

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Church of the Saviour & Cemetery

other names/site number _____

2. Location

street & number Northwest corner of junction of Church & Calhoun Streets not for publication ^{N/A}

city or town Jackson vicinity ^{N/A}

state North Carolina code NC county Northampton code 131 zip code 27845

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Jeffrey J. Cross SHPO 10/31/00
Signature of certifying official/Title Date

State of Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

Signature of the Keeper

Date of Action

Church of the Saviour
Name of Property

Northampton County, NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
1		sites
2	1	structures
11		objects
15	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Religion: religious facility
Funerary: cemetery

Current Functions
(Enter categories from instructions)

Religion: religious facility
Funerary: cemetery

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic revival

Materials
(Enter categories from instructions)

foundation Stone: granite
walls Stone: granite
sandstone
roof Asphalt shingles
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- Criteria A through G with checkboxes and descriptions.

Areas of Significance

(Enter categories from instructions)

Religion

Architecture

Art

Landscape Architecture

Period of Significance

1853-1950

Significant Dates

1898

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Bauer, Adolphus Gustavus [1858-1898]

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Documentation checkboxes: preliminary determination, previously listed, National Historic Landmark, Historic American Buildings Survey, Historic American Engineering Record.

Primary location of additional data:

- Location checkboxes: State Historic Preservation Office, Other State agency, Federal agency, Local government, University, Other.

Name of repository:

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Narrative Description

Located in eastern North Carolina near the Virginia border, the small courthouse town of Jackson in Northampton County has several landmarks, one of which is the Church of the Saviour, an Episcopal church. It is situated in a residential neighborhood one block northwest of the antebellum courthouse and at the northwest corner of the intersection of Church and Calhoun streets. Facing east toward Church Street on a rectangular lot measuring approximately 150 feet by 284 feet, the church stands adjacent to the corner with the cemetery extending to the north and west. Constructed of granite with brownstone delineations between 1896 and 1898, it follows a basic gable-front plan that is accented by a projecting three-stage entrance tower and separate sacristy along the south elevation [Exhibit 1]. Short walkways lead up to the tower's two street entrances as well as to the sacristy entrance. The church interior features plaster walls, a tiger-oak reredos, and chamfered scissor trusses. Narrow-beaded boards accent the wainscoting and ceiling. Typically, the interior woodwork has a dark-stained finish. In keeping with the church's stone exterior, a modern granite wall frames the cemetery along Church and Calhoun streets. This picturesque cemetery, designed in 1853, is landscaped with mature cedar, pine, magnolia, maple, elm, and dogwood trees, which help define its plan. American boxwoods and azaleas accent the cemetery's walkways and family plots as well as the perimeter of the church. A large dogwood shades the entrances to the church and sacristy along Calhoun Street. In 1986 a fire damaged the church's sacristy but all of its charred principal features were restored. Today, the property is in excellent condition and has had very little alteration since its construction.

1. Cemetery . 1853 to present . 1 contributing site, 11 contributing objects, 2 contributing structures, 1 non-contributing structure

In March 1853, Frederick FitzGerald drafted the design for the burying ground for the Church of Our Saviour [Exhibit 2]. The first burial followed shortly thereafter, on July 9, 1853, in lot number 11. This plan was rectangular in form and measured 132 feet by 165 feet. Originally a band of single graves and an inner five-foot walkway were to have framed the perimeter of the property. Five-foot walkways also transversed the central portion, forming a grid pattern, with two walkways extending east to west and four north and south. These walkways helped create a symmetrical design in the form of a Greek cross. The cross was composed of four different-size family burial plots, the largest of which was designated for the rector. An inner circular walkway accented this central lot and the other larger plots formed the arms of the cross. In all, the cemetery contained twelve family lots. The original church was positioned in the southeast corner of the property. In 1855, a sundial was purchased for the churchyard, and in all probability it was centrally located in the rector's lot until its removal.¹

Today the cemetery bears a strong resemblance to its original plan. Many of the walkways, now grass filled, survive and give definition to the plan. The circular configuration of the rector's central lot,

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however, was never been fully developed, but its rectangular shape appears to be outlined by small square granite stones. Also, the areas designated for single graves were omitted along the front and sides. Through the years, two primary factors, the increased size of the present church and the enlargement of the cemetery at the rear in 1882, have had an impact on the original design.²

The development of the cemetery illustrates the evolution of religious, stylistic, and artistic funerary trends throughout the period of significance. As a Christian symbol for hope, peace, and triumph over death, the cross was preferred by Ecclesiological proponents for monuments. They also espoused the use of fences or walls to enclose a churchyard. Even though the Greek cross dominated the overall design of the cemetery here, the symbol of the cross was not incorporated into monuments until the late nineteenth century. The earliest use of the cross is exhibited on the draped column with pedestal of Samuel B. Boone [1849-1885]. Another early example made by Couper in Norfolk, the draped truncated obelisk with pedestal which is capped by a cross, memorializes the grave of Dr. Robert Henry Stancell, Jr. [1872-1896]. The rough granite, modified Greek/Celtic-cross monument of Rev. William Thomas Picard [1839-1917] embodies the evolution of Ecclesiological principals into the twentieth century.

Classically derived popular cultural symbols of mourning, such as urns and weeping willows, typically associated with funerary design, however, persisted during the mid-to-late nineteenth century. Two examples are Margaret Calvert's headstone, erected following her death in 1866, which depicts a weeping willow; and the obelisk raised on a pedestal in memory of James W. Boone [1828-1859]. One of the most artistic and beautiful monuments that of Fannie A. Boone [1844-1856] includes a headstone capped by a fringed cushion and faced with an intricate floral wreath in high relief. A footstone with raised tablet mirrors this headstone's side scrolls.

Fences or walls have encircled the property since 1854 when the carpenters of Thomas Bragg completed the first wooden picket fence. Today a modern granite wall, built between 1997 and 1999, encloses the property to the south and east. The perimeter of several family lots were outlined in one instance by an antebellum cast-iron fence and in several other instances by late nineteenth- and early twentieth-century concrete or pebble-dash curbing.

