossi, designed a group of three churches in west Durham (his home ground), the first of his commissions for the diocese.[29] The parish of Shotley Bridge Our Lady of the Rosary, was founded in 1952 from Blackhill with a simple rectangular church. Castleside St Pius opened two years later. Much more ambitious is Consett St Patrick of 1959 when building restrictions were easing. From about 1870 Mass had been said in a school-room. The parish was erected in 1926, new schools were opened the following year and the old school was converted for use as a temporary church. The new church in the longitudinal Early Christian style was opened in 1959 with seating for 500.

North of the Tyne, nine churches were built in Newcastle: five for pre-war parishes and four for new ones. St Robert, Fenham, 1955, probably designed by Robert Burke opened in 1955 to replace a hall. It is in pink brick and has an unusual roof design of red tiles and well-designed in a ‘modern Romanesque’ style on a traditional longitudinal plan. St Bede, Denton Burn, of ‘modest design with some typical features of its time,’ was built in 1958 by Edward Gunning. The school-chapel at Coxlodge St Charles (1861) was created a parish and renamed St Cuthbert in 1939. Post-war housing expansion at Kenton within the parish led in 1960 to the erection of a new church there rather than at Coxlodge. It is in David Brown’s ‘familiar manner of the early-mid 1960s, in what might be called a modern reinterpretation of Gothic’ in golden brown bricks with stone dressings, and the visible roofs covered in copper sheeting. A canopied statue of St Cuthbert stands in a niche above the entrance. The architect of English Martyrs, Fenham 1963, has not been identified but,

stylistically, there is strong reason to believe it was David Brown. In brick with concrete-framed windows and copper-clad roofs, the church is long and tall in 'a stripped modern Gothic' style with, it seems, a 'striking interior displaying a creative use of concrete.' St Aidan, Benton, by David Brown is a modest structure built in 1963 as a parish hall intended to serve a future church. Those hopes were unfulfilled and the 'hall' remains the church. St Vincent, small but well-detailed, built in 1954 is in an area known as St Anthony's, with early recusant credentials,[30] which became industrially important with a quarry, pottery, brick works, lead works, chemical works, coal mines and shipyards. The architect has not been established, but on stylistic grounds it was probably Robert Burke. The parish of Forest Hall was created from Benton in 1952 and St Mary, seating 450, opened in 1961. An Edward Gunning design, it is a 'plain but subtly-detailed church quietly contemporary in character' with a narthex, nave, and west hall. St John Vianney by P.J. Stienlet was opened in 1964 to serve the Chapel House estate in West Denton on the western edge of the city but was demolished because of concrete failure. A parish was erected in 1960 to serve the new and large council housing estates in Longbenton and Ss Peter & Paul by David Brown was opened in 1964. It is in an 'elegant, low-key modern design'; a fleche and canted side windows lend the exterior 'some distinction', and the interior is 'light, bright and airy.' East of the city, Backworth Our Lady & St Edmund served a long-standing mining and farming community as well as new housing estates, and in 1954 a new church by Robert Burke – 'a modest building in a sub-Romanesque basilican style' – replaced their 1903 church by Charles Walker.

Wallsend has been particularly well-served by its Catholic architecture. St Columba by Charles Walker was opened in 1904, but the population of the town increased with the growth of heavy industry – shipbuilding at the Walker Naval Yard, and coal-mining at the Rising Sun colliery – and a larger church was needed. In 1957 Vincente G. Stienlet designed a large, 'bold and impressive' building seating 520. By far the most stylistically original church in the diocese, its design can only be described as eclectic, 'fusing as it does elements of Perpendicular Gothic, freely interpreted in a modern idiom, infused with Scandinavian, Art Deco and Festival of Britain elements;' the 'overriding special interest of the building lies in its volumes, elevational modulation and subtle detailing' and it was soon deservedly celebrated and given Grade II status. The Stienlet practice also designed St Bernadette, opened in 1958 on the High Farm estate to seat 350 people. It is in 'a simple and well-built' modern style, 'with Gothic and Romanesque references'; the external focal point is the southwest campanile. The internal design allows for maximum visibility of the altar.

The heavy industry in North Shields, notably ship-building and coal-mining, was expanding and the parish of St Joseph was erected in 1935 to supplement St

Cuthbert (1821), one of the oldest post-reformation churches in the diocese. It had long been in decay with structural problems and would be replaced in 1975. Meanwhile, further post-war housing development led to the replacement of old St Joseph's with a large church seating 500 being opened in 1955. Probably designed by Robert Burke, it is well-detailed in a hybrid style with a 'loosely basilican exterior and a light Gothic vaulted interior'. The sanctuary furnishings are of white stone.

Social and industrial development in County Durham advanced in the period. The population of Billingham grew when chemical works were opened in 1919. Mass was first said in the Memorial Hall, served from St Thomas at Port Clarence. The parish was erected in 1930; a school and presbytery were built and a temporary chapel was added in 1950. Post-war expansion of the chemical works brought greater numbers to the area and a permanent church was clearly required – indeed, two were opened within three months of each other, both by Thomas Crawford. The 'modest' St John the Evangelist was opened in June 1960. The interior is conventional with nave and sanctuary under one roof and side chapels flanking the sanctuary which has a blind east wall painted in red. Our Lady of the Most Holy Rosary was opened in September to serve the expanding suburbs. The parish had been erected in 1949 and Mass was said in the Swan Hotel nearby. Seating 700, this is a good example of Crawford's churches with a strong west front and tower and attractive brickwork. The conventionally planned interior comprises nave and sanctuary with flanking side-chapels. Unusually, the chapels are set at forty-five degrees to the sanctuary, ensuring greater visibility of the liturgical action. The new town of Newton Aycliffe was established in 1948 and in 1960 St Mary by Thomas Crawford opened. Seating 450, it is a 'simple, tall, large rectangular box,' 'an economical, functional product of its time.' The interior is plain but bright.

The last churches of the period were built in County Durham. The parish of Murton St Joseph was erected in 1912 and a tin church was built in 1931. This was replaced in 1964 with a 'simple but striking' church seating 400 in 'a modern interpretation of traditional forms' by Anthony Rossi. The interior is 'a simple, bold architectural composition'. In 1965, a year after its designation as a new town, Washington St Bede, 'a traditional church in modern forms', by Anthony Rossi was opened to serve the Coach Road estate. As with several of his churches, the west front is 'striking,' here with a central doorway and central and side window openings following the form of the main gable. The parish of St Cuthbert New Seaham was erected in 1934, and in 1965 the church, 'a modern interpretation of the Gothic' by David Brown, opened. The plan comprises a tall nave and sanctuary under a continuous roof. There is a square brick bell-tower with a concrete lantern at the northwest corner. The west wall has a central doorway with a tall five-light mullioned window rising to the gable. The parish of Durham St Joseph was erected in 1937, with a cinema for a

Principal Church Architects Employed by the Diocese of Hexham & Newcastle 1915-1965

Date range	Architectural practice (and associates)	Number of churches designed	Names of churches
1928-1965	Pascal J. Stienlet & Sons, Newcastle,	8	Whitley Bay St Edward; Newcastle St Joseph; Wallsend St Columba, St Bernadette; Crawcrook St Agnes; Hartlepool St Patrick; West Denton St John Vianney (dem.); South Shields St Oswald
1931-1956	Robert Burke, Newcastle	13	Coundon St Joseph; Ushaw Moor St Joseph; Jarrow St Mary*; North Shields St Joseph*; Stockton St Bede; Backworth St Edmund; Newcastle St Vincent*, St Robert*; Bishop Auckland St Mary; Gateshead The Annunciation, Immaculate Heart*; Corpus Christi, St Wilfrid
1949-1965	David Brown, Newcastle	8	Newcastle St Cuthbert, English Martyrs; Felling St Augustine; Benton St Aidan; Longbenton Ss. Peter & Paul; Winlaton St Anne; New Seaham St Cuthbert; Durham St Joseph
1952-1962	Edward Gunning, Newcastle	5	Jarrow St Matthew; Rothbury St Agnes; Newcastle St Bede; Forest Hall St Mary; Gateshead St Peter
1952-1965	Anthony J. Rossi, Consett	6	Shotley Bridge Our Lady of the Rosary; Consett St Pius, St Patrick; Murton St Joseph; Washington St Bede; Penshaw Our Lady Queen of Peace
1953/1957	S.W. Milburn, Sunderland	2	Sunderland Holy Rosary, St Cecilia
1953-1961	Thomas Crawford, Middlesbrough	10	Wheatley Hill Our Lady Queen; Hartlepool St Thomas More, St Cuthbert, St John Vianney; Darlington St Anne, Holy Family; Stockton St Cuthbert; Newton Aycliffe St Mary; Billingham, St John the Evangelist, Holy Rosary
1955/1962	Reavell & Cahill, Alnwick	2	Sunderland, Immaculate Heart; Gateshead Holy Rosary
	Single commission	7	

*Attributed on stylistic grounds.

Mass centre (replaced by a parish hall in 1939). The church by David Brown for the expanding population of the Gilesgate area opened in 1965. It is a large, well-executed and detailed church seating 500, of modern design but traditional longitudinal plan, consisting of a broad and light four-bay nave, an apsidal sanctuary and a western narthex with organ gallery. At the southwest corner is a low hexagonal tower topped by a thirty-foot copper fleche. South Shields St Oswald was established to serve the Whiteleas housing estate and a 'modern church notable for its sculptural volume,' by Vincente Stienlet was opened in 1965. To the west a freestanding concrete tower 'provides a visual accent.' The first Catholic church in Penshaw (originally an Anglican church hall) opened in 1919 as a chapel of ease to Houghton le Spring. Our Lady Queen of Peace constructed with reinforced concrete portal frames was opened in 1965. 'The church is in the modern style, broadly traditional in its layout with some idiosyncratic detailing' … (characteristic of Anthony J. Rossi) … showing perhaps the distant influence of Auguste Perret's concrete churches in France.'[31] The tall and striking west front has a wide mullioned window above the door. The north side has glazed side walls; the sanctuary has concrete sides with windows in the upper part; the east wall is blind. Tall parabolic arches define the sanctuary and the entrance to the transeptal Lady Chapel.

Church Consecrations

The consecration *in perpetuum* of a church was by no means a usual practice in the diocese in the years before the Vatican Council. Only seven churches were consecrated up to the Great War, twenty more in the twenty inter-war years, and a similar number in the next thirty years, totalling a mere third of all churches. (Bishop Lindsay consecrated thirty more during the eighties, the majority of which were built over twenty years earlier – twelve were over fifty years old.)

Fixtures and Fittings

Critics have described many churches of the post-war period up to 1965 as architecturally undistinguished and they have also said that a large number have no internal decorative fittings worthy of interest either. There are, however, enough examples of good ecclesiastical art, some of which were procured in Europe, to prevent the period from being written off altogether aesthetically.

Windows

Much of the glazing in post-war churches is clear. A large number of blind east walls reduced the opportunities for decorative glass, and the stained-glass that does appear is from earlier times. The three stained-glass windows on the east wall of Gateshead St Wilfrid with images of the Crucifixion scene were retained from the earlier church. The 1952 sanctuary at Amble has stained-glass from the

previous church. The eastern windows at Holy Island featuring St Aidan, Our Lady and St Peter, by Atkinsons of Newcastle, are dated 1940 and come from an older church. Birtley, too, has Atkinson windows. In 1951 the west window in Newcastle St Michael by Atkinson was replaced by a four-light window by Hardmans. Two nineteenth-century stained-glass windows depicting St Cuthbert and St Elizabeth, were installed in the 1964 church at West Denton. The war-damaged nineteenth-century Barnett glass at Tudhoe had to be restored. A notable feature of North Shields St Joseph is the collection of historic stained glass of many periods in the vestry, some possibly from the demolished 1821 church of St Cuthbert.

The large west window of Sunderland St Benet is of six lights in plain cathedral glass with geometrical tracery. The east wall of Jarrow St Matthew is blind, but the side windows of the sanctuary had monochrome designs by the architect Edward Gunning: The Holy Family in three windows on the Gospel side and a Crucifixion group on the Epistle side; the transept windows had depictions of Our Lady of Sorrows and the Sacred Heart. The only coloured glass in the church is in the large round window in the west gable, which has a vividly coloured sun/flame pattern. At Winlaton the west window has predominantly yellow glazing representing a sunburst. A *dalle de verre* window by Pierre Fourmaintraux of Whitefriars Glass Co. is a major feature in South Shields St Oswald.[32] Several churches have single panels of plain coloured glass in their west windows, but Anthony Rossi used coloured glass extensively for Consett St Patrick: two windows above the dado in the sanctuary with abstract designs, the north windows of the Lady Chapel, a circular window with the Sacred Heart in the south aisle, and an IHS and a cross in the west rose window.

