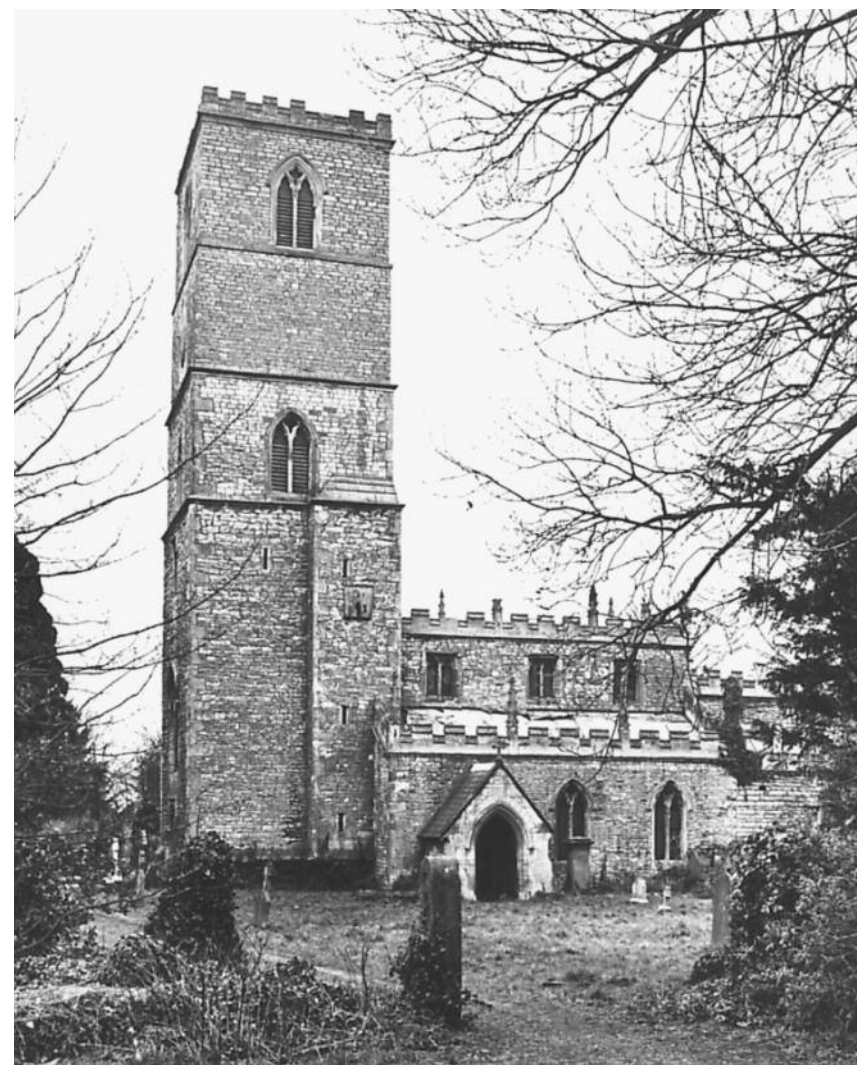




ST ANDREW'S CHURCH

REDBOURNE
LINCOLNSHIRE



THE CHURCHES CONSERVATION TRUST

89 Fleet Street · London EC4Y 1DH

Registered Charity No. 258612

PRICE: £1.00



THE CHURCHES CONSERVATION
TRUST WELCOMES YOU TO
ST ANDREW'S CHURCH
REDBOURNE, LINCOLNSHIRE

Many years ago Christians built and set apart this place for prayer. They made their church beautiful with their skill and craftsmanship. Here they have met for worship, for children to be baptised, for couples to be married and for the dead to be brought for burial. If you have time, enjoy the history, the peace and the holiness here. Please use the prayer card and, if you like it, you are welcome to take a folded copy with you.

Although services are no longer regularly held here, this church remains consecrated; inspiring, teaching and ministering through its beauty and atmosphere. It is one of 300 churches throughout England cared for by The Churches Conservation Trust. The Trust was created in 1969 and was, until 1994, known as the Redundant Churches Fund. Its object is to ensure that all these churches are kept in repair and cared for, in the interests of the Church and Nation, for present and future generations.

Please help us to care for this church. There is a box for donations or, if you prefer to send a gift, it will be gratefully received at the Trust's headquarters at 89 Fleet Street, London EC4Y 1DH (Registered Charity No. 258612).

We hope that you will enjoy your visit and be encouraged to see our other churches. Some are in towns; some in remote country districts. Some are easy and others hard to find but all are worth the effort.

Nearby is the Trust church of:

BUSLINGTHORPE, ST MICHAEL
3 miles south-west of Market Rasen

NORMANBY BY SPITAL, ST PETER
11 miles north of Lincoln and east of A15

KINGERBY, ST PETER
5 miles north-west of Market Rasen

ST ANDREW'S CHURCH

REDBOURNE, LINCOLNSHIRE

by HENRY THOROLD

The long straight stretch of the Ermine Street (A15) goes on for mile after mile north of Lincoln – past the romantic Gothick gateway to Fillingham Castle, past the roundabout at Caenby Corner, past John Carr's classical entrance to Norton Place; finally there is a turning to the right which leads to Redbourne. A toy-fort Gothick gateway, surmounted by the Royal Lion, stands at the drive to the Hall, formerly a seat of the Dukes of St Albans. The church stands a little farther on; and in the village are a number of attractive houses, mostly dating from the 18th century.