Dating from the mid-nineteenth century to the present, marble and granite monuments are typically found throughout the cemetery and collectively they illustrate various stylistic trends. Approximately twenty-five per cent of the monuments post date 1950. These are blended with the historic stones, giving the site an overall historic appearance. Most headstones are rectilinear tablets, some of which include companion footstones. Earlier headstones have a curvilinear header and others a simple segmental or semi-circular arch, such as Margaret Calvert's 1866 headstone with its chamfered edge. The more decorative mid-nineteenth- to early twentieth-century monuments embody Gothic Revival and Classical Revival stylistic details and include small and large obelisks rising on pedestals. An exceptional Gothic Revival example, the monument by J. Gaddess of Baltimore for John B. Bynum [1827-1856], a contributing object, has a pulvinated curvilinear form on which a raised memorial tablet is capped by a

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Gothic-arch crossing with decorated pinnacle. The smaller ones are simple and sometimes capped by a cross. The larger formal obelisks stand on high pedestals with decorative bases. During the twentieth century, the Peebles, Lewis, and Burgwyn families tended to prefer the use of ledgers. The earliest one that of Sarah Elizabeth Peebles [1835-1909] is distinguished by a large cross.

The J. W. Newsum family lot, number twelve, fully represents the antebellum period. An ornate Gothic-style cast-iron fence, a contributing structure with Ecclesiological precedents, frames the lot, which measures approximately thirty-two feet by sixteen feet. Manufactured by Wood & Co. Makers in Philadelphia and patented in August 1844, this fence is composed of six- and eight-foot sections of fencing stabilized between posts with a single gate placed in the center of the lot's east side. Patterned after the Decorated style, rows of intertwined ellipses, quatrefoils, and fleur-de-lis comprise each section. Pinnacles with crockets enhance the posts, and the gate features an elaborate tracery form. Within the fence, there are two monuments marking grave sites; that of Virginia Newsum [1838-1853] was the first in the burying ground. Both are exceptional bed-stead monuments that rest on marble slabs. In each instance, the headstone and smaller footstone are similar in form, one curvilinear with a rounded head and the other Neoclassical with battered sides and foliated pediment.

2. Church • 1898 • 1 contributing building

Built of rusticated granite building stones with brownstone trim, the Church of the Saviour follows a basic gable-front nave plan with an off-set, three-stage tower and a separate vesting room along the south elevation. The main body of the church measures approximately twenty-six feet by sixty-nine feet. It is six bays deep. Simple Gothic Revival-style features enhance its exterior and include lancet windows and pointed-arch door openings. A plain architrave cornice highlights the eaves and its returns help define each gable end. Various window shapes accent the gable ends: a large triplet window at the front, a large circular window at the rear, and a small bull's eye in the sacristy. Brownstone highlights the voussoirs of each pointed arch, the window sills, and the perimeter of the circular windows. On both the north and south elevations, a stone, stove flue projects from window-sill height to the roof eaves. A wooden cross rises above the ridgeline of the nave's front gable.

Located at the eastern end of the south elevation, the bell tower also functions as an entrance vestibule. Its two centrally-located entrances, one on the east elevation and the other the south, have double-leaf with raised-panels. Two granite steps lead up to these entrances. Here the brownstone voussoir accents extend and join with a mid-level brownstone belt course. Brownstone belt courses also delineate the tower's different stages. Each face of the second stage features a lancet window and the bell stage contains louvered openings. A pyramidal roof with flared eaves protects the tower, and a simple architrave cornice skirts its eaves. A tall wooden cross rises from the apex of the roof.

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Extending from the south elevation and enclosing the nave's fifth bay, the sacristy measures approximately fifteen feet by eleven feet. Its south elevation has a central lancet window and the east a double-leaf entrance. This doorway repeats the brownstone accents of the vestibule/tower entrances.

The Gothic Revival character of the exterior features carries over into the interior. It is divided into three areas: a vestibule, nave with chancel, and sacristy. From the vestibule, a double-leaf door with a pointed-arch, stained-glass transom opens into the rear of the church. Here at the end of the center aisle stands a marble baptismal font. This aisle extends past fourteen ranges of pews on the left and sixteen on the right. Here on the south elevation, a Gothic-arch door opens into the sacristy. The central aisle then continues up two steps into the raised chancel area. The north side of the chancel area contains two small pews and a brass lectern. The south side has a single pew and an organ alcove. Located one step above the chancel, the altar area is defined by a wooden communion rail with scalloped brackets and quatrefoil cutouts. A handsome Gothic reredos, made of tiger oak, extends across the wall behind the altar and stands approximately eight feet nine inches tall. This three-part reredos has Gothic motifs such as pinnacles, quatrefoils, and tracery designs. Rising behind the altar, the central section contains three flat panels and a gable topped with a cross. Four small gablets flank this section. Each is capped by a fleur-de-ly and separated by a small simple pinnacle.

Throughout the interior, the walls are plastered with a rough finish and all the woodwork is darkly stained. Each area has vertically-placed beaded tongue-and-groove-board wainscoting with a simple molded rail and four-inch baseboard. This wainscoting raises to the common height of each elevation's window sills, with that along the rear raising taller than that of the side elevations. The decorative nave ceiling also features beaded tongue-and-groove boards laid diagonally in a herringbone pattern with exposed purlins and rafters. Seven scissor-trusses, two of which are applied at each gable end, support the roof system. All these exposed members, purlins, rafters, and trusses, have chamfered edges. Lamb's tongue motifs finish these edges on the rafters and trusses. The pine flooring contains boards measuring approximately five inches wide and seventeen feet long. Typically, a maroon carpet protects the aisle and chancel areas.