Wood Furnishings

In a large number of churches all the furnishings were in wood, including altar, reredos, canopy, panelling, lectern, chair and, more rarely, the font casing. Oak and mahogany are commonly used but there are a few references to teak, maple and ebony. The work is often well regarded, as at Backworth where 'the sanctuary furniture is all of good quality simple timber with tracery to the polygonal pulpit.' In North Shields St Joseph the tabernacle stand and a crucifix above it are set within a deep wooden canopy with 'a fine reredos of blind Gothic tracery.' The 1952 sanctuary at Amble retained the old dark wood reredos and panelling of the blind east wall in the 1913 church. The 'finely-worked' 'if rather old-fashioned' high altar reredos at Newbiggin, which cost £1,150, was commissioned in 1953 from Ferdinand Stuflesser II of the Italian firm in Ortisei. The pictorial reredos in the Lady Chapel is a nineteenth-century copy 'of reasonable quality' of Rubens's *Adoration of the Magi*. West Auckland has 'a simplified classical altar-cum-reredos of moderate distinction.' Stockton

St Cuthbert has oak choir stalls and the side chapels have 1920s Gothic altars from the earlier church. The sanctuary at Rothbury has a twenty-panel oak altar-canopy decorated with stencilled sacred symbols. There are panelled high level square statue niches in all four nave corners. The Victorian Gothic wooden lectern was brought from Thropton. Gothic-style oak sanctuary chairs and nave seating from the demolished Pugin & Pugin church of Port Clarence St Thomas were re-used in Billingham St Joseph. Oddly, a short nineteenth-century bench with Gothic and Jacobean motifs stands in the sanctuary at Middleton.

Timber seating for the congregation was the rule, of course, and, gratifyingly, some thought was sometimes given to its selection: 'To ensure comfort in kneeling and sitting, a prototype of the specially designed pew was made by the pew manufacturers, Messrs. Dixon (Shopfitters) of Newcastle' for Consett St Patrick.[33] At Newbiggin, sixteen oak benches were supplied by Cabinets (Warwick) Ltd; Wallsend St Columba has mahogany benches by Church & Co. Hartlepool St John Vianney and Sunderland St Anne have mahogany benches by Messrs. Hearne & Co. of Waterford. The benches at Benton are by Ormby of Scarisbrick and those at Forest Hall and Newcastle English Martyrs are described as of 'high quality'. The pine pews in Gateshead St Joseph were replaced with oak benches in the fifties. The pews at Newton Aycliffe are of American white oak.

Marble Furnishings

While wood was widely used, marble was chosen in some churches for single objects such as altar, tabernacle, lectern, altar rails, font, and, in Jarrow St Matthew, a short-lived pulpit. The altar of Sunderland St Cecilia is of Dunhouse stone with inlays of green and white marble. A more extensive use of marble can be seen in a small number of churches. All the sanctuary furniture in Gateshead St Peter is of green Irish marble; the fittings in Newcastle St Vincent are in white, cream and brown marble; much of the old plain white marble sanctuary furnishings were re-used in the rebuild of Gateshead St Wilfrid and all the liturgical furnishings at Benton are of white marble. In 1948 the chancel at Coundon was embellished with marble including the floor. The handsome marble reredos and altar with ornamental pilasters and mosaic decoration at Penshaw probably came from the first church. For maximum Italianate effect, however, one looks at Burke's Ushaw Moor (already mentioned) and Rossi's sanctuary and Lady Chapel in Consett St Patrick. A marble-panelled dado extends around the sanctuary at the centre of which is the marble altar with a quatrefoil of the Agnus Dei in relief on a gold mosaic background. (It cost £3,000 – the altar in Murton cost £658). A crucifix hangs above the tabernacle over which is a curved baldacchino (made in Italy). The Lady Chapel has

arcaded marble rails fronting a Sicilian marble altar and reredos with a statue of Our Lady. The baptismal font is of marble with mosaic and marble inserts.[34]

Statuary

Statuary, of course, was customary and there are some good examples from the period, some of which have been mentioned. Shotley Bridge has a white marble statue of the Sacred Heart with a cloak and heart in brown marble. Jarrow St Matthew has a French crucifix above the tabernacle and a white marble statue of Our Lady Immaculate in the Lady Chapel. Carved stone statues of the Sacred Heart and Our Lady flank the sanctuary in Hartlepool St Teresa. Newton Aycliffe has three painted wooden statues by Giuseppe Stuflesser. Two carved Gothic angels from a redundant church grace the sanctuary of Stockton Ss Peter & Paul. The statue of St Benet holding a model of Monkwearmouth St Peter's church over the elaborate west entrance to Sunderland St Benet was damaged in an air raid and was replaced in 1950.

Stations of the Cross

There are some interesting Stations of the Cross: the set in Ponteland was bought in 1955 from Erben, a firm in Oberammergau. The set in Gateshead St Peter is of mosaic with gold background, and in Sunderland St Cecilia the set is in gilded white marble. Hartlepool, St Teresa has a carved oak set of 'good quality' and St Thomas has a carved oak set; West Denton too had a carved set. Together with carved statues of Our Lady and St Joseph, the set in Darlington Holy Family have an Italian provenance and are of 'some distinction'. The Stations in Consett St Patrick were bought by Rossi from a workshop in Florence and, surprisingly, they are not marble but unframed timber reliefs.

Fonts and Organs

Generally, baptismal fonts follow a similar pattern and one or two particular examples have been mentioned. Most are in stone, and octagonal, hexagonal, square, or occasionally circular. Birtley's is octagonal and in fine limestone. A 'massive tooled stone font' is in Newcastle St Cuthbert. The stone octagonal font in Hartlepool St Teresa has been painted. West Denton had a sunken font with a wave-decorated bowl behind a glass screen The square stone pedestal font in Newcastle St Robert has a copper bowl. Coundon has a marble font. As was the usual practice, fonts were placed at the west end, sometimes in a baptistery, but in later years many were moved forward, even sited alongside the altar, and portable catalogue-sourced fonts have been known. A number of organ galleries were constructed and some historic pipe-organs were installed. Sunderland St Anne has a nineteenth century instrument with 'nicely painted pipes, made by Nelson & Co. of Durham.' Hartlepool St Cuthbert has a

nineteenth-century organ in an oak Gothic case and Hartlepool St John Vianney also has a Gothic case. The organ in Jarrow St Matthew is from a redundant Methodist chapel.

Afterwards …

For one reason or another, nine churches of this period were demolished and replaced in the late sixties or seventies.[35] Also, eleven parishes created in the period[36] made do for many years with a tin church, hall, or pre-fabricated structure and did not get a permanent church till after the Second Vatican Council. By then, however, the liturgical reforms of the Council[37] had brought about changed design criteria, and the external form and interior layout of the new churches, mostly by David Brown and Anthony Rossi, would have quite a different character from what had gone before. Brown maintained the traditional longitudinal form for a little while longer, but Rossi, who had shown his modernist inclinations earlier, discarded it immediately. Shortly, however, all new churches would be square, octagonal, pyramidal, horse-shoe, or trapezoidal in shape. The internal plans of the churches were correspondingly unusual; the sanctuary was no longer a distinct sacred space to the east, and the positioning of altars was based on architectural rather than ritual principles; pulpits were removed and the ambo and font were given equal status with the altar; congregational seating was fan-shaped, V-shaped, or arranged on three sides of the altar. The hall-church at Westerhope was built in 1964. A plan in the diocesan archives shows the traditional longitudinal form of the proposed replacement. By the time the church was built in 1979, however, 'fashions in church design and possibly a reduced budget,' had scaled it back it to a small, square, 'fit-for-purpose' building with the altar in the north corner. Presumably for similar reasons, Shotton got a 'design and build' church in 1982, and, in what was a return to old economic practice, a number of hall-churches or multi-purpose buildings were erected.

One or two churches planned before the Council but not completed until after it were caught between the traditional and the reformed and the new principles were eagerly but awkwardly applied. The rectangular form was kept for South Shields Holy Rosary (1966), but a platform for the altar, ambo and font was placed asymmetrically in the northeast corner and the benches were arranged in a V-pattern. The church at Dipton burned down in 1964. The new one was erected in 1968 using the old longitudinal foundations, but the altar was placed on a dais in the middle of the north wall of the nave with seating arranged around it. In the rush to comply with the new imperatives, many older churches were 're-ordered,' often without the prior agreement or later approval of the people they served. What is more, those adaptations were not always carried out dexterously or sympathetically, and had to be done again by and by at further expense.

Conclusions

The development of the diocese during the twenty inter-war years was more substantial than perhaps might have been expected given budgetary constraints. A large number of churches were given structural and decorative improvements and, rather than delay their creation to a more prosperous future, forty-nine new parishes were created to cope with continued population growth and spread, comprising twenty-five mass centres in secular buildings, and twenty-five churches, mostly economical and modest, with the aesthetics of architecture and fittings of secondary importance, although in a few places buildings of some distinction were erected. The Church was more concerned about its primary duty to provide basic pastoral facilities – architectural and decorative sophistication could await better times. Andrew Derrick has referred to the 'Twilight of Gothic' in the immediate pre-war period and night fell, we might say, in the inter-war years and the days of elaborate and costly Puginesque designs came to a close.[38] (Pugin's preferred, but expensive, style was Middle Pointed, whereas the clergy were quite content with plain Early English.) For financial and cultural reasons, a simpler style was adopted and it would hold sway in the years to come.[39]

In the twenty years between the end of the Second World War and the closure of the Second Vatican Council, sixty-seven new churches were opened in the diocese to cope with population growth and movement and all but a handful survived into later years. The primary aim being to provide worshipping facilities wherever they were needed, many of them were built economically, particularly in the early years. Hence their design was predominantly simple and lacked architectural distinction. Despite their utilitarian, even lacklustre character, however, they preserved the traditional ecclesiastical forms and included some of the external decorative features such as wall-crucifixes, roof-top crosses or statues which would readily identify them as Catholic churches, and many of their internal fittings were of good quality and design.

The significance of this period is that it brought to an end centuries-old practices in ecclesiastical art and architecture. Throughout Christian history, the exterior appearance and internal arrangements of a church unambiguously proclaimed its purpose, and beauty was placed over, or at least on a par, with function as a primary aim, and we have seen that those principles were largely followed in the twentieth century up to the Second Vatican Council. From that time, however, few concessions were made to the cultural heritage of the Church and traditional style gave way to modernism. Externally, many new buildings were unrecognisable as churches at all and needed a noticeboard to inform passers-by of their ecclesiastical status. Internally, the basic concept of a sacred space, the sanctuary, as envisaged in Church practice from time immemorial was lost to the sociological notion of the church as an 'assembly room,' and even, on occasion, a narcissistic idea that the ambo was as or more

important than the altar and tabernacle; altars were often placed in the nave on a platform (sometimes not even that), and tabernacles were moved aside. Congregations were starved of transcendence by such idiosyncratic design conceits. In 1996 Patrick Reyntiens observed: 'The sacred space has been violated since Vatican II very much as it was first at the time of the Reformation …'.[40] Three years later Francis Mannion made the same point more forthrightly:

> A future generation of historians will make a stronger connection than we do today between the early iconoclastic movement, the Reformation "stripping of altars," and the post-Vatican II treatment of the historic heritage of Catholic art.[41]

We have therefore been examining a pivotal period in ecclesiastical history.

Widdrington St Joseph (1964)

Acknowledgements

This article is based entirely on the excellent and indispensable web-site www.taking-stock.org which comprises an illustrated architectural description and short history of every church in the diocese. The photography, however, is sometimes disappointing. The full report for each church, including authors and sources, is in Andrew Derrick et al, *Churches in the Roman Catholic Diocese of Hexham and Newcastle: An Architectural and Historical Review*, Architectural History Practice, 2012. Reference has also been made to M. Morris & L. Gooch, *Down Your Aisles,* 2000.

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Notes & References

[1] L. Gooch, '"Take the Field…": Catholic Church-Building in North-East England 1791-1914', *NCH* 63, 2022, pp. 13 ff.

[2] Ryhope St Patrick, on which work had begun in 1914, opened in 1915 and a tin church was erected in Longbenton in 1916. *NCC* 1930 reports that a *church* was opened at Highfield, Rowlands Gill in 1914 (*NCC* 2018 says 1912) but the parish was not erected until 1929.

[3] The pugnacious Pius XI laid into Hitler's Reich, and when Der Füehrer visited Rome, he left the city and closed the Vatican Museums. He opposed Mussolini so fiercely that Il Duce rejoiced publicly at Il Papa's death.

[4] St John Fisher, Sedgefield, by J.H. Garry, 1935, and St Thomas More, Hartlepool, 1953, by Thomas Crawford.

[5] L. Gooch, 'An Archbishop for Darlington?' *NCH* 39, pp. 57ff.

[6] Ashington, Berwick, Blackhill, Blaydon, Brooms, Byermoor, Dipton, Dunston, Durham St Cuthbert, Esh Laude, Gateshead St Joseph, Newcastle St Andrew, St Charles, St Michael, Hartlepool St Joseph, Hebburn, Hexham, Jarrow St Bede, Morpeth, New Hartley, Ryhope, Seaham Harbour, South Shields Ss Peter & Paul, Stanley, Sunderland St Joseph, St Mary; Thornley.

[7] The general descriptions of churches given by the architectural pundits in Taking-Stock are quoted throughout this article, even though the sense can be elusive and for what purpose some of them serve nobody will ever know – 'quietly contemporary', 'a creative use of concrete', 'notable for its sculptural volume', 'functional interior', 'fit-for-purpose', design-and-build', and so on.

[8] Scott (1880-1960), a Catholic, came from a family of architects. His father and grandfather had been exponents of High Victorian Gothic, but he forsook the plethora of detail that marked their work and became noted for his blending of traditional Gothic with modernism. He was knighted in 1924 and awarded the Order of Merit in 1944.

[9] The origins and early history of four parishes have not been established but are assumed to have been erected in this period: Sunderland St John Bosco (he was canonised in 1934; the church demolished c.1960 when the parish was merged with Sacred Heart); Wheatley Hill Our Lady the Queen, Gateshead The Holy Rosary, The Annunciation, (none of which survive).