It is the immensely tall tower of the church which will attract attention first: indeed it appears like a tower with another tower built on top – almost a case of piling Pelion on Ossa. Indeed the two upper stages of the tower are a late 18th-century addition to the mediaeval original, built to provide an eye-catcher from the Hall. There is a charming painting by George Stubbs showing the Revd Robert Carter-Thelwall setting out for a drive from Redbourne Hall, with the tower of the church visible above the trees in the Park. It was his daughter Charlotte who married in 1791 Lord William Beauclerk, afterwards 8th Duke – so bringing Redbourne into the possession of the Dukes of St Albans, descendants of Charles II and Nell Gwynn.

The church itself, of clerestoried nave with aisles and shorter chancel, is mediaeval – but somewhat done up in 18th-century Gothick dress (by



Thomas and William Lumby, 1772–74): many of the elaborate crocketed pinnacles and other decorations, and the chancel aisles, are all clearly Georgian Gothick.

Inside, the nave arcades are in the 14th-century Decorated style, with octagonal piers, but much of the fenestration is 18th century. Over the nave is a charming plaster Gothick vault, hiding the old oak roof above. The chancel walls are adorned with Gothick plaster ornament, and again there is a delightful plaster Gothick vault. The aisle on the south side of the chancel is the St Albans mausoleum and that on the north now forms a parish room.

But the most striking feature of the whole church is the east window, filled with enamelled glass depicting in the most lurid terms the Opening of the Sixth Seal (Revelation, Chapter VI) – a vivid and fantastic landscape on the Day of Judgment, with the sun darkened, the moon turned to blood, rocks and mountains falling on cowering human beings, and the sky illuminated by lightning from the one end of Heaven to the other. Long ascribed to John Martin, this is now known to have been designed by Francis Danby, and executed by William Collins. In the aisles the windows are filled with glass depicting the twelve apostles, standing under Gothic canopies: these are probably also the work of William Collins. There are in addition a few fragments of mediaeval glass.

According to Lord Monson, who visited the church in 1835 (*Lincolnshire Church Notes* by the 6th Lord Monson, edited by the 9th Lord Monson, 1934), the Georgian work was done ‘about 56 years back, at the expense of Mr Carter’ – *i.e.* in the 1770s – but he does not mention the east window, which can indeed be dated *c.* 1836. The 18th-century furnishings unfor-



tunately disappeared in the 19th, with the exception of the communion table and the elegant white marble font (by Richard Hayward, 1775) which originally stood in the centre of the nave, between curving box pews. The six bells, of 1774, were cast by Henry Harrison of Barrow on Humber and the clock movement is of similar date.

The monuments are of great interest. On the north side of the chancel is the black incised slab to Sir Gerard Sothill, which F.A. Greenhill (*Incised Effigial Slabs* published by Faber & Faber) regards as foreign work, and exceptionally fine. The knight lies in full armour, his feet on a greyhound, and his head supported by angels: 'Hic iacet dominus Gerardus Sothill miles, qui obiit primo die Augusti Anno Domini millesimo cccv cuius anime miserere Deus. Amen.' There are, besides, a number of distinguished and charming 18th- and 19th-century tablets. One is to William Carter (1752), another to his eldest son Roger (1774) – the former decorated with a gardening scene, the latter with an oriental harbour and ship. There is a white marble tablet to Charlotte Carter (1797) who married the 8th Duke; another to the 8th Duke himself (1825) and his second wife Maria Janetta Nelthorpe (1822). Another, by Chantrey (1838) is to Harriet Mellon, wife of the 9th Duke and widow of Thomas Coutts the banker. She was the celebrated actress of Drury Lane fame. There is another, to the 9th Duke himself, by John Lough (1851).

But the most delightful is the one to Charlotte, daughter of Sir John Nelthorpe, and wife of the Revd Robert Carter-Thelwall: after bewailing her death (1780) and extolling her virtues, and expressing the wish to be buried beside her, his own death is recorded (1787); and another hand has added a postscript: 'He was again made happy in a second marriage to Hannah Spooner.'

A restoration of the church in 1888 added the present porch, stripped the plaster from the walls of the nave and aisles, and substituted plain pine pews for the 18th-century furnishings. In the 20th century, some idiosyncratic decorations were added by the Revd A.R. Tremearne, rector here for many years. After that, regrettably the church was neglected and fell into a terrible state of disrepair which, by the 1970s, it was beyond the resources of the parish to remedy.

But in 1979 St Andrew's was placed in the care of The Churches Conservation Trust and a long and thorough programme of repairs was set in motion. The principal contractors have been Hewins & Goodhand of Grimsby, working under the direction of the architect Gordon Smith, and, more recently, Messrs, Charles Payne of Nettleton under Julian Limentani. The important glass has been repaired and conserved by Dennis and Michael King of Norwich and by Keith Barley of York.

Photographs by Christopher Dalton and

Royal Commission on Historical Monuments of England

Drawings from the Local Studies Collection, Lincoln Central Library, by courtesy of Lincolnshire County Council Recreational Services

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