Most furnishings are original to the church, including the pews and altar. All the pews are identical in form and have enclosed ends with a cross and tracery window design. The altar has three parts: a raised base, the main table with "IHS" inscription, and rear shelf with "Holy Holy Holy" inscription. The two bishop chairs, a priedieu, and the small reed organ were rescued from the 1895 fire as were the brass cross and three-branch candelabra. A number of the appointments within the church, such as the processional cross and the handsome brass lectern, were made by the firm of R. Geissler in New York. In 1908, the church acquired an exceptionally fine tracker pipe organ and installed it in a specially modified recessed alcove adjacent to the sacristy. Made in 1849 by George Jardine of New York, this organ was originally purchased by Calvary Church in Tarboro, later moved to St. Timothy's Church in Wilson, and then purchased from there.

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All the windows within the church contain stained glass. Most are memorial windows and depict either people or various religious symbols and scenes. Two of them--one depicting an archangel and another Mary with the cross--are signed by R. Geissler, N.Y. The triplet window at the nave's east end illustrates the Virgin Mary holding the baby Jesus flanked by floral displays of lilies. The large circular window above the altar depicts the image of Jesus with outstretched arms within a quatrefoil design. The windows within the bell tower vary, however, in style. Here the lancet in the vestibule contains a draped glass scene and those in the second stage geometric diamond patterns.

The Church of the Saviour stands today virtually intact, having experienced very few physical changes through the years. A fire on September 23, 1986, however, did damage interior portions of the sacristy, organ alcove, and ceiling. These damaged areas were faithfully restored with little change except for the installation of a half bath using a small portion of the sacristy.³ Two other alterations include the replacement of roof's original metal shingles with asphalt shingles and the removal of the two stone chimney stacks.

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Statement of SignificanceSummary

Situated in the small courthouse town of Jackson in Northampton County, the Church of the Saviour has served the local Episcopal community on property deeded it in 1851 and located at the northwest corner at the intersection of Calhoun and Church streets. Today this property includes a cemetery designed in 1853 by Frederick FitzGerald [1825-1866], the rector, and a 1898 stone church designed by Adolphus Gustavus Bauer [1858-1898], one of the first professional architects in North Carolina. Church and cemetery designs associated with the missionary work of Frederick FitzGerald in eastern North Carolina during the 1850s illustrate and link the antebellum growth of the Protestant Episcopal church in the state with the Gothic-design preferences of the New York Ecclesiological movement. Symmetrical in plan, the original cemetery design featured a series of rectangular family plots which varied in size and formed a Greek cross. Walkways separated each the twelve family lots. According to the original plan, a circular walkway was to accent the central Rector's lot and single graves would skirt the property's interior perimeter. The church was located at the property's southeast corner. Today the cemetery embodies much of FitzGerald's original design and its monuments illustrate a remarkable cross-section of artistic expression from the period of significance, 1853-1950. Signed monuments exemplify the work of several important late-nineteenth and early twentieth-century marble yards: Couper of Norfolk, J. Gaddess of Baltimore, Cooper Bros. of Raleigh, and O'Rourke of Norfolk. In addition, an outstanding, ornate antebellum cast-iron fence, made by Wood & Company Makers of Philadelphia and patented in 1844, defines the Newsum family plot. This cemetery and its monuments are eligible for listing under Criterion A as a reflection of the Ecclesiological movement and its influence on the establishment of Episcopal missions in antebellum North Carolina and under Criterion C for embodying distinctive types and periods of funerary design as well as for possessing high artistic value that reflect the period of significance. It also meets Criterion Consideration D by reflecting an attempt to inculcate the Ecclesiological movement's design aesthetics within the evolution of traditional landscape and monument design during the last half of the nineteenth and first half of the twentieth centuries.

The original frame church was destroyed by fire on September 29, 1895. The re-building of the church on the same site was undertaken by an appointed building committee over the next three years. After having explored design options of three noted church architects, Frederick C. Withers, Silas McBee, and John Sutcliffe, the committee accepted in July 1896 a design modified by A. G. Bauer. P. Bourke from P. Linehan and Sons of Greystone near Henderson supervised the granite stonework, and Bauer made a site inspection on June 7, 1897. Seven months after Bauer's death, the first service was held in the completed church on November 20, 1898. Based in Raleigh, Bauer designed during much of the 1890s important Queen Anne-style buildings including the state's Western School for the Deaf and Dumb and the Western Insane Asylum, both in Morganton, as well as the Baptist Female Institute, Park Hotel, and the Lucy Capehart House [NR, 1975] in Raleigh. As the availability of building stone such as granite increased during the late nineteenth and early twentieth centuries, a number of Episcopal congregations in

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North Carolina were choosing to build Gothic-style stone churches designed by architects such as Silas McBee, Charles E. Hartge, Ralph Adam Cram, and Hobart Upjohn. The Church of the Saviour meets Criterion C as the work of an important architect, A. G. Bauer, and as a reflection of the trend toward stone construction by Episcopal congregations. The property also meets Criteria Consideration A for its associative value with the development of Ecclesiological design and late-nineteenth-century Episcopal churches in North Carolina.

Religious and Architectural Context

As new Protestant Episcopal churches were built in North Carolina during the antebellum period, church architectural preferences within the Episcopal denomination were increasingly rooted in the Gothic Revival style and reflected a progression in design and theological ideals. Congregations within towns and villages tended to embrace this new ideal. New church construction adhered to these ideals as local economics allowed. Small rural congregations, however, continued to construct simple churches reflecting more popular regional building trends and traditions.

For Episcopalians, the former evangelical emphasis on worship was giving way to the Ecclesiological movement and its study of liturgical and symbolic functions within the worship service of the medieval Gothic church. Appointments, vestments, and ceremonies were becoming common practice.⁴ The strong influence of the Cambridge Camden Society in England, which published in 1841 The Ecclesiologist, “a periodical devoted to church building, restorations, ritual, and symbolism,”⁵ gave rise to the development of an English Gothic Revival standard. Both Richard Upjohn and The New York Ecclesiological Society became its proponents and established nationally important architectural standards.