[10] Billingham, Blackhall, Consett, Crawcrook, Darlington Holy Family, Durham St Joseph, Gateshead St Peter, Hartlepool St Cuthbert, Jarrow St Matthew, Middleton in Teesdale, Newbiggin, Newcastle, English Martyrs, St Teresa, St Cuthbert, St Robert, St Bede, New Seaham, North Shields St Joseph, Otterburn, Pelaw, Penshaw, Peterlee and Rothbury.

[11] Boldon Colliery 1938, Coundon 1934, Easington Colliery 1923, Gateshead Corpus Christi 1936, Whitley Bay 1928.

[12] Lanchester 1926, Newcastle: Holy Name 1929, St Joseph 1931; Ushaw Moor 1931, Shildon 1934.

[13] Shotton 1921, Easington Lane 1923, Chopwell 1925, Blackhall 1926, Darlington St Thomas1927, Ferryhill 1927, South Shields St Gregory 1929, Sedgefield 1935, Stockton St Joseph 1935, Widdrington (described as a chapel) 1937.

[14] Murton (1931-1964), Sunderland St Cecilia (1926-1957), Newcastle St Teresa (1932-1972), Stockton St Cuthbert [timber] 1920s-1958), and Hordern [timber] (1921-1978). The latter was the longest in service and the last of its type. It may be coincidental that the number of tin churches which were replaced is the same as were put up in the new parishes, but it has not been established whether any of the old ones (mostly twenty years old) were re-used.

[15] *Northern Catholic Calendar* (1936). In 1925 the number employed in these collieries was 2,000 (Chopwell and Shotton), 3,000 (Easington) and 4,000 (Hordern).

[16] Three generations of the Stienlet family have designed churches for the diocese. Pascal J. Stienlet (1878-1950) was born in North Shields of Belgian descent. He attended Armstrong College in Newcastle and studied architecture partly at the Ecole des Beaux-Arts in Paris. He opened a practice in North Shields and then Newcastle in 1904. He did work for the diocese in partnership with Joseph Charlton Maxwell as Stienlet & Maxwell from 1922 to 1930; and with his son, Vincente Gustave Stienlet (1910-1990) as Pascal J. Stienlet & Son from 1932 to 1950. Vincente Stienlet (b.1941) attended Durham University School of Architecture, now part of Newcastle University. On graduating in 1963 he joined his father's practice. He has designed a large number of churches for the major Christian denominations in the UK.

[17] Cathedral glass is thin monochromatic sheet glass used for non-pictorial windows, but may be coloured, and is textured on one side.

[18] Between its foundation in 1838 and closure in 2008, the John Hardman company was one of the world's leading manufacturers of stained-glass, and was much associated with Pugin. There is a great deal of Hardman glass in the diocese.

[19] James Powell & Sons was the oldest British glassmakers and stained-glass window manufacturing company. In 1680 a glassworks was established in London on a site which had been a Carmelite monastery. The glassworks later relocated and was renamed Whitefriars Glass but it closed in 1980. Whitefriars Glass was a leading producer of *dalle de verre* (thick or slab glass) in Britain.

[20] The masterpiece of Edward Prior (1852–1932), St Andrew is now recognised as one of the best churches of the early twentieth century.

[21] There may be a correlation between Irish parish priests in the diocese and the installation of windows from the Harry Clarke Studios (1930-1973) founded in Dublin by Harry Clarke (1889-1931), Ireland's greatest stained-glass artist. Harry Clarke glass is famous for its vivid colours, decorative designs and beautiful medieval-style figures, and can be seen in Durham St Cuthbert, Newcastle St Charles, St Dominic and The Holy Name.

[22] Joseph McCormack (ord. 1937-1958) and James Cunningham (aux. 1957, ord. 1958-1974).

[23] The Commission was established in 1941 and not dissolved until 1964.

[24] The cost of 20 churches is given as £582,000. Three times that number of churches were built. £1 in 1945 was equivalent in purchasing power to about £2 in 1965 and £55 in 2023.

[25] The church was originally dedicated to St Philomena but when she was removed from the liturgical calendar in 1961 the church was renamed St Paulinus.

[26] Milburn was a member of a longstanding Sunderland architectural dynasty that began with William and Thomas Ridley Milburn in the 19th century. [Ex inf. Prof. M. Johnson.]

[27] Perhaps in tribute to St Andrew, Roker 1907. (See also note 20.)

[28] The appearance of the church is illustrated in *The Catholic Building Review* (1957).

[29] Anthony J. Rossi (1916-71), was born in Consett of Italian parents. He trained as an architect at Sheffield University, after which he worked for Durham County Council. In 1952, he opened a private practice in Consett.

[30] In 1614 Dame Dorothy Lawson built a house there, with a chapel.

[31] Auguste Perret (1874-1954) was a pioneer of the architectural use of reinforced concrete.

[32] Francois Pierre Fourmaintraux (1896-1974) was a glass artist who introduced the technique into the UK. In 1956 he became chief designer of slab glass and abstract windows for James Powell & Sons. He retired in 1969. (See also note 19.)

[33] *NCC* 1960, p.112.

[34] Wallsend St Columba seems to have been largely fitted with marble, but the Taking-Stock report was made after it was twice re-ordered (1968 and 1990) and it is difficult to identify the original furnishings.

[35] West Cornforth (1875 dem./new church Coxhoe 1966 by D. Brown), Sunderland Holy Family (1960/1968, A. Rossi), Dipton (1964/1968, A. Rossi), Darlington St Teresa (Nissen huts/1970 D. Brown), Newcastle St Teresa (1932 tin/1971, D. Brown), Jarrow St Joseph (1962/1972, A. Rossi et al), North Shields St Cuthbert (1821 dem./1975, D. Brown), Hordern 1921/1979, Lanner), West Denton (1964/1985, GALP). (See also note 8.)

[36] Willington Quay (1907/1977, D. Brown), Shotton (1921/1982, GALP, Seaham), Newcastle St Teresa (1932/1971, D. Brown), Pelaw (1935/1972, A. Rossi et al), Whickham (1948/1973, A. Rossi et al), Peterlee (parish 1954/ church 1966, by D. Brown), South Shields Holy Rosary (1955/1968, A. Rossi), West Monkseaton (1960/1990, architect not known) Jarrow St Joseph (1962/1972, A. Rossi et al), Hebburn St James (1963/1967, D. Brown), Cullercoats (1964/1970, A. Rossi), Westerhope (1964/1979, Lanner), Stockton St Patrick (1967/1973, A. Rossi et al).

[37] The *Constitution on the Sacred Liturgy* (1963) outlined the principles and the *General Instruction of the Roman Missal* (1969) Chapter V prescribed the details. Note the latter date – many parishes anticipated the new order.

[38] Derrick also remarks, 'This was the beginning of what Peter Anson called 'chaotic eclecticism', which characterised church building between the wars.' Cf. Derrick, p. 19.

[39] The term 'modern' used by Taking-Stock refers to this simpler approach. 'Modernism' is a utopian international architectural style that emerged in the first part of the 20th century and became popular (with architects and cost-conscious planners) following World War II. It was kept at bay by the Church until the time of the Second Vatican Council. The Gothic and neo-classical architecture of the 19th century, mostly in stone, was superseded by buildings constructed with new techniques and material, including glass, steel, and reinforced concrete; and characteristically without ornamentation; post-modernism restores minimal decoration.

[40] P. Reyntiens, "All Distraction and Half-Truths," *The Tablet*, June 1, 1996, p. 731.

[41] M. Francis Mannion, 'Beyond Environment and Art in Catholic Worship', *Antiphon* 4:2, 1999, p. 7. An expanded version appeared as 'Towards a New Era in Liturgical Architecture', in Mannion, *Masterworks of God: Essays in Liturgical Theory and Practice,* Chicago: Hillenbrand, 2004, pp. 144–175.

MEDIEVAL RELIGIOUS FOUNDATIONS IN BERWICK-UPON-TWEED

John Convey

The name of the Magdalene Fields Golf Club in Berwick derives from the medieval hospital of St Mary Magdalene which was located just above the first green. Other reminders of Berwick's ecclesiastical past include the name Holy Trinity for the parish church, which name has been in use since the early twelfth century; the name Spittal which is derived from a leper hospital south of the river; and Marygate, named after one of the churches named St Mary.[1] When the churches, friaries and hospitals were established in the twelfth and thirteenth centuries, Berwick was a well-established and important trading port on the east-coast of Scotland:

> During the reigns of the two Alexanders (Alexander II and Alexander III) the town developed rapidly. Its exports, in particular, grew to vast importance … The *Lanercost Chronicle* about the middle of the thirteenth century, says this town was formerly so populous and of such commercial consequence that it could deservedly be called a second Alexandria …[2]

In its history the town has changed hands between Scotland and England more than a dozen times; these changes were often violent and affected greatly the population of the town, such as when, in 1296, Edward I is said to have massacred eight thousand inhabitants.

The earliest religious foundations lie along present-day Castle Terrace and Duns Road which, in medieval times, formed the village of Bondington on the edge of Berwick. Recent archaeological investigations have added much to the knowledge of Bondington and its religious foundations, which all date to the twelfth century. The three sites excavated were the Church of St Mary the Virgin, the Church of St Laurence, and the Cistercian Nunnery of St Leonard. All three are on private property and inaccessible to the public, but can be viewed from the road.

The first of these sites, 21 Castle Terrace, is on the left (approaching from the town) just before Castle Drive; there is a board displaying information about the site and illustrations as to how it might have looked – this site has been tentatively identified as the site of the Church of St Mary the Virgin. It is thought the church existed from the early twelfth century until about the middle of the thirteenth century. Excavations took place in July 1998, when the church was discovered, with a graveyard containing 'at least 400 burials' which was found to have ceased in use after about 1350. The church was of Romanesque design, the layout including an apse, a square chancel and a nave without aisles.

No 48 Castle Terrace (Cheviot House), further up the road on the right-hand side, just before Grange Road, has been tentatively identified as the church of St Laurence. This too dates from the early twelfth century; there is no mention of it in documents after the end of that century.

> When Cheviot House, in Castle Terrace, was built, the foundations of a church, 90 feet in length, with a 25 feet square tower at the west-end, were found together with several graves.[3]

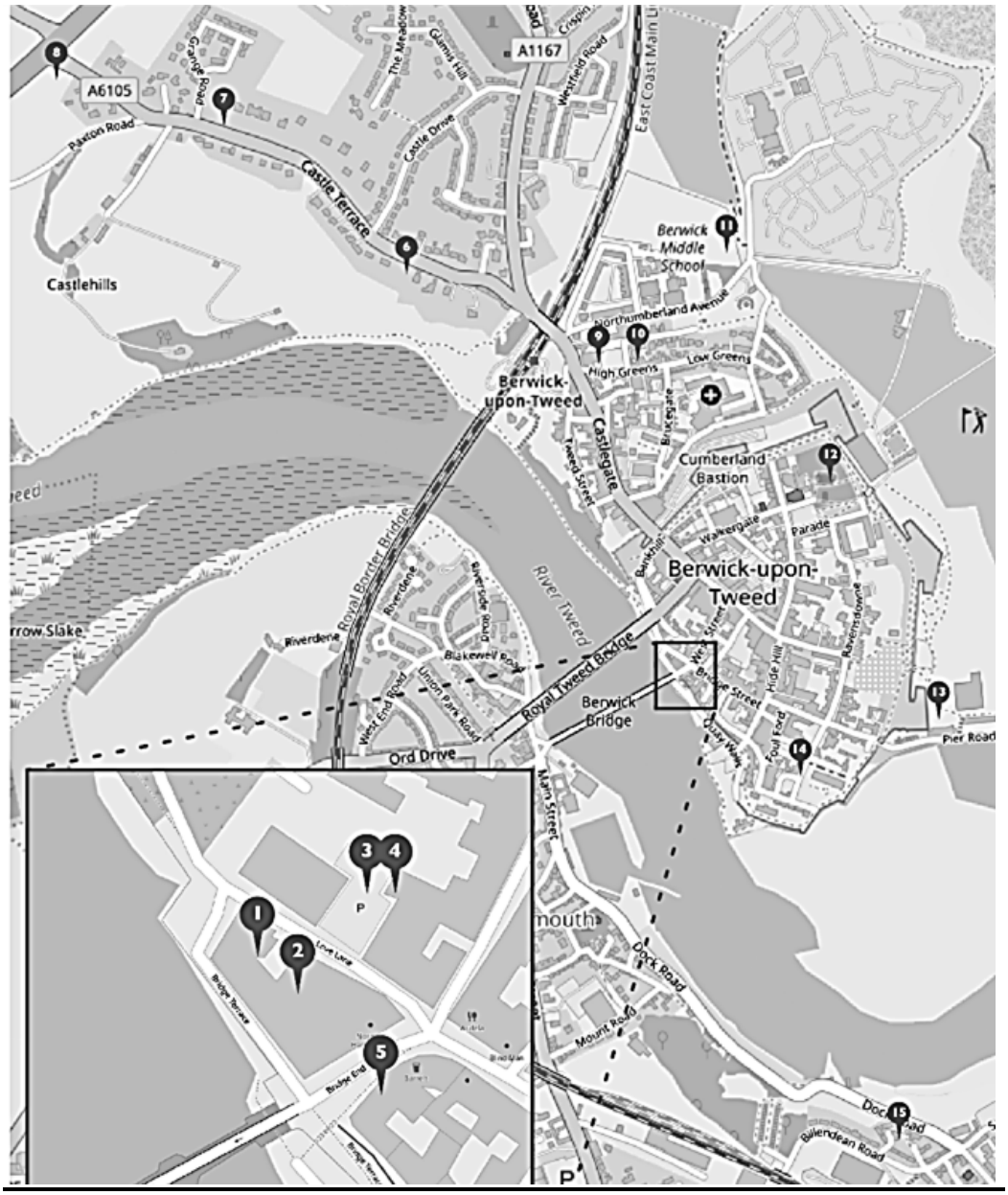
In *Early Scottish Charters* there is confirmation by Robert, Bishop of St Andrews, of the addition to the endowment of the church of St Laurence at Berwick, A.D. 1147-53:

> R[obertus] Dei gratia Episcopus Sancti Andreae … notum sit tam posteris quam praesentibus me concessisse et auctoritate episcopali confirmasse ecclesiae Sancti Laurentii de Berewic in jus parochiae incrementum[4].

One or both of these churches probably served Berwick in a parochial function prior to the foundation of Holy Trinity in the centre of town.

The site of the Cistercian Nunnery of St Leonard is further still from town, after the junction with Paxton Road, along Duns Road. This nunnery was founded before 1153 and as a result of recent archaeological investigations the exact site is now known – in the field on the left just before the bypass. It lasted possibly until the Dissolution in 1539. An illustration of how the buildings would have looked can be found in the detailed archaeological reports.[5] During the excavations, two lead pilgrim badges were found which suggests that layfolk may have sought accommodation at the convent. As well as the pilgrim badges, initial field-walking and geophysics re-discovered a medieval grave slab previously exposed in 1954. In excavations in 2003, part of the church was revealed, as were some of the conventual buildings. At the time of the battle on Halidon Hill[6] nearby in 1333, the nunnery was burned and seriously damaged; lead shot has been found on the site. After the battle, Edward III promised to restore the buildings and make restitution for loss of possessions, but it is not clear that this ever happened.

Given the size and importance of Berwick-upon-Tweed, it is no surprise that the town had as many if not more foundations of different orders of friars as Aberdeen, St Andrews, Perth and Edinburgh, some of which were founded by the Kings of Scotland, such as the Dominicans and Franciscans by Alexander II. There was a flurry of foundations of communities of friars within the town walls in the thirteenth century, these communities included Dominicans, Franciscans, Trinitarians, Carmelites, Friars of the Sack and possibly Augustinians.



1. The Trinitarian Order. 2. St Edward's Hospital. 3. Friars of the Sack. 4. The Dominican Order (post-relocation). 5. Maison Dieu Hospital. 6. St Mary the Virgin (? 21 Castle Terr., Bondington). 7. St Laurence (? 48 Castle Terr.) 8. St Leonard's Cistercian Nunnery. 9. The Dominican Order (pre-relocation). 10. The Franciscan Order. 11. St Mary Magdalene's Hospital. 12. Holy Trinity & St Mary. 13. St Nicholas. 14. The Carmelite Order.15. St Bartholomew's Leper Hospital, Tweedmouth.

The house of the Dominicans was established before 1240; the *Monasticon for Scotland* gives the date of 1230.[7] On High Greens, the site on the east side of the main road, including the garage, was the location for the Dominican Friary before the community moved to the site vacated by the Friars of the Sack[8] in Love Lane. The community must have moved to their new premises in Love Lane near the bridge soon after 1289 as by 1292 their church on High Greens, adjacent to the castle, was described as 'deserta' when it was used by several persons to swear fealty to Edward I. Previously, on 13 August 1291, this same Dominican Chapel by the castle was used for the meetings Edward I called to debate the claims of the rivals to the throne of Scotland. Due to the size and relative neutrality of the friars' buildings, they were often used for large meetings. In 1285 the Pope gave a mandate to the bishop of St Andrews to sell the house of the Friars of the Sack to the Friars Preachers, 'as their house was too far from town for the people to come to confession and sermons, and for the friars to visit the sick'. Berwick was retaken by the English on 22 Aug 1482 when the friars were loyal subjects of the Scottish crown; in March 1494, one Scottish friar plotted along with others to seize Berwick castle from the English and let in a company of Scots via the postern gate, using High Mass as his cover; they were, however, 'discovered and taken.'[9] This house was probably one of four houses in Berwick that survived until the Dissolution in 1539.

It is thought that the Franciscan Friary was located adjacent to but to the east of the original Dominican Friary; both were within and backing onto the walls. The Franciscan Friary was established around 1231, and suppressed about 1538-9. Altar slabs and a cross slab, which are thought to have come from the Franciscan Friary, were used in the building of Lords Mount; and the head of a medieval cross was used in the wall between Low Greens and Bell Tower. A mandate of Edward III on 10 August 1333 ordered the Scottish friars to be removed and English friars substituted for them:

> Note, that when the Scottish friars had to leave the convent of Berwick and two English friars were introduced, the Scots provided them with good cheer; and while some of them entertained them at dinner with talk, others broke open the wardrobe, collected all the books, chalices and vestments, packed them in silken and other wrappings, and carried them off, declaring that all these had been gifts from my lord Earl Patrick.[10]

The Franciscan house in Berwick was suppressed in 1539.

The Trinitarian Friary was founded in the thirteenth century and located at the north end of the timber bridge existing at the time, probably on the south side of what is now Love Lane. The Minister of the Friary is recorded as one of four ministers of the Order paying homage to Edward I at Berwick on 28 Aug 1296: '… Friar Adam, minister of the Order of the Trinity at Berwick … and Friar

Thomas, master of the House of the Holy Rood of Peebles.' The National Archives in London include a seal of the Trinitarian house from around 1300 when Adam was Minister. By about 1474 the buildings are described as 'greatly ruined....so that no brother of our order is able to dwell there'. The Friary was then annexed to the Trinitarian house of Holy Cross, Peebles, by the Head Minister of the Order in Paris. The ruins of the Trinitarian church and outline of the convent in Peebles – the Cross Kirk – can still be seen today.

The Carmelite Friary was founded in Berwick in 1270 and survived until the Dissolution in 1539. Its location 'traditionally' is on The Ness, close to or part of the Governor's House and Gardens. On 17 November 1317 Edward II granted the request of these friars that they might be allowed to minister in the Royal Chapel in Berwick Castle as friars of their order formerly did:

> The King, on account of the 'eminent devoutness' of the friars of the order of the Blessed Mary of Mount Carmel of Berwick-upon-Tweed, grants their petition to serve his chapel in the castle there as heretofore, receiving from the Chamberlain of Scotland the same stipend as the secular chaplains who used to serve it.[11]

If its buildings were still standing then, it is possible that it is illustrated on the 'True Description… ' map of around 1570-80.[12]

The house of the Friars of the Sack founded in 1267 was short-lived; in 1274 the Council of Lyons decreed the suppression of any orders founded after 1215, which included the Friars of the Sack. On 17 June 1285, the Bishop of St Andrews was instructed to sell the friary at Berwick to the Dominicans and use the proceeds for the benefit of the Holy Land. The site of the friary is most likely where the Chapel of Ravensdale was situated later on the north side of present-day Love Lane; today the site is partly covered by Tintagel House and adjacent land.

The Augustinian Friars were definitely associated with the hermitage or hospital of Segden – about two miles to the north of the town – and the Order from time to time received alms from the Crown. They were included in the *Friars of Berwick* poem towards the end of the fifteenth century, but of course the writer may have been using poetic licence.

> And Houses of the friars of every hue;
> White Jacobins, Franciscan Gray and White,
> The Augustinian and the Carmelite,
> With black Dominicans and Minor sleek.[13]

The site of the Augustinian friary, if there indeed was one in Berwick, is yet to be discovered.

To serve the population of the town as its parish church, there was the Church of The Holy Trinity near the Parade. The present Church of Holy Trinity and St

Mary dates from 1650-52, but there was a pre-Reformation Church of The Holy Trinity which is generally believed to have been located south of the present Church, probably in the present graveyard; this earlier church may have existed from early in the twelfth century and there is an illustration of it on the 'True Description… ' map of around 1570-80; this plan shows a narrow, aisleless church with probably a slate roof, very close to the site of the present church, with a large cross at the east end, but no tower or spire.(above)[14] Towards the end of the sixteenth century the church was clearly in a poor state, as there was a Petition in June 1584 from the Mayor of Berwick to Queen Elizabeth for a new church:

> That it might please her Majestie to grant some money to the building of a new church in Berwick, the old being very small and in utter ruin ready to fall ...[15]

Mentioned above is the Church of St Mary the Virgin in Bondington. After this church ceased to exist, a later pre-Reformation church dedicated to St Mary existed on or near the site of Scots Gate; at the time the Elizabethan ramparts were being built the church was removed to make way for the ramparts. On present-day Castlegate, opposite Railway Street, is the nineteenth-century Church of England Church of St Mary, built in 1857-8; the foundation stone was laid on 20 Oct 1857 and the church consecrated the following year. This church closed

in 1989 and the congregation joined that of Holy Trinity; around 1994 the building was converted into residential accommodation.

The Church of St Nicholas is thought to date from the thirteenth century, and was located near or above the site of the malthouse in Pier Road, with the churchyard extending back toward the walls as far as the cricket ground. A corner tower of the Edwardian walls nearby was named St Nicholas' Tower; the church was mentioned in a survey of Henry VIII. It is not certain when it ceased to exist.

In addition to the friaries and churches, there were several hospitals – ecclesiastical institutions providing 'hospitality' to the poor, sick, seafarers, travellers, pilgrims, the aged and infirm, and lepers. Most leper houses were founded in the second half of the twelfth century and it is estimated there were some twenty-three leper hospitals in Scotland. As with other hospitals, they were monastic or semi-monastic in their constitution. It is clear from the order below that at least one leper hospital existed outside the walls of the town by 1283 and that those with leprosy were being cared for. The Guildry of Berwick-upon-Tweed ordered that

> No leper shall come within the gates of the borough and if one gets in by chance, the sergeant shall put him out at once. If one wilfully forces his way in, his clothes shall be taken off him and burnt and he shall be turned out naked. For we have already taken care that a proper place for lepers shall be kept up outside the town and that alms shall be there given to them.[16]

The hospitals in Berwick and area included: St Edward's, Maison Dieu, St Mary Magdalene, St Bartholomew's [Spittal] and at least two others of unknown location. St Edward's Hospital for the sick and poor was founded before 1234. Charters make reference to a grant made before 1234, of the church of Kettins (Ketenes), close to Couper Angus, to this hospital for the maintenance of the sick and poor:

> William, Minister of the Kirk of St Andrew [Bishop of St Andrews], have freed the Kirk of Ketenes, granted by us to God and the Hospital at the Bridge of Berewic (hospitali de ponte de Berewic) for the perpetual sustenance of the infirm dwelling there…[17]

Close to St Edward's Hospital was the Maison Dieu Hospital, founded before 1281 and possibly surviving as a hospital until the Dissolution in the 1530s. It was adjacent to, and east of, the Trinitarians in Bridge House, near what is now the east side of Bridge End where the former bank building and the Barrels Ale House pub are located. It is difficult to estimate the size of the hospital, but at different times there are references to the 'Master and brethren', the 'master, chaplains and poor', 'master, poor brethren and sisters', and 'their church and houses'.

St Mary Magdalene's Hospital was located on the corner where Northumberland Avenue and the road to the golf course meet, above the first green. It is thought the hospital dates from around the end of the thirteenth century; the choice of St Mary Magdalene for the name of a hospital was quite common in Scotland, and it may have been a leper hospital as it was located outside the fortified walls. There are no visible remains of the hospital, but in 1910, a coffin was found when cutting a drain 200 yards north of the Edwardian fosse; this sandstone sarcophagus was dated at the time as no later than 1100 and was ninety by thirty inches in size.[18] Many other coffin lids and ecclesiastical architectural fragments have been found from time to time near the same place. It may have ceased to function as a hospital by about 1431-32, when it was called a 'free chapel'. By 1437 the hermitage of Segden – about two miles to the north – was annexed to the free chapel of St Mary Magdalene: on 4 November there was a grant to

> Nicholas Neuton, king's clerk, of the wardenship of the free chapel of St Mary Magdalene by the king's town of Berwick and of the hermitage of Segden annexed to the same'.[19]

The free chapel with the hermitage annexed is last noted in 1453. The site was marked on Ordnance Survey maps until at least 1938.

In Tweedmouth, the Church of St Bartholomew is a later foundation but further along the road to Spittal is the reputed site of St Bartholomew's Leper Hospital in Hallowstell View, off Billendean Road, on the former Spittal Hall's land. This hospital for lepers and sick poor was established before 1234 and is thought to have survived until the Dissolution around 1535.[20]

Other establishments in the town are recorded but their locations (at the moment) are unknown: as well as the Augustinian Friars, there was a Leper House, a Hospital of St Leonard, and an unknown building on Walkergate. Although relying on many sources, the initial and key source used in this article is Cowan & Easson's *Medieval Religious Houses in Scotland.* New information may arise - especially if brought to the surface by archaeologists, or in the words of John Scott, whose book *Berwick-upon-Tweed: History of the Town and Guild* contains much information about religious houses, 'it is possible that much that is now obscure may be yet made plain!'