The New York Ecclesiological Society, founded in 1847, held its first meeting on April 2, 1848. Its founders included clergymen, architects, and laymen, many of whom were associated with General Theological Seminary and the ministers of the large New York congregations. An English architect, Frank Wills, immediately became the society’s official architect. Beginning in October 1848, the society published over the next five years the New York Ecclesiologist, “a journal intended to disseminate Ecclesiological precepts and educate the Episcopal clergy in church architecture, history, and liturgical tradition.”⁶ In 1852, the society named Frank Wills, Wills’s partner Henry Dudley, John W. Priest, and Richard Upjohn and Company to its first list of approved architects. Upjohn also published in 1852, Upjohn’s Rural Architecture, a pattern book that included good designs for simple churches.⁷ Episcopal congregations in several North Carolina cities and towns, namely Edenton, Asheville, Halifax, Scotland Neck, Lexington, Goldsboro, Raleigh, and Plymouth, received church designs by either Wills, Priest, or Upjohn.⁸

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In an effort to control the quality of Gothic architectural design, the New York Ecclesiological Society recommended "the Early English parish church as the most suitable model for religious edifices."⁹ The society also promoted the restoration of the chancel, use of asymmetry in placement of a tower and/or entrance, and separation of chancel and nave by a rood screen or altar rail as well as a heavily defined arched opening. The steep pitch of the roof, the tall spire of the bell tower, the elevation of the chancel, and the use of stained glass, were all symbolic Gothic Revival elements. If walls could not be decoratively painted, then all woodwork was to be darkly stained.¹⁰ The altar became the chancel's focal point, with the pulpit and lectern placed to each side. Crosses were also placed on altars and steeples or roofs.¹¹ Both Priest and Wills believed that as the society evaluated the English ideals expressed in The Ecclesiologist, a uniquely American architectural interpretation of the Gothic Revival would develop.¹²

Within the New York Ecclesiologist, the Society also discussed the preferred characteristics for cemetery and monument design. The best form for churchyards was considered a parallelogram with the church placed to the north, leaving the southern area available for graves. Five requisites for a well-furnished churchyard were a strong wall or fence, a lynchgate, a churchyard cross, yew trees, and a well. Their placement was also carefully considered. The best kind of enclosure for the churchyard, a low, three-to-four-foot wall or wooden fence, was determined by local building patterns. Its primary entrance, south of the church and west of the porch, would have two parts: a wicket or stile for individuals and a larger double-gated one protected by a lynchgate. The number of other entrances to the churchyard was determined by necessity. As the symbol of peace in the grave and triumph over death, a churchyard cross provided an important focal point as the first object of attention within the sacred precinct. The planting of one or more yew trees and the provision of circular stone seating around their trunks was another recommendation. This seating would assist waiting parishioners, especially "in villages where the church does not possess a clock."¹³ The presence of a well was significant for several reasons to provide water for Holy Baptism and other church needs as well as refreshment.¹⁴ In addition, for monuments, the use of Christian symbols, especially the cross, was encouraged as opposed to heathen or classical ones, which conveyed the power of death. Ecclesiologists believed memorials should convey Christian faith in God's mercy, using few words and humbly drawing upon sacred scripture. To illustrate their position, the society published in 1850 two of Frank Wills's monument designs [Exhibit 3].¹⁵

Missionary initiatives and clergy interest provided the guiding force in the architectural development of the Protestant Episcopal church in North Carolina. Between 1831 and 1883, the three successive bishops of North Carolina, Levi Silliman Ives, Thomas Atkinson [1807-1881], and Theodore Benedict Lyman [1815-1893], provided leadership within the state-wide diocese. As each traveled throughout the Diocese of North Carolina making visitations, its challenges, needs, and opportunities became apparent. In about 1830, the diocese included approximately 900 communicants in sixteen parishes, only four of which were west of Raleigh. By 1883 these numbers, however, had multiplied significantly to 5,889 communicants in 117 parishes and mission stations.¹⁶ This growth within the church was achieved primarily through outreach by a dedicated clergy, both priests and deacons, many of whom were missionaries from northern states.

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Elected the second bishop of North Carolina in 1831, Bishop Ives consistently stressed the necessity for missionary and church building expenditures with a focus on duty. In his 1842 annual report, he stated:

God hath opened before the Church in this Diocese a certain field of duty, and hath blessed us with the means necessary to accomplish it. We are to go forward in our plans of labor with as much confidence and energy as if the money was actually in our treasury; God's spirit upon the hearts of our individual members being the guarantee that it will be there in due time.¹⁷

Missionary work by priests, deacons, and presbyters helped stabilize older congregations and establish new ones. In many cases, newly ordained deacons were sent into promising areas and ministered by holding services, baptizing individuals, and distributing prayer books and tracts. A high point in this missionary field came in 1848 when fourteen ministers and deacons were assigned to missions in North Carolina.¹⁸ In his promotion of High Church Gothic Revivalism, Bishop Ives pointed out that Gothic churches "...are the most stable and enduring, and trust-worthy monuments of truth."¹⁹

From the very outset, the updating of an older church or the construction of a new one was a major event within the missionary field. During the antebellum period, several clergy members demonstrated a gift for promoting church construction, namely Joseph Blount Cheshire, N. Collin Hughes, Jarvis Buxton, John H. Parker, William B. Otis, William E. Snowden, and Frederick FitzGerald. Bishop Ives led the diocese through a significant growth period, with the number of communicants increasing to 2,219 by 1852. Between 1848 and 1852, five churches were admitted into union with the convention, and eleven new church buildings were consecrated throughout the state.²⁰

Named as third bishop of North Carolina in 1853, Thomas Atkinson guided the diocese during the next twenty-eight years through a period of strong growth, followed by the tumultuous years of the Civil War and Reconstruction. Raised in Virginia's low church tradition, the new bishop was opposed to tractarian ritualism.²¹ Atkinson was called to North Carolina from Baltimore, Maryland, where he had served as a rector for ten years, first at St. Peter's Church [1843-1850] and then at Grace Church. Having organized Grace Church in 1850, he also oversaw its construction and completion in 1852 as planned by the Baltimore architectural firm of Niernsee and Nielson.²²

In North Carolina, Atkinson quickly identified several needs which, when addressed, would aid the denomination's growth and actively expand its calling to the poor and less educated within the state. In 1855, his primary charge to the clergy noted four actions that would promote church growth: to consider carefully "...some relaxation of the Ruberics for the conduct of public worship..."; to foster within the working class a calling to the ministry; to slowly eliminate the practice of pew rental; and to develop endowments supporting Episcopal churches and schools. To underpin this growth, "...schools, colleges, seminaries, parsonages, asylums, and in various other forms, endowments..." would be required.²³ In 1856 Bishop Atkinson eloquently stated the need for new ministers, churches, and parsonages to serve the

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needs of the diocese. He thought the needs should be met by the people of the diocese itself through the development of parochial and diocesan schools.²⁴

Bishop Atkinson's pleas did stimulate action. More churches became involved in construction projects, which included schools, churches, and parsonages. Parochial schools were built in Elizabeth City, New Bern, Asheville, Lincolnton, and Beaufort.²⁵ In 1853, the number of parsonages in the diocese totaled five; by 1858, however, twelve more had been built or purchased.²⁶

The formation of the Church Building Society in May, 1856, provided tangible and collective assistance in the promotion of church development throughout the state. Its mission statement was "...to erect or aid in the erection, enlargement, or repair of churches or chapels in the Diocese." Membership included the bishop, all clergy, and any lay person who contributed one dollar or more each year. Each parish could also establish a Church Building Society. At its first meeting on November 13, 1857, the Committee of Appropriation elected the Rev. Frederick FitzGerald as secretary and allocated \$500 towards the completion of St. Paul's Church in Beaufort.²⁷

The Ecclesiological movement during the 1850s influenced the designs of Gothic-style churches in such cities and towns as Wilmington, Elizabeth City, Tarboro, Murfreesboro, Hertford, Jackson, and Beaufort, but Episcopal church construction in rural areas continued to reflect traditional building patterns within a region. The more sophisticated town churches were of masonry construction and followed the Gothic precepts of the early English parish church. These included St. John's Church [NRHD, 1975] in Wilmington, by James F. Post, constructed between 1853-1860; Christ Church [NRHD, 1977] in Elizabeth City, by John Crawford Neilson of Baltimore, 1856-1857; and Calvary Church [NR, 1971] in Tarboro by William Percival, 1859-1867. Contemporary with these structures were the more modest board-and-batten churches with their steeply-pitched gable-front roofs, such as St. Mark's Church [NR, 1998], 1854-1855, in Halifax; the former St. Barnabas's Church, 1856-1859, in Murfreesboro, and St. Paul's Church [NRHD, 1974], 1856-1860, in Beaufort.²⁸ Other churches followed a similar form but were sheathed instead with weatherboard. These include Church of the Holy Trinity [NR, 1998], 1849-1851, in Hertford; the former Church of the Saviour, 1850-1851, in Jackson; and Grace Church [NRHD, 1998], 1854-1855, in Woodville. Consecrated on November 14, 1856, Zion Church [NR, 2000] in rural Beaufort County, however, illustrates a continued adherence to a more traditional classical form.

Following the Civil War, members of the clergy continued to be actively involved in the provision of overall designs and/or specifications for renovations, including chancels, bell towers, porches, and transepts. In 1874, Assistant Bishop Theodore B. Lyman urged the following:

...where new churches are in contemplation, greater care should be taken to have them built in a more churchly form. It costs scarce anything more to have a building in just proportions, and in comely style, than to construct the unsightly barns which are all too often erected. A little

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judicious attention on the part of the Clergy, would always avail to secure buildings in perfectly good taste, while such buildings always exert a refining and elevating influence.²⁹

He also called attention to the importance of a broad central aisle and stated that placing pews in front of the chancel was "... to violate every principle of good taste...."³⁰

During the two decades following the war, the Gothic Revival remained the style of preference within the Episcopal church. In small towns and rural areas construction was predominately frame, with few masonry exceptions. Two early brick examples are St. Peter's Church [NRHD, 1979], 1869-1873, in Washington and Grace Church [NR, 1991], 1874-1888, in Weldon. Little is known about the origin of specific designs; however, the continuing influence of Upjohn's Rural Architecture is apparent in many of the frame churches.³¹ These churches follow basically two forms: the simple gable front, exemplified by Holy Innocents (1879-1880) at Avoca and St. Barnabus Church, 1387, in Snow Hill; and the gable front with central or off-set tower, exemplified by St. Martin's Church [NRHD, 1980], 1883, in Hamilton and Grace Church [NRHD, 1974], 1885, in Trenton.

Assistant Bishop Lyman continued to encourage congregations not only to be thoughtful about church design, but also to maintain and improve existing structures. His encouragement served as a catalyst for congregations and ministers.³² In 1883, the newly formed Diocese of East Carolina separated from the Diocese of North Carolina. Several eastern counties, however, remained in the older Diocese including Johnston, Wilson, Edgecombe, Halifax, and Northampton.

Throughout the late nineteenth century accounts of renovations are recorded for churches in eastern North Carolina. Chancels, vestibules, and bell towers were the most common additions. St. James's Church, Kittrell was reported in 1879 as having received a new chancel, front porch and bell tower³³; St. Mark's Memorial Church, Roxobel was also enlarged by the addition of a chancel by 1883³⁴; and Church of Our Savior, Jackson had completed by April, 1886, extensive renovations including a corner bell tower, transept, and double lancet windows, which replaced "the old square ones."³⁵ By 1887 even St. Luke's in rural Washington County was improved by the addition of a vestibule and belfry.³⁶ At Hertford in 1894, T. W. Watson, a local African-American contractor, expanded the Church of the Holy Trinity with the addition of a narthex and belltower.³⁷

With the rapid development of the stone-cutting and quarrying industry in North Carolina in the 1880s, various types of native stone were becoming readily available for building construction. Architects embraced the use of stone, especially granite and brownstone, in their new designs. Its permanence and fire-resistance were qualities sought after by merchants and residents, especially in cities.³⁸ During the 1890s as Episcopal congregations continued to prefer the Gothic Revival style, stone slowly became a new building material of choice. Over the next thirty years from Jackson to Burlington, at least seven stone Episcopal churches within the Diocese of North Carolina were constructed. All were designed by architects. During the 1890s, the architect's designs for four churches were accepted: St.