Notes & References

[1] For a detailed list of sources, there are over three hundred references in: J. Convey, *The Friars' Trail: The Religious Houses, Churches and Hospitals of Medieval Berwick-upon-Tweed.* (John Convey, 2021, ISBN 0995462120; 978-0995462120). This book also has a Trail around all the known sites which takes about two hours walking at a leisurely pace.

[2] J. Scott, *Berwick-upon-Tweed: the history of the town and Guild,* 1888.

[3] Ibid.

[4] A.C. Lawrie, *Early Scottish Charters prior to 1153* (Glasgow 1905).

[5] B. Chappell, ed., *Putting Bondington on the Map: A Report on the History and Archaeology of Bondington* (Steering Group of the Bondington Project 2004); *How Bondington was put on the map,* Phase 2. *Second Report on the History and Archaeology of Bondington*, (Steering Group of the Bondington Project, 2007).

[6] The Battle of Halidon Hill took place on 19 July 1333 when a Scottish army under Sir Archibald Douglas attacked an English army commanded by King Edward III of England and was heavily defeated.

[7] M.E.C. Walcott, *Scoti-monasticon: The Ancient Church of Scotland, a History of the Cathedrals, Conventual Foundations, Collegiate Churches, and Hospitals of Scotland*, 1874 (rep. 2010).

[8] The Brethren of Penance, was an austere Augustinian order, familiarly called 'Friars of the Sack' because their habit was made of brown coarse cloth, like sackcloth. Cf. F.A. Gasquet, *English Monastic Life,* 1904, pp. 234 & 241-242.

[9] J. Bain, FSA (Scot.), *Calendar of Documents Relating to Scotland Preserved in Her Majesty's Public Record Office, London*, vols 1-4 1881-1888; G.G. Simpson and J.D. Galbraith, *Calendar of Documents Relating to Scotland Preserved in The Public Record Office and British Library v*ol 5 (Supplementary) 1964-1970.

[10] J. Stevenson, ed., *Chronicon de Lanercost,* Maitland Club 1839, pp. 186, 275, 281-282.

[11] *Calendar of the Patent Rolls Preserved in the Public Record Office. London*: HMSO, 1891-

[12] Map: *The true description of Her Majesties town of Barwick,* c.1580: http://www.bl.uk/onlinegallery/onlineex/unvbrit/b/largeimage82870.html.

[13] D. Glen, ed., *The Friars of Berwick*: a narrative poem in Scots, Kirkcaldy 2002.

[14] See Note 11. Holy Trinity, Berwick, c 1570-1580, © British Library Board Cotton Ms. Titus C.XIII.

[15] J. Bain, ed., *Calendar of Border Papers,* vols 1 & 2, 1560-1603, London, 1896.

[16] L.T. Smith & L. Brentano (eds.) 'English Gilds', *Early English Text Society*, (1870), p.341; D. Hall, '"Unto yone hospitall at the tounis end": The Scottish Medieval Hospital', *Tayside and Fife Archaeological Journal* vol 12, 2006, 89–105.

[17] C.C.H. Harvey, ed., *Calendar of Writs preserved at Yester House 1166-1503,* Scottish Record Society, 1916.

[18] *Berwick Advertiser*.

[19] I.B. Cowan, D.E. Easson, *Medieval Religious Houses in Scotland,* 1976.

[20] D. Knowles, R. N. Hadcock, *Medieval Religious Houses, England and Wales,* 1971.

ST ROBERT OF NEWMINSTER

Michael Carter

First published in *The Tablet* 7 June 2021 under the title of 'The medieval monk summoned to see St Bernard after counselling a high-born lady.'

Newminster Abbey, Northumberland, 1814, John Greig.
(Heritage Image Partnership Ltd / Alamy)

Abbot of a small Northumbrian monastery in the mid twelfth century, St Robert wasn't exactly popular, even in the Middle Ages. But his fascinating life encapsulates the religious, social and intellectual dynamism of his age, his later veneration showing how his enshrined relics provided identity, friendship and miraculous protection to the monks of his abbey and those living in its locality.

Most of what we know of St Robert comes from a *Life*, a sort of holy biography, written in the middle of the fourteenth century by a priest called John of Tynemouth. Even allowing for the flowery, laudatory conventions of medieval hagiography, it's clear that Robert was a man of exceptional talents.

The son of pious, well-to-do parents, he was born in the Craven district of Yorkshire in the early decades of the twelfth century. Robert was destined for greatness from an early age. Eschewing the "levity and games of childhood", he set off to Paris and its nascent university. Here he excelled at theology, precociously penning a now-lost work on the psalms. Returning to Yorkshire, Robert became parish priest at Gargrave in his native Craven. But he soon heard the call of the cloister, becoming first a Benedictine at Whitby, soon leaving to become a founding member of the austere, white-clad Cistercian community at Fountains Abbey.

Here Robert found his true vocation. In 1138, he was chosen to lead a colony of monks sent to found a "daughter house" of Fountains called Newminster, or the "New Monastery" near Morpeth in Northumbria. Under Robert's wise and

inspirational leadership, Newminster soon prospered. The local elites made generous gifts of land and the abbey attracted so many recruits that it was soon able to establish daughter houses of its own.

Icon of St Robert by Cath Ferguson in Morpeth St Robert of Newminster

Robert embraced the physical hardships that the Cistercians believed were essential to live the "angelic" life here on Earth. His austerities were such that he was rewarded with a visit from a "messenger from Heaven" disguised as a pilgrim. However, Robert also had unwelcome visitors. Like many of his saintly contemporaries, the abbot experienced visits from the devil himself.

Robert's holiness was such that he always came off the better from these encounters – one was on a Newcastle street-corner, Robert thwarting an attempt by the devil to cause bloodshed and mayhem on a scale worthy of *Game of Thrones*. Members of the Newminster community, however, weren't always so fortunate. Their number included a young man training to become a lay brother, who after being ensnared by the devil, left the monastery to became a common thief, which ultimately led to his beheading.

The description of this sorry episode in Robert's *Life* left me rather sympathising with the unfortunate young novice who clearly wasn't cut out for the cloister. Indeed, any lapse from the impeccably high standards of internal life and external observance demanded of Cistercian monks was attributed to diabolic intervention, thus putting the soul of the offender in jeopardy. This left many monks in a constant state of spiritual anxiety and physical misery.

Given that Robert demanded such high standards of his community, it's not entirely surprising that his frequent visits to provide spiritual counsel to a noble lady in her castle raised a few eyebrows among his brother monks. Allegations of impropriety soon reached the ears of St Bernard, the greatest of all Cistercian saints, causing Robert to make the arduous journey to Clairvaux, Bernard's own abbey, to clear his name. This he accomplished with ease, and in a rout for his opponents, Robert became a firm friend of St Bernard and through him secured an introduction to the Pope.

Saints attract other saints and Robert's circle of friends included Godric, the hermit of Finchale, another great holy man of the twelfth-century north. The bond between them was such that when Robert died on 7 June 1159, Godric was granted a vision of his soul, described as being like a fiery sphere, being taken up to Heaven.

This was a sure indication of Robert's sanctity. He was buried first in the chapter house at Newminster, his relics later translated to a precious metal shrine in the abbey's church. Numerous miracles were attributed to him. These included the restoration of a raving lunatic to sanity and St Robert intervened twice in aid of a Newminster monk. On the first occasion, the monk was cured of fever after praying at the saint's shrine in the monastic church. Later, while whitewashing the monks' dormitory, the same monk tumbled from a ladder towards the hard stone stairs leading to the church but was miraculously saved from injury after invoking St Robert's assistance.

People in the locality of Newminster also venerated St Robert, paying for wax candles to burn before his shrine and providing "proper food and drink" for the Newminster monks on the saint's 7 June feast day. A book owned by St Robert was venerated as relic and the abbey possessed a "girdle" of the saint, a portion of his monastic habit, which was tied around the midriffs of women during labour in the belief that it would miraculously ease the pains and dangers of childbirth.

St Robert's fame reached its apogee in the early sixteenth century. In 1516 an English description of holy deeds and "many myracles" was included in a printed collection of English lives. It was a brief, final flowering of his cult. In 1537, Newminster was an early victim of Henry VIII's Dissolution of the Monasteries. The fate of the saint's relics isn't recorded but it's probable that the bones of this revered holy man were deliberately targeted for destruction.

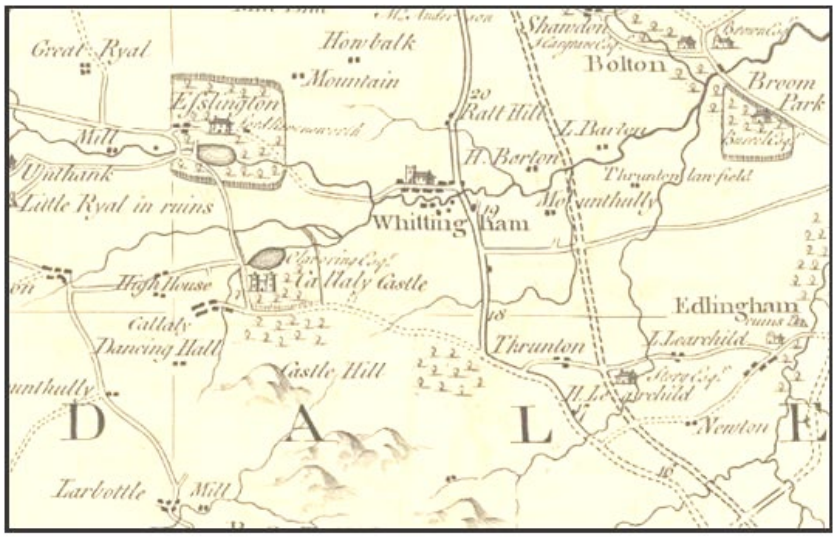
Despite the work of Henry and his henchmen, St Robert remains a focus of veneration, identity and pride for Northumbrian Catholics to this day. The parish church in Morpeth is dedicated to St Robert, the shattered remains of his monastery the destination for processions and pilgrimages.

T'HOMAS COLLINGWOOD: A NORTHUMBRIAN CATHOLIC IN THE 'FORTY-FIVE.

Colin Patterson

Introduction

The name Collingwood is vividly associated with Jacobitism because of the tragedy that befell George Collingwood of Eslington after the rising in 1715. An iconic figure, he evokes sympathy because he was a mild-mannered country gentleman and not a ring-leader of the rising, yet he was harshly punished for his participation, being brutally executed and having his estate sequestered. He was subsequently remembered as a noble young martyr in song and folklore. There was no equivalent figure thirty years later in the 1745 rising, primarily because there was little stomach amongst Northumbrians for taking up arms in support of Charles Stuart. Nonetheless another Collingwood – Thomas – did become a sort of icon, even though he suffered no retribution as a rebel, lived long enough to see a grandchild born, and died in his own bed. The present article documents the life of Thomas Collingwood, offering reasons why, among the Northumbrians who were active in the 'Forty-five, his name is the one best known in the present day, and concluding that he can be remembered as a Catholic of his time as well as an enthusiastic young Jacobite.



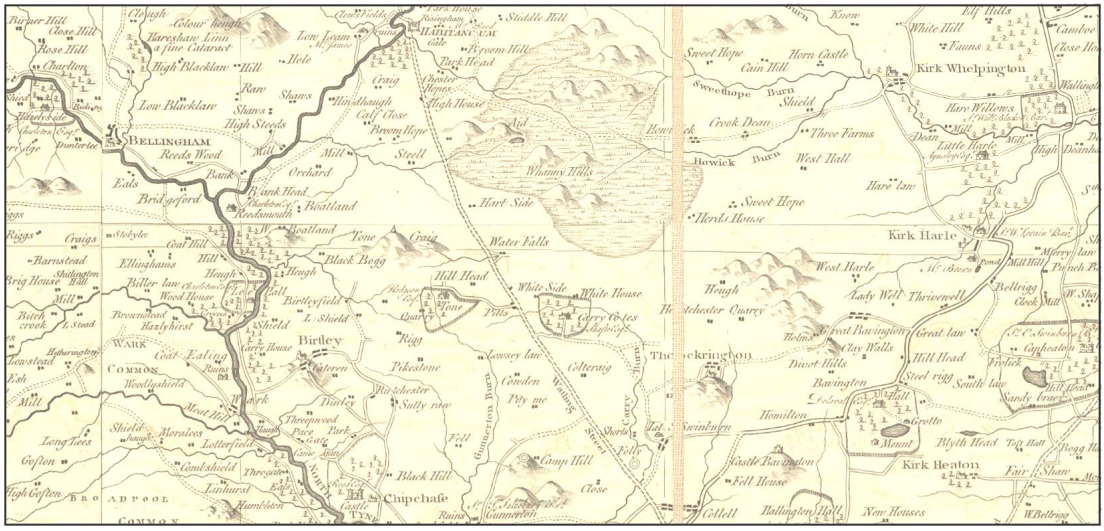
Detail from Armstrong's 1769 map of Northumberland, showing close proximity of Eslington and Thrunton

Early Life

Thomas Collingwood was born in 1715, the year of the first Jacobite rising, and grew up in the orbit of the influential Catholic gentry in Whittingham Vale, who (like many such landlords) had a number of Catholic tenant-farmers on their estates. In particular, the Collingwoods of Eslington had among their tenants

John Collingwood, Thomas' father (who, in spite of his surname was not closely related to his landlord, George). John Collingwood had a lease on an Eslington West farm,[1] so it is likely that he was very close to the turbulent events of the 'Fifteen. He is not listed anywhere as one of the Jacobite prisoners sent for trial,[2] so we cannot assume that he took up arms, but we can hardly doubt that he was sympathetic to the cause, and that his son Thomas grew up in a milieu that was intensely conscious of the treatment recently meted out to George Collingwood. It was also a milieu in which there could be domestic conflict: in 1716, Thomas' mother Margaret was assaulted by a neighbour at Eslington.[3] At some point John Collingwood moved to a farm at Thrunton,[4] which is just a couple of miles away on the Eslington estate and is most probably the place Thomas later remembered as his childhood home.