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Stephen's Church [NRHD, 1988] in Oxford and the chapel at St. Augustine's College Campus [NR, 1980] in Raleigh, both by Silas McBee; Church of the Saviour by Adolphus Gustavus Bauer; and Church of the Good Shepherd [NRHD, 1978] in Raleigh by Charles E. Hartge.³⁹ All were constructed of native granite, except for the rose brownstone of St. Stephen's Church. Three twentieth-century examples were also constructed of granite: St. Philip's Church, 1907, in Durham by Ralph Adams Cram; and Church of the Holy Comforter [NR, 1979], 1911, in Burlington and Chapel of the Cross [NR, 1972], 1925, in Chapel Hill, both by Hobart B. Upjohn.⁴⁰ These later churches continued to embrace the Gothic Revival as did the Ecclesiologists. Their stone designs, however, reflected a monumentality to their neo-medieval forms.

Art and Landscape Design Context

Little is known about the development of churchyards associated with Episcopal churches in northeastern North Carolina. Although some monuments in a few important cemeteries are well-documented, information about the design and occupancy of these churchyards is limited. One characteristic is the "primacy of the family...with graves grouped in small plots often delineated with ornate brick or stone walls or cast-iron fences."⁴¹ Also, their picturesque landscaping includes evergreen trees, especially cedar, hardwood trees, and scrubs. Oftentimes, pathways and a surrounding wall further defined a site.⁴² By the mid-nineteenth century, the tenets espoused by the Ecclesiologists were a part of the public forum. Their adoption, however, was generally slow and did not become commonplace until the late nineteenth century.

One of the earliest Anglican/Episcopal cemeteries in northeastern North Carolina is associated with St. Paul's Church [NR, 1975] in Edenton. This cemetery was first developed as a churchyard for the town and actually preceded the Anglican church's construction in 1736 by at least ten years. It remained the town's only cemetery until the early nineteenth century, when the Baptist and Methodist churches established church cemeteries. Later, in 1889, the town of Edenton established another cemetery, with St. Paul's now reserved for its members. Typifying Anglo-American graveyards in eastern North Carolina, this crowded cemetery contains an outstanding range of monuments, including ledgers, obelisks, box-tombs, and headstones, most of which are made of marble. The surviving gravestones reflect funerary art and burial traditions spanning over 250 years.⁴³

Established in 1842 by the Reverend Joseph Blount Cheshire, the churchyard at Calvary Church [NR, 1971] in Tarboro is one of the first formally landscaped cemeteries in North Carolina. An avid landscape gardener, Cheshire studied the published works of authorities, especially Andrew Jackson Downing's Treatise on Landscape Gardening (1841). Utilizing it, he transformed the former churchyard with several existing groupings of graves into an arboretum. The design included meandering walkways

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in the cemetery's northern part and a more formal linear pattern of paths between family plots to the south. Plantings include native live oaks, cedar, bald cypress, and American holly and the more exotic English yew, incense cedar, and osageorange. The property covers an entire city block, with the church buildings principally positioned in its northeast quadrant. Initially, a small frame church was built on the site, and its brick replacement, designed by William Percival, was constructed between 1859 and 1867. Constructed in 1926, a coped brick wall enclosed the churchyard. The picturesque designs of both the church and cemetery create "one of the most sophisticated ensembles of landscape design in the state."⁴⁴

Two other antebellum examples of Episcopal church cemeteries in northeastern North Carolina are those associated with Church of the Holy Trinity [NR, 1998] in Hertford and Church of the Saviour in Jackson. Each follows a rectilinear plan, and their landscape includes native trees and scrubs. Linked to the Ecclesiological movement through their church designs, both the Church of the Holy Trinity and Church of the Saviour developed their cemeteries shortly after the completion of each church. Located behind the Church of the Holy Trinity, its cemetery, established ca. 1852, follows a linear pattern with a drive through the center flanked by family plots. Narrow paths separate these plots. Evidence suggests that a Perpendicular-style, free-standing bell tower may once have stood near the cemetery entrance. In contrast, the Church of the Saviour's cemetery evolved from a formal Greek-cross design documented by the church's rector, Frederick FitzGerald, in 1853. As designed, a central circular plot was reserved for the rector, and various-sized family plots were separated by paths five feet wide. Also, single graves skirted the perimeter of the churchyard. A fence or wall has enclosed this churchyard since 1854.

Nineteenth-century funerary art within Episcopal cemeteries in eastern North Carolina appears to follow popular stylistic trends. Monuments usually reflected the economic stratification of a congregation. Made of marble, most were headstones with an occasional use of ledgers and footstones. Neoclassical motifs and forms, such as urns, obelisks, pedestals, and columns, dominate throughout the antebellum period and the late nineteenth century. Gothic Revival imagery and elements, however, were used to a lesser extent during the last half of the century. Headstones were highly decorated with pinnacles, tracery designs, and pointed arches. Rare examples of elaborate structural monuments and angelic sculptural figures in relief or free-standing are present in the St. Paul's and Calvary church cemeteries. As prescribed by the Ecclesiologists in 1849, Christian religious symbols, especially the cross, became increasingly popular during the late-nineteenth century. Commercial stonecutters in North Carolina derived much of their imagery by way of passed-on traditions and/or published patternbooks and mourning materials. As the industry evolved into a pre-cut mail-order business in the twentieth century, monuments became more linear and affordable. Also, the use of granite rather than marble was popularized.

Within each cemetery, the artistic origins of most monuments are unknown. Nearly every cemetery, however, has a number of signed monuments by master stonecutters, who were usually located in port cities along the eastern seaboard. The origins of most are Norfolk, Baltimore, and Philadelphia. Those from Baltimore and Philadelphia, however, are artistically superior to the others. At St. Paul's in Edenton, fifteen stonecutters from five cities are represented, with monuments dating from the 1830s to the 1910s.