Participation in the 1745 Rising



Detail from Armstrong's 1769 map of Northumberland,
showing the manor of Tone midway between The Bower ("Hazelyside") and Capheaton

In 1745, an important locus of Jacobite sympathy was a clutch of Catholic estates in the vicinity of Bellingham: the Charltons at The Bower (Hesleyside), the Hodgsons at Tone, and the Swinburnes at Capheaton. In particular, Allan Hodgson of Tone was a key figure in a communications system that passed messages through Northumberland on behalf of Charles Stuart. Thomas Collingwood was a courier for him. Hodgson's most natural associates were local men[5], so Collingwood, being from a part of the county some thirty miles away, stands out among them. Moreover, in choosing to act as an under-cover agent, he was stepping apart from his own family, for his father and his brother George were also known as papists, yet when a summons was issued to swear

loyalty to the Crown on 21 September 1745,[6] they were not – like Thomas – many miles from home, trying to avoid detection.

Thomas did not evade the authorities for long. On 23 November, he was arrested, as reported in the *Newcastle Courant*:

> On Saturday last was brought hither Thomas Collingwood, who was taken the 22d inst. by one of the Cumberland Light Horse, at the Swan in Thirlwell gate, about 12 Miles off Carlisle. He had about him 114 l. and a Letter to one of the Rebels from A____n H_____n, Esq., of Tone near Hexham, in which was a List of those who subscribed towards the above Sum.

Collingwood was taken to the county jail in Morpeth, but soon escaped, and the same edition of the *Courant* also carried notice of a reward for information about him:

> Northumberland - Whereas Thomas Collingwood, Son of _____ Collingwood, of Thrunton, in this County, was committed on Wednesday last to the Gaol, in and for the said County at Morpeth, for High Treason, and made his Escape from thence, in the Night between the 27th and 28th of this instant November: These are therefore to give Notice, that if any Person or Persons shall apprehend the said Thomas Collingwood, and deliver him to the Keeper of the said Gaol, such Person or Persons shall have paid to him or them, by the Treasurer of this County, a Reward of 50 l.
>
> N.B. The said Thomas Collingwood is a Person of middle Stature, about Twenty-five Years of Age, has a round Face, and short Nose, and wore when he escaped a light-colour'd Wigg, a dark-colour'd Coat, and a Silk Handkerchief about his Neck.[7]

After this escape, Collingwood got better at evading capture: he remained free until early July 1746, at which point he found himself back in Morpeth jail. He was interrogated, and on 30 August assiduous readers of the *Courant* would find him named in a long list of prisoners awaiting trial at the assizes in Carlisle, men who were 'all confin'd in Carlisle Castle, in one Room, and strongly iron'd.'[8] To be sent for trial in Carlisle (Cumberland's main county town) was a serious matter, because Cumberland was where the decisive battles had been fought, and therefore where the most significant prisoners were being held. Yet Collingwood was acquitted. Readers of the *Courant* were never subsequently informed of that fact, for such a thing was hardly newsworthy in a paper strongly loyal to the Crown. Nevertheless, from the point of view of those seeking convictions, the conclusion of Collingwood's case was an unexpected blow. The official record stated that the acquittal was 'occasioned by Mr. Cuthbertson, Town Clerk of Newcastle, suppressing, or at least not producing,

the prisoner's examination,'[9] but this is somewhat coy about what exactly had happened. A fuller story can be discovered via correspondence between John Sharpe, the director of prosecutions in London and Jonathan Airey, the officer in the North East whose job was to secure evidence against the rebels.[10] The letters reveal the practical difficulties of amassing evidence, and they indicate that although Airey had no sympathy with 'papists', he was nevertheless scrupulous in trying to build a proper legal case before sending prisoners for trial. In Collingwood's case, however, all the careful work was eventually undone by one clerk's incompetence.

The path to that conclusion is interesting to trace. It starts with Sharpe writing to Airey on 10 July, giving information relating to the 'State Prisoners' in Durham and Northumberland jails, and directions from the Attorney General about the gathering of evidence. Airey replies from Newcastle on 15 July, giving an account of charges that had already been brought, and key individuals against whom more evidence would be sought. Of those in Newcastle jail, eight are specifically named as charged with 'high treason in levying war against his Majesty.' Then William Charlton is singled out for detailed comment. As yet, there is against him just the lesser charge of aiding and assisting His Majesty's enemies, but Airey is convinced of greater guilt, and so he rehearses Charlton's past history (active in 1715, but escaped justice) and offers the judgment that he is 'a most inveterate enemy to the present Royal Family and if he can be come at justly deserves their resentment.' Next, under the heading of 'Prisoners in Morpeth jail', Airey reports only on Allan Hodgson and Thomas Collingwood, the rest in that jail being 'people of low life.' His comments make clear that Collingwood is seen as an important catch because he may be persuaded to turn against Hodgson:

> Allan Hodshon Esq. is a Northumberland Gent of about 400 p Ann and a rigid papist. His father was in the late rebellion in 1715. Convicted & forfeited his Life Estates and was afterwards pardoned - He is a great enemy to the Constitution and am afraid is not to be come at in this affair without Collingwood could be brought over to be an evidence which perhaps he might do on assurance of a pardon. I have sent over my son in law this day to make an essay upon Collingwood, the success of which you shall hear next post – Collingwood is a farmer's son in Northumberland and a rigid papist, and am apt to believe can make great discoveries if he pleases. If he will do nothing and we can get no more evidence against him than what we have I shall observe the Attorney General's directions in having him … [illegible word]

This letter from Airey is interesting firstly because of the distinction made between prisoners of inferior degree and those with significant income, the latter of whom are presumed to be ring-leaders (Collingwood, by implication, is of middle rank: neither 'low life', nor 'a Gent'); secondly the particular

suspicion of those who can be associated with the earlier rebellion in 1715 (notice that there is no suggestion that *Collingwood's* father fell into that category). Sharpe's reply picks up these cues. He writes on 22 July to Airey:

> I ... hope you will get sufficient evidence against Collingwood which you will endeavour all in your power and the same against Charlton – If such evidence cannot be got we cannot help it, all we can do is to use our utmost endeavour to procure them which I am sure you will do.

The same goals are reiterated in a letter of 26 July, which covers matters to do with finding sufficient evidence against prisoners in all the jails (Morpeth, Newcastle and Durham) and finishes with hope for the 'same with regard to Hodshon, Charlton and Collingwood.'

It is clear that Sharpe regards these three as key prisoners, but it is not proving easy to establish a convincing case against them. On 29 July he writes to Mr. Stewart (who is presumably Airey's son-in-law):

> In answer to yours of 25th inst If you cannot get sufficient evidence against Hodshon to be sure he must not be tried ... [nor] can Collingwood be tried without evidence ... Collingwood's evidence alone against Hodshon to be sure will not be of any avail and therefore it would be ... improper to give him an encouragement on that ... If you think there can be sufficient evidence got in Cumberland to prove Collingwood in Actuall Rebellion then it will be proper to send him to Carlisle.

Airey's letter of 27 July must therefore have brought welcome news of progress:

> I have got 2 evidences against Collingwood as to his being with the rebels at Brampton, and am not without hopes to find he has been active or aiding to them, which I am now in quest of and expect to be able to give you an account by Tuesday's post of my success.

This is followed up with further optimism on 1 August:

> As to Collingwood, I hope I shall get full evidence against him, of his being in Actuall Rebellion, so that he should be sent to Carlisle, which I hope will frighten him into discovery.

Unfortunately, there is no letter recording the grounds for finally deciding that Collingwood could be sent to Carlisle. If the most that could be established was that he was seen 'with the rebels' and had been conveying messages to them, then he surely could not have been charged with more than aiding and abetting enemies; but, as explained earlier, whatever case was due to be presented became irrelevant. In a letter written to John Sharpe on 23 September, Airey complains bitterly that after all the careful work he had done gathering

evidence, an unreliable colleague (presumably the aforementioned Mr. Cuthbertson) had made his worst mistake yet:

> I gave you a hint of the practices of the assistant put upon me, at the assizes at Newcastle, but he hath appeared barefacedly at Carlisle, by suppressing the examination of one Collingwood – a notorious fellow, and sending only a copy of it which could not be read in evidence, by which means he was acquitted. He [the assistant] was publicly lectured in Court.

Thus, it was because the court followed due process that Collingwood – a notorious criminal in the eyes of the prosecutor – was set free. He was never again accused of any Jacobite activity.

Later Life

Thomas Collingwood was known as a papist for the remainder of his life,[11] which ended before the lifting of penal laws against Catholics. As he raised a family, his identity remained rooted in Northumbrian Catholicism, and for several years he farmed land leased from the Catholic 'squirearchy',[12] until he eventually acquired fields of his own. There are a few instances where one can detect the ambitious, perhaps impatient, character that had driven him to risk imprisonment in 1745-6; but, in contrast to the excitement recorded so far, the main thing to note now is the ordinariness of it all.

Tone Quarry House (now a barn).

Presumably Collingwood never did give evidence against Allan Hodgson, because their association continued after 1746. Collingwood farmed on Hodgson's Tone estate for the next eight years, and during this period married

and had two sons. According to the parish register of St Giles, Birtley, the Collingwood boys were baptised at 'Tone, probably the manor house, the present-day Tone Hall,[13] but perhaps Tone Quarry House, where the Collingwoods lived. Interestingly, the Anglican parish priest recorded a number of baptisms at Tone, as well as at Tone Pit Lodge and at other private residences, so he must have been tolerant of Allan Hodgson's Catholic tenants having children baptised by their own priest. In 1752, the year that Collingwood's first son was born, his father died, an event that perhaps weakened the family's emotional link with the Jacobite movement.

In his family, Thomas was the initiative-taker of his generation. He took a lease on a new farm at Sir John Swinburne's Capheaton estate in 1754, the tenancy being shared with his brother George (who had remained until then at the family's farm in Thrunton) and with his brother-in-law William Embleton.[14] Thomas was the first of the three to sign the deed, in handwriting that speaks of a more determined personality than George's. Two years later Thomas was on the move again, returning to the home area of his childhood. He began farming at Newtown, a property on a hilltop overlooking Thrunton, situated on the Swinburne family's estate in the Edlingham area. Once again, George had a share of the lease, which on his death in 1761 passed to Thomas,[15] and by 1763 a tenement including the neighbouring farm Demain was shared with his younger brother Francis and his brother-in-law Robert Snowdon.[16] Some settled years followed, spent in territory Thomas knew well. His family grew, his mother died,[17] some of his children died in infancy, one of his horses went astray.[18]

The final decade or so of Thomas' life was spent in North Charlton, about twenty miles north west of Edlingham. On moving there, he acquired property of his own, and he eventually owned more than eight hundred acres of farmland, jointly with his brother Francis.[19] Its situation – straddling the main road to Scotland – was perhaps symbolically important, given his earlier support for the House of Stuart. The people of North Charlton deemed Thomas to be a respectable citizen, as judged by his being appointed Petty Constable for the township within a year or two of moving there. In that capacity, he was responsible for local enforcement of the law, overseen by the Justice of the Peace. But he exercised his duties too peremptorily for some people's liking, and a strange set of circumstances led to his being convicted at the local assizes, in 1774. The case rested on the way in which he had exercised his authority as a constable in relation to a heavily pregnant pauper-woman, who already had two young boys to care for, without any family to support her. The law at that time required that each township should bear responsibility for looking after destitute people living within its bounds, meaning that if this woman were to bear a further child while resident in North Charlton, then the people of that township would suffer an increased drain on the public purse. Collingwood was found

guilty of forcibly moving her into the territory of neighbouring Ellingham, just thirty-seven hours ahead of her delivery, thus ensuring that the child was born outside the jurisdiction of North Charlton, and saddling the inhabitants of Ellingham with new expenses. Arguably he was doing his duty by protecting the interests of the people in his own township, but the court found in favour of the complainants from Ellingham.[20] It is somewhat ironic that having escaped conviction for rebellion against the Crown as a young man, he should end up judged guilty of this rather parochial offence in his later years – but we probably see the same decisive personality at work in each case.

Collingwood died at North Charlton on 6 March 1781, aged sixty-six. He was intestate and in debt,[21] so he did not leave any significant property to his children. Yet he seems to have passed on a solid inheritance of faith, for at least four of them in due course had their own children baptised as Catholics. To the end, he retained an attachment to the area of his birth. He was buried in Whittingham churchyard, alongside his father and mother, two of his brothers, and three of his own children who had never reached adulthood.[22]

Shortly before Collingwood died, the vicar of Ellingham copied a return of papists in the parish register. Collingwood was designated 'Gent.', which was probably an overstatement,[23] but it seems to sum up the sort of person Thomas was seen to be, and hints that previous generations of his family may have been landed gentry. One possibility is that he is descended from Cuthbert Collingwood of Branton (died 1608), whose wife was a recusant[24] at a time when this often signalled the husband's Catholic faith without it being openly declared. The Branton estate was prosperous in the middle of the seventeenth century, but suffered from bad management by Cuthbert's great-grandson, Daniel (c. 1634-81), and by the end of the century was broken up amid family squabbles.[25] This family's staunch support for the House of Stuart[26] and favouring of the forename Daniel are features echoed in Thomas Collingwood's life,[27] so it is plausible that his father John (born c. 1675) was a son of the aforementioned Daniel or one of his cousins. If so, John was only one generation removed from ancestors with considerable wealth, which would explain why Thomas grew up with the manners, though not the property, of a gentleman.

Enduring Reputation

Thomas Collingwood is not on the roll of those who suffered dire consequences of rebellion, so there was no obvious reason for him to be remembered for long beyond his own lifetime.[28] During the following century, those who deplored the efforts of Jacobites ignored Collingwood because they focused on the rebels who had been punished, but on the other hand he was overlooked by writers of tales lionising the House of Stuart because those authors generally turned for their inspiration to the 'Fifteen, not the 'Forty-five.[29]

Yet, once again, forces loyal to the Crown played a hand with an unexpected consequence. In 1881, the *Newcastle Courant* chose to run a series of articles about the 'Forty-five, based on the newspaper's own coverage at the time; then the articles were compiled into a single publication. The intention was to offer an object lesson in the danger posed by rebels, and the writer, William Pickering, had no sympathy for the Jacobite cause. Yet he inadvertently succeeded in bringing Thomas Collingwood back to public attention. In a section entitled 'Arrests of Jacobite Partisans and Spies', beginning 'Every Roman Catholic was suspected and persons were arrested every day', Pickering offers information about just three individuals, one of whom is Collingwood. The details of these accounts, which had been buried for more than a century in the archives of the *Courant*, are vivid. In particular, for Collingwood there is a rehearsing in full of the colourful story of his capture, his escape from jail and his eventual re-arrest.[30] Thus Pickering provided fuel for those with a taste for the romantic: here was a man, Thomas Collingwood, who had evidently been a successful spy, and who could even be *visualised*, with his round face and short nose, dashingly dressed in a wig, dark coat, and silk neckerchief.

In the following decade, Thomas Collingwood appeared twice in D.D. Dixon's historical work, *Whittingham Vale*. First, in chapter 7, which bristles with Collingwoods, Dixon cites the complete text of the reward issued in 1745 for Thomas' capture.[31] This rather makes him rather stand out, but then the impact is increased by later repeating the item, along with the *Courant's* full account of Thomas' arrest, in an appendix of chronologically-ordered local events.[32] Dixon's purpose was to show that 'the old Jacobite spirit still burned in the hearts of the Collingwoods' in 1745, so those were the terms in which Thomas now became a memorable son of his home area.

At much the same time, Thomas Collingwood proved a useful model for R. J. Charleton, a writer of historical novels. His book *Netherdyke* was described by the publisher as 'a stirring and picturesque account of the adventures of Prince Charles, which will be likely to be acceptable both to boys and to all lovers of adventure', and Charleton gave it the requisite immediacy by opting for narration in the first person. The central character, Gilbert Falconar (who is fictional), is just twenty years old when stirring rumours of a rising begin in 1745. He bears some similarity to the real-life Collingwood, in that he is youthful and soon becomes a messenger, carrying information around Northumberland. However, there the resemblance ends. For one thing, Falconar's appetite for the Jacobite cause results from growing up in the region framed as the *truest* Jacobite territory: his home, Netherdyke, is a (fictional) manor house in the south of Northumberland, on the banks of the North Tyne. Furthermore, much of his dashing about the county is devoted to keeping spirits up while waiting for a signal saying, 'Come to Scotland', and he eventually goes to Culloden to fight alongside Prince Charles. Most of the characters in the

story are (like Falconar) invented, but the author does allow 'Young Thomas Collingwood of Thrunton in Coquetdale' one brief appearance.[33] As events gather momentum, conspirators meet at Netherdyke to plan a race-meeting at Bellingham, which will act as a cover for a Jacobite rally. When this is suggested, Collingwood cries, 'Bravo! And I'll enter my bay gelding and match him for a hundred guineas against anything on four legs.' At the races, Collingwood loses his money, but says it was worth it, because the Jacobites assembled in great force and were considerably emboldened. Then, having lent youthful enthusiasm to the atmosphere of conspiracy, he disappears from the narrative. It is striking that this novel both puts Collingwood on the map and emasculates him. The hero is the imaginary Falconar who, in a prevailing milieu that he sees as cowardly, earnestly seeks military service. If this represents the ideal Jacobite, then the real Collingwood falls short. Yet, as has been shown above, he contributed more to the 'Forty-five than Charleton allows; and in today's society, which is not so inclined towards idealisation, there is less reason to play him down. For example, Collingwood is mentioned first in the account of *Northumbrians in the '45* by the Northumbrian Jacobite Society.[34] If one wishes to show that Northumberland was not completely indifferent to Bonny Prince Charlie, Thomas Collingwood is the obvious name to call upon.

Conclusion

Focusing on Thomas Collingwood's identity as a Jacobite, he is generally noted as only a minor figure, because he was not a leader, nor a martyr or a battle veteran. However, more has been recorded about him than about most others in that position. Drawing on what was reported at the time, his life furnishes a true story of secret messages and daring escape, and he is therefore an imaginable figure: the nearest thing to a dashing young hero that Northumberland can offer from the history of the 'Forty-five. But, further, focusing on Collingwood's identity as a Catholic, there is a largely unreported story of commitment to family and faith in socially vulnerable circumstances, and being accepted in rural society. His pathway back to everyday life, after the 1745 rising was put down, demonstrates a different way of moving on from a lost fight, compared with the escapes to France and the petitioning for pardons and return of estates, which had happened thirty years earlier. He can thus be remembered as a persevering – although not unduly docile – Catholic, helping to establish a society that would be more tolerant towards the faith of his children.

Notes and References

[1] For a roll of the tenants of George Collingwood's estate, when up for sale in 1718, see D.D. Dixon, *Whittingham Vale* (Robert Redpath, 1895), p97. One cannot be certain that the John Collingwood who is listed therein is Thomas' father, but that assumption is consistent with all the other data cited in the present paper.

[2] There is no contemporary master list of prisoners, but see the substantial one, compiled from various sources, in Leo Gooch, *The Desperate Faction*? (University of Hull Press, 1995), p 182.

[3] The case of assault by William Dixson upon Margaret, wife of John Collingwood of Eslington was brought before the Michaelmas Sessions in 1716: record quoted in D.D. Dixon, *Whittingham Vale* (Robert Redpath, 1895), p. 293.

[4] John Collingwood was certainly at Thrunton from 1745 onwards (see note 6). The fact that his son John was there in 1740, according to a burial record for his son Robert at Whittingham, suggests the family may have been there for some time.

[5] For instance, John Story of Capheaton was charged alongside Hodgson with holding treasonable correspondence with enemies of King George II, at the assize held at Tone North Court on 16 August 1746: (Northumberland Archives, papers of Hodgson family, SANT/BEQ/18/2/7/26).

[6] A list of papists, reputed papists and non-jurors who appeared at the Sessions Hall of Alnwick on that date includes George Collingwood (aged 30) and John Collingwood (70), both farmers of Thrunton. Northumberland Archives, NRO1954/7/Bundle 445, No. 108.

[7] Both items are from *Newcastle Courant*, Saturday 23 November 1745, p. 3. In these and other transcriptions (see note 10), I have retained the original spelling and punctuation, except for the somewhat confusing 'Goal', which I have altered to 'Gaol'. (In the indexing system used by the *Courant*, 23 November is the date at the start of the week whose news is reported upon, not the date of publication.)

[8] *Newcastle Courant*, 23 August 1746, p. 3.

[9] J. Macbeth Forbes, *Jacobite Gleanings from State Manuscripts* (Oliphant Anderson & Ferrier, 1903), p. 20.

[10] These letters are held in the National Archives Kew: TS/20/33 (Sharpe), TS/20/5 (Airey).

[11] He was recorded in the 1767 return of papists for Edlingham, aged 52, and for Ellingham in 1780. (Northumberland Archives, NRO1954/79, p161 and NRO 1954/7/Bundle 445, No. 108, p. 98, respectively.) In each case members of his household are listed with him.

[12] The concentration of Catholics in estates of squires is analysed in Ann Forster, 'Catholicism in the Diocese of Durham in 1767', *Ushaw Magazine*, Vol. 72, 1962, p. 68.

[13] The Bellingham Mission was based at Tone Hall at this time.

[14] The lease granted on 12 May 1754 by Sir John Swinburne was signed by 'Thomas Collingwood of Tone Quarry House, William Embleton of Fawdon [+ his mark] and George Collingwood of Thrunton, husbandmen.' Northumberland Archives, NRO 322/Box 42/12/2.

[15] *Will of George Collingwood, yeoman*, Durham University Archives, DPRI/1/1761/C5.

[16] *Surtees Society*, Vol. 131, p 114.

[17] Thomas' mother Margaret left a will, the people in which can be correlated with those in wills left by various members of the Davison family of Alnwick, showing that Margaret was a Davison before marriage. The relevant wills are in the Durham University Archives: Margaret Collingwood (DPRI/1/1765/C13/1); Mary Davison (DPRI/1/1774/D4/1); Isabel Davison (DPRI/1/1760/D3/1); William Davison (DPRI/1/1772/D4/1).

[18] An advert offering a reward for finding the animal was published in *Newcastle Courant*, 27 June 1767, p. 3.

[19] The farm was advertised to be let several times in early 1780, e.g., *Newcastle Courant*, 29 January 1780, p. 3.

[20] The judgment is in the record of the Midsummer Quarter Session, Northumberland Archives, QS1/351/12.

[21] Probate papers, Durham University Archives, DPRI/3/1781/A24/1 & 2.

[22] Respective burials at Whittingham: 8 Mar 1781, Thomas Collingwood of Charleton; 21 Feb 1752, John Collingwood of Thrunton; 15 Mar 1765, Margaret Collingwood of Edlingham; 7 Oct 1753, John Collingwood of Thrunton; 28 Jun 1761, George Collingwood of Newton (= New Town); 9 Dec 1768, Margaret, daughter of Thos. Collingwood of New Town; 13 Feb 1769, William, son of Thos. Collingwood of New Town; 21 Dec 1771, Jane, daughter of Thos. Collingwood of Charlton.

[23] Collingwood was designated 'yeoman' at the Midsummer Quarter Session, Northumberland Archives, QS1/351/12.

[24] *Catholic Record Society*, Vol. 53, p. 56.

[25] 'The Manors of Brandon and Branton', *Archaeologia Aeliana*, 3rd series, Vol. 20, p28.

[26] Daniel Collingwood was among those proposed as a Knight of the Royal Oak by Charles II in 1660. See John Hodgson, *History of Northumberland*, *Part 1* (Society of Antiquaries of Newcastle-upon-Tyne, 1858), p. 392.

[27] Thomas had a son and four grandsons named Daniel, and the name persisted in later generations.

[28] John Sykes, *Local Records* (1799), p177, briefly mentions Collingwood's imprisonment, escape, recapture, trial and acquittal, quoting (in a footnote) the advertisement of a reward for information. John Hodgson, *History of Northumberland*, Part 2, Vol. 2 (1832), p 523 merely cites the record of the 1745 Christmas Sessions at Morpeth, which stated that the reward for Collingwood's capture could still be claimed.

[29] Leo Gooch, 'Northumbrian Jacobite Novels', *Northern Catholic History*, No. 47, p. 23.

[30] William Pickering, *An Old Story Told from the Newcastle Courant*, 1881, p. 105.

[31] D.D. Dixon, *Whittingham Vale* (Robert Redpath, 1895), p. 94.

[32] *Ibid.,* p. 295

[33] R.J. Charleton, *Netherdyke: a Tale of the Forty Five* (Edward Arnold, 1897), pp. 134-5.

[34] northumbrianjacobites.org.uk.

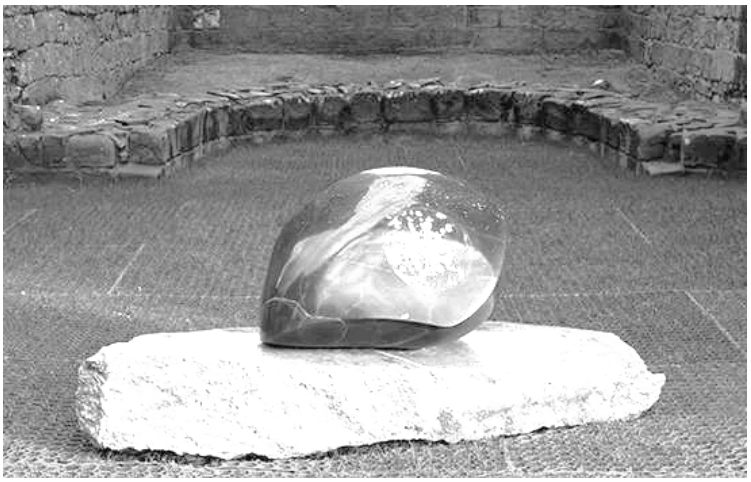
NOTES

Bishop of Hexham and Newcastle

The Rt Revd Stephen James Lawrence Wright has been appointed fifteenth bishop of Hexham and Newcastle. He was born in Stafford, in 1970. After obtaining a LLB (Hons) Degree from the University of Leicester (1992) he

qualified as a barrister and was called to the Bar at Lincoln's Inn in 1993. He studied for the priesthood, at St Mary's College, Oscott, and at the Venerable English College, Rome. He was awarded a Licentiate in Dogmatic Theology, STL, by the Pontifical Gregorian University in 2000 in which year he was ordained priest. He held a number of parochial and other positions in the archdiocese of Birmingham and in 2020 he was appointed to the titular see of Ramsbury (f. 909AD) as an auxiliary bishop for the archdiocese. He was translated to Hexham and Newcastle on 14 June 2023 and installed in St Mary's Cathedral on 19 July.