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Antebellum monuments here represent the work of L. D. Couper and T. McCaffrey of Norfolk, A. Gaddess and Henry Sisson of Baltimore, and John Struthers and E. Greble of Philadelphia. The Calvary churchyard also contains examples of work by Gaddess and Sisson as well as G. Pullen & Co. and two New Haven firms, J. Ritter and Ritter & Son. Several exceptional Gothic Revival monuments by the Philadelphia firms of J. Baird, Van Gunden & Young, and Van Gunden, Young & Drumm can also be found at Calvary. The Church of the Saviour cemetery contains monuments by six stonecutters from three cities, Raleigh, Norfolk, and Baltimore. The only antebellum artisan of this group is J. Gaddess of Baltimore. This Baltimore connection is also identified on other monuments as Gaddess and Gaddess Bros., featuring 1861 and 1894 death dates, respectively. Like the Church of the Holy Trinity cemetery in Hertford, the Jackson cemetery also has representative work from Couper Marble Works in Norfolk.

Historical Background

The early development of the Protestant Episcopal church in Northampton County was limited during the 1830s and 1840s to visits by missionaries living in neighboring communities. Infrequent at first, these visits began to increase, especially within the county, during the 1840s. The Rt. Rev. Levi Silliman Ives, the bishop of North Carolina, made his first visit to the village of Gaston on November 13, 1844. Four years later, Bishop Ives returned to the county, this time to Jackson for a two-day visit of the area on March 16-17, 1848. The following year, the bishop assigned the Rev. William H. Harison to St. Thomas's Church in Windsor as its rector and to Northampton County as a missionary. A missionary station at Jackson developed quickly, with services held at the courthouse. Over the next two years in Northampton County, Rev. Harison recorded eighty-four baptisms and sixteen confirmations. His small congregation of ten communicants in Jackson was also making plans to build a church.⁴⁵

Ironically, the construction of the Episcopal church in Jackson preceded the appointment of a rector and the church's admission into the Diocese of North Carolina. In the spring of 1850, Rev. Harison accepted a call to the Church of Atonement in Augusta, Georgia, and left North Carolina. Without the benefit of clergy, the congregation over the next year forged ahead and had a "small neat Gothic Church" with a bell-cote built. Initially, a carpenter named "Rose" worked on the project.⁴⁶ Its nave measured twenty feet by thirty feet and the chancel fourteen feet by thirteen feet. Samuel Calvert had presented the congregation with the half acre of land on which the church was built, and the deed was recorded on May 3, 1851. Four days earlier, on April 29, Bishop Ives had appointed the Rev. Frederick FitzGerald, a newly ordained deacon, as the rector for the new church. On May 4, 1851, Bishop Ives returned to Jackson and consecrated the church which, according to FitzGerald, was "by no means finished."⁴⁷ The next day the congregation was formed into an organized parish by the name of Church of the Saviour. At the annual convention of the Diocese of North Carolina later in the month, the church's application for admission as a new congregation within the Diocese was reviewed and approved.⁴⁸

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Born in London, Frederick FitzGerald was reared in North Carolina from an early age in the family of Josiah Collins at Scuppermong. He became a candidate for the holy orders in 1847, attended Berkeley Divinity School, and then studied in Middletown, Connecticut. In western North Carolina at Valle Crucis, FitzGerald continued his studies until he was ordained to the diaconate by Bishop Ives at St. Paul's Episcopal Church in Edenton on April 29, 1851. He immediately moved to Northampton County, his first missionary assignment, and lived at Henry King Burgwyn's Thornbury Plantation, where he tutored the Burgwyn children. One Sunday each month, he held religious services in the simple chapel built for Burgwyn's slaves at Occoneechee Neck. Three Sundays were devoted to the Church of the Saviour, with services in the morning for the white congregation and in the afternoon for its African-American members. Early in 1852, FitzGerald was directed by the Bishop to assist St. Mark's Church in Halifax one Sunday each month. As a consequence of Bishop Ives' defection to the Roman Catholic church later in 1852, FitzGerald was ordained to the priesthood in Christ Church, Philadelphia on September 4, 1853.⁴⁹

Under FitzGerald's pastoral care, the Church of the Saviour thrived and continued to develop both physically and spiritually. A Sunday school was flourishing and evening prayer services were held twice a week. FitzGerald wrote:

In time, the debt against the church was paid off, the church finished, a fence made around the church yard, and the yard laid off into Lots for the purpose of sepulture, seven of which have been sold for the sum of \$215.00.⁵⁰

A site plan drawn by FitzGerald and dated March 1853 illustrates the churchyard with its a Greek cross design. Lot No. 12 was purchased by J. M. Newsum, and the cemetery's first burial was Newsum's fifteen-year-old daughter, Virginia, following her death on July 9, 1853.⁵¹ Plans were also made in 1853 for the construction of a fence enclosing the churchyard. This picturesque Gothic-style wooden picket fence, constructed by Thomas Bragg's carpenters, was completed by May 1854.⁵²

Rev. FitzGerald's missionary zeal drew his ministrations toward two additional churches in the area, St. Mark's in Halifax and St. Barnabas's in Murfreesboro. His work there ultimately influenced the construction of new churches in both places as well as taxed his energies and financial flexibility to the limit. In June 1855 he accepted a call to St. Stephen's Church in Goldsboro and confirmed that he was "forced to seek an adequate support."⁵³ Over the next year, Rev. FitzGerald retained his ties with these churches. After having purchased a "neat and commodius parsonage" with fifteen-and-a-half acres and being willing to pay "liberally,"⁵⁴ the Church of the Saviour unanimously voted in 1857 to recall him. Unable to leave Goldsboro, Rev. FitzGerald did serve the church in Jackson two Sundays a month for one year.⁵⁵

Over the next twenty years, the quality of ministerial oversight and the upheavals brought about by the Civil War determined the Church of the Saviour's condition and state. In 1857 the number of communicants attending the church had reached a peak of thirty-five. This figure plummeted to twelve in 1862 with the outset of the Civil War and rose to only fifteen by 1868.⁵⁶ The Rev. Frederick Lightbourn