New Memorial to St Cuthbert on Lindisfarne



Photograph: English Heritage/PA

From the early twelfth century a cenotaph marked the site of St Cuthbert's tomb in the grounds of Lindisfarne Priory until it was destroyed in 1537 at the dissolution of the monasteries. In 2023, almost five centuries later, a new monument marks the original burial place. Sculpted by Russ Coleman, it is called Feather Star Mantle, and is made from local basalt and Frosterley marble, and sits on a Swaledale plinth containing fossilised sea creatures.

The priory's museum has been refurbished and the display includes recent archaeological discoveries such as a necklace of tiny salmon vertebrae dating from the eighth or ninth century found on a skeleton and said, anachronistically, to be Britain's first known Rosary beads. Since the Rosary as such was not then known, they might more properly be described as prayer beads, if in fact they were for devotional rather than decorative purposes.

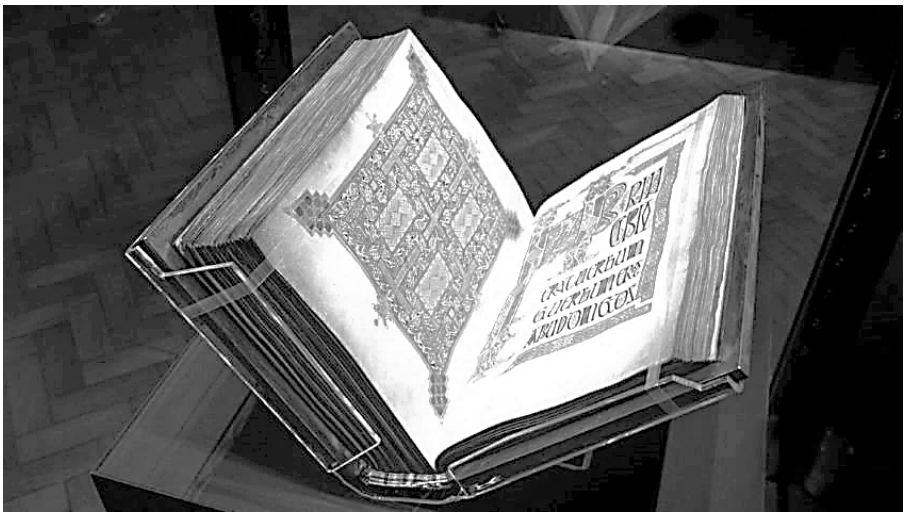
Ad Gefrin

Yeavering or Ad Gefrin (**'**near the hill of goats') was the location of an Anglo-Saxon royal settlement and one of the most important sites in Anglo-Saxon England. It was discovered near Kirknewton in the 1950s in one of the most remarkable archaeological finds of the century. A visitor centre and museum in Wooler has now opened to illustrate its history. Ad Gefrin was the summer palace of kings Æthelfrith and Edwin and his queen consort, Æthelburga, as well as their son Oswald, king and saint, and comprises a complex of timber halls, including the vast Great Hall. Some of the most important events in early northern English history took place there, including the first conversions to Christianity. Bede, writing in his *Ecclesiastical History of the English People* in 731AD, tells how Bishop Paulinus, sent by Pope Gregory I, spent thirty-six days, 'morning to night', baptising people in the river Glen. It was a place of hospitality, feasting and cultural exchange and would have had visitors from Rome and Ireland as well as other Anglo-Saxon kingdoms. It was also a place of battles and feuding: it was burned down twice – by Penda of Mercia and Cadwallon, King of the Britons.

The Franks Casket. Photo: British Museum

Rare Anglo-Saxon treasures from the British Museum and other museums are on display including a replica of a major example of early eighth-century Northumbrian art, the Franks Casket, a highly decorated small chest made of whalebone which may have been intended to hold a book, perhaps a psalter, and intended to be presented to a secular, probably royal, recipient. The maker was clearly learned and skilful enough to make an object both intellectually and visually complex and probably had monastic affiliations if not origins. There are various biblical scenes, Anglo-Saxon myths, scenes from Roman, Jewish, Germanic and Christian tradition, including the Adoration of the Magi, alongside texts in Latin and Old English, all carefully chosen to express the Church's concept of universal history.

The Lindisfarne Gospels



The Lindisfarne Gospels open at the beginning of St John's Gospel

Sponsored by the Ad Gefrin visitor centre, an exhibition at the Laing Art Gallery in 2022, displayed *The Lindisfarne Gospels* in Newcastle for the first time since 2000. (The book is on permanent display in the Sir John Ritblat Gallery of the British Library, London.)

The manuscript is celebrated as the greatest work of art to survive from Anglo-Saxon England. Assembled on Holy Island in the eighth century, the *Lindisfarne Gospels* comprise 518 pages of the finest calfskin vellum. The book includes highly elaborate full-page carpet pages, so-called because of their resemblance to carpets from the eastern Mediterranean. Four of them appear alongside 'incipit' pages that mark the beginning of each Gospel; a fifth precedes the book's prefatory material. There are also full-page images of the four Evangelists and an illuminated *Chi-Rho* page, where Christ's name is abbreviated and written in Greek as *XPI*. In the late tenth century, additions were made to the manuscript by a priest named Aldred (active *c*. 970), provost

of the community at Chester-le-Street. He added an inscription at the end of the manuscript describing its production:

Eadfrith bishop of the Church of Lindisfarne
He, in the beginning, wrote this book for God and
St Cuthbert and generally for all the holy folk
who are on the island.
And Æthilwald bishop of the Lindisfarne-islanders,
bound and covered it without, as he well knew how to do.
And Billfrith the anchorite, he forged the
ornaments which are on the outside and
bedecked it with gold and with gems and
also with gilded silver-pure wealth.

The *Gospels* was shown alongside other illuminated manuscripts, including an important loan from the British Library, the *St Cuthbert Gospel*, the oldest intact European book.
(See NCH No. 53 *Notes*.)

Belief in the North East

Belief in the North East is an archaeology project based at the Department of Archaeology at Durham University and funded by the National Lottery Heritage Fund. The project is open to local people of all ages to explore the archaeology of ritual and religion throughout North-East England. By studying subjects ranging from prehistoric rock art and burial mounds, through Roman temples, to historic churches and graveyards, it is hoped to shed new light on the complex religious beliefs of past populations of the region. Presentations have been recorded and are available on the project's website or can be watched on its YouTube channel. [Illus. The Binchester Ring, Photograph: Jeff Veitch.]

Bede's Quill

Michelle Brown, the British Library's former curator of illuminated manuscripts, believes she has identified an example of the handwriting of Bede, along with his 'lost' Old English translation of the St John's Gospel.

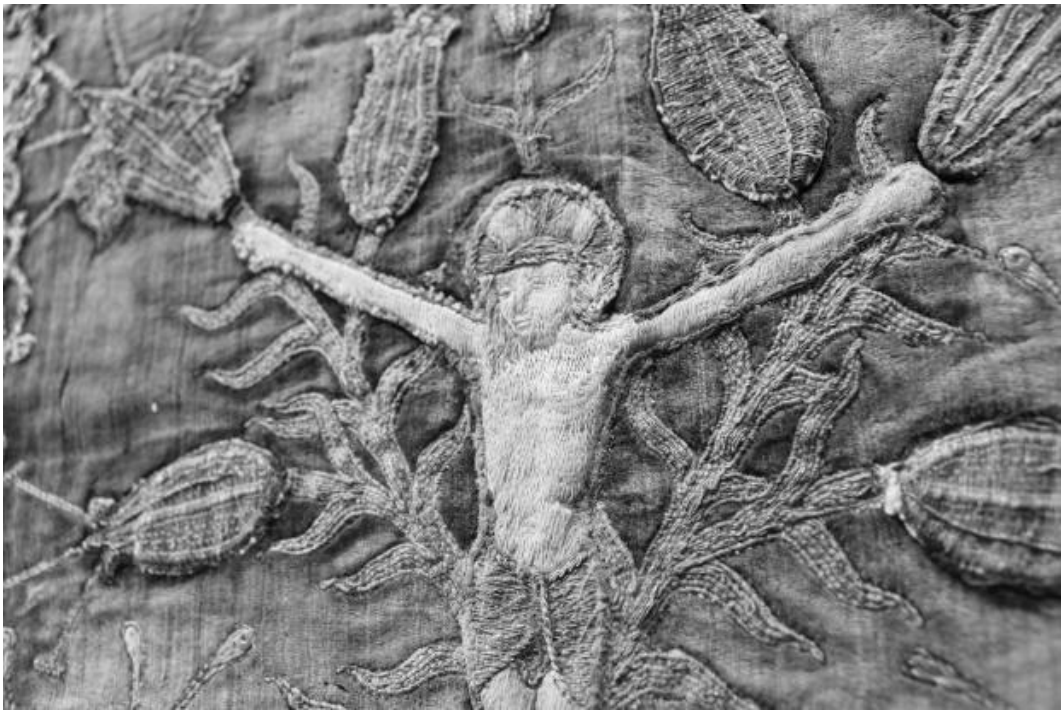
In the preface to the Book of Kings in the *Codex Amiatinus* – a Bible that was taken to Rome from Jarrow in 715 and is now in a Florentine archive – she found that the grammar and linguistics within annotated passages had parallels with Bede's published writings. She singles out complex Greek letter-forms in the margins and a distinctive 'lightning flash' that Bede pioneered to highlight quotations. The use of Greek and Hebrew, as well as the marginal reference annotations, reflect Bede's interests and practices.

On his deathbed in 735, Bede translated the Gospel of St John into Old English, the first time that a western vernacular language other than Latin had been used to record any part of the Bible. The original work has not survived but Brown argues that sections were added to the Lindisfarne Gospels around 950, as she has identified evidence such as 'characteristic Bedan marginal quotation marks.'

The discoveries feature in M. Brown, *Bede and the Theory of Everything* (Reaktion Books October 2023).

The Faith Museum, Bishop Auckland

The museum, which has been under development for ten years, opened in 2023. It is housed in the fourteenth-century Grade I listed Scotland Wing of Auckland Castle, the ancient seat of the prince bishops of Durham, and a new custom-built extension inspired by a medieval tithe barn. Among the items on display is the Binchester Ring, excavated in 2014 at the Vinovium Roman fort. The silver ring, with carved carnelian stone featuring images of an anchor and fish, provides rare early evidence of Christianity in Britain. Another is a copy of William Tyndale's English translation of the New Testament from 1536, one of only a small number to have survived. The museum also has the Morton Frontal, associated with Archbishop John Morton (c 1420−1500), a composite textile patchwork made from 15th-century embroidered silk velvet vestments stitched together to form a rectangular piece, assumed to be for an altar frontal in an English recusant house. The embroidered motifs include a unique Lily Crucifix.



Detail of the Morton Frontal. Photograph: Faith Museum, Bishop Auckland

Professor Dame Rosemary Cramp (1929-2023)

Professor Dame Rosemary Cramp, an internationally renowned scholar, whose contributions to the archaeology and heritage of the early medieval world were far-reaching, died on 27 April 2023.

R.I.P.

She built her reputation as a specialist in the Christianised Anglo-Saxons. Her work most notably included the excavations between 1963 and 1978 of the seventh and eighth century twin monastery of Monkwearmouth-Jarrow, noting that 'its direct association with Bede, Biscop and Bede's teacher Ceolfrith makes it one of the most influential monastic sites in Europe.' Our knowledge of early medieval monastic culture north of the Alps – especially in respect of artistic production and architecture – owes much to her endeavours at a number of northern sites, but at these two in particular. Until the excavations, little was known of the physical buildings beyond Bede's written references. Her reports were published by English Heritage:

R. Cramp, *Wearmouth and Jarrow Monastic Sites,* Vol. 1 (2005), Vol. 2 (2006).

She came to Durham University in 1955 as the first Anglo-Saxon archaeologist to be appointed to a full-time lecturership in any British university, and in 1971 she became the first woman to be appointed to a professorship in Durham University. She served as Head of Department in Archaeology from 1971 to 1990. She held senior positions in a number of academic and voluntary organisations including: Vice-President of the Royal Archaeological Institute 1992-97; President of the Society for Church Archaeology 1996-2000; President of the Society of Antiquaries of London 2001-2004. She was elected a Fellow of the British Academy in 2006. In 2008 she was awarded the Gold Medal of the Society of Antiquaries of London for distinguished services to archaeology. Her outstanding contribution to the discipline was also recognised by honorary degrees from the Universities of Bradford (2002), Cork (2003), Leicester (2004) and Cambridge (2019); and in 1992 she was a Visiting Fellow at All Souls College, Oxford. She was twice recognised in Royal Honours Lists for her services to scholarship, being appointed a Commander of the Order of the British Empire in 1987 and then Dame Commander of the Order of the British Empire in 2011. Rosemary, a parishioner of St Cuthbert's, Old Elvet, Durham, where her Requiem Mass was offered, will be deeply missed by colleagues and friends.