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served as the church's rector between 1859 and 1867 and lived out the war at the Burgwyn family's Thornbury Plantation. In December 1863 Bishop Atkinson ordained Lightbourn into the priesthood at the Warrenton convocation. The war had little physical impact on the Church of the Saviour. The churchyard, however, became the resting place for several Union soldiers killed at Boone's Mill. Afterwards, with no resident minister, the church depended on missionary outreach for services. The Diocese of North Carolina's new assistant bishop, Theodore B. Lyman, following his first visitation to the area in 1874, remarked:

This parish possesses quite a neat Church building, while the adjacent graveyard is cared for in a most commendable way. I could not but lament that we have no resident clergyman in this pleasant town....⁵⁷

On November 25, 1875, William T. Picard, however, began conducting regular lay services in the church three Sundays each month. For the next forty years, Picard faithfully provided stability and continuity within the parish life of the Church of the Saviour.

A new resident minister, the Rev. Gilbert Higgs, began in November 1877 and quickly initiated a period of revival within the church. He oversaw repair work on the church, acquired new furnishings, and improved the worship services with ecclesiastical music. Rev. Higgs's ministerial responsibilities included St. Luke's in Gaston and Emmanuel Church in Warrenton. In 1879 he shifted his residence to Warrenton and then delegated one Sunday each month to the church in Jackson. Locally, W. T. Picard continued to conduct lay services at the church. On May 11, 1887 Picard was ordained to the diaconate by Bishop Lyman, and he served as deacon at Church of the Saviour until his death in 1917.⁵⁸

The Church of the Saviour underwent a physical transformation during the 1880s. In 1882, the former rectory was sold and additional land was purchased to enlarge the cemetery behind the church. Following this purchase, the churchyard was enclosed by a new picket fence with Gothic Revival gates. The church, itself, underwent in 1885 a major remodeling that included the addition of a bell tower, the extension of the church building, and the exposing of the interior ceiling. This work was a memorial gift by the family of Henry King Burgwyn. Two years later, following the death of Mrs. Henry K. Burgwyn, a steeple with a Seth Thomas clock, a brass communion rail, and a memorial window were presented to the church by her family.⁵⁹ Amid this growth, a school was also constructed behind the church.

Throughout much of the 1890s, the Church of the Saviour relied upon missionary outreach provided by rectors from neighboring communities. Regular services were held, however, through the strong support of the church's laymen and the faithful service of its deacon, the Rev. W. T. Picard. The resident minister at Emmanuel Church in Warrenton, the Rev. Edward Benedict, conducted mid-week services in Jackson in 1892. An important connection, however, developed between church members and the Rev. Benedict, and several years later when he was at Grace Church in Weldon, he was called upon to assist the congregation once again. Tragedy struck the town of Jackson on the night of September 29, 1895 when a

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fire destroyed a gin house including forty bales of cotton, Moore's store, the Episcopal church, and several other buildings.⁶⁰

At the time of the fire, Jackson was a bustling courthouse town with a population of 450. Its residents supported seven general stores, a confectionery and fancy grocery, a grocery, and a drug store. A physician, a dentist, and eight lawyers worked to meet the medical and legal needs of the community. The Baptist, Methodist, and Episcopal churches were located within two blocks of each other in the northwest portion of town. Four manufacturing concerns also operated in town, a blacksmith, a building contractor, a saddle and harness maker, and a carriage maker. In addition, three corn and flour mills and two saw mills operated in the Jackson area.⁶¹

Shortly after the fire, the congregation at the Church of the Saviour began to explore the possibilities for rebuilding the church. Only the furniture and appointments from the old church were saved from the fire. Fortunately, a \$1,200 insurance policy on the church was paid out before the end of the year. On October 27, 1895, a committee, composed of the Rev. Picard, Robert Bruce Peebles, and John Burgwyn MacRae, was formed to evaluate rebuilding costs, first in brick and then wood. As vestry secretary, MacRae kept the minutes of the meetings, but from 1883 to 1916 he also kept a detailed personal diary chronicling his life, the community of Jackson, and many of the details associated with rebuilding the new church. In addition, another committee was formed to solicit contributions for the new church. It included seven men and seven women. To aid in this solicitation a flyer was printed and circulated within the community. Copies were also sent to former members and rectors.⁶²

Over the next nine months, as the building committee explored rebuilding options, various architects' designs were considered and stone was introduced as another building material option. In the spring, the building committee in Jackson sought the assistance of the Rev. Edward Benedict, the newly appointed rector of Grace Church in Weldon, because he had recently served as rector of St. Stephen's Church in Oxford during the selection of an architect for its new church. On April 15, Rev. Benedict was asked "to see the Architect Mr. Withers and ask him (W.) to send us out at our expense - plans and specifications for a church 60 x 30 - with 200 sitting - Gothic in architecture."⁶³ One month later Rev. Benedict presented Withers' plans at a vestry meeting. At this same meeting he also reported that the Rev. A. B. Hunter, the principal of St. Augustine's School, had "recently built a Church in Raleigh out of Greystone granite for 250 sitting costing only \$1,500."⁶⁴ Rev. Hunter, in his correspondence, also remarked that the church could probably be built for \$2,000 or \$2,500. With their interest peaked, the vestry sent for plans and a photograph of St. Augustine's chapel, designed by architect Silas McBee. In addition, information was gathered on the P. Linehan & Sons Quarry at Greystone in Vance County.⁶⁵

As these two possibilities were explored, Samuel Simpson began to formulate another. A church vestryman and lumberman, Simpson, accompanied by MacRae, took measurements of the old and the proposed new church building. Discussions were held by George P. Burgwyn, J. Alveston Burgwyn, and Rev. Picard. Following one of these meetings on May 30, MacRae wrote, "Like the plan Mr.

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Benedict drew better than Simpson's."⁶⁶ The next day, at a called meeting of the vestry, Rev. Benedict explained the cost of rebuilding with granite and the plan of construction. A resolution was adopted that a committee of two visit and inspect the chapel at St. Augustine's School. A vote of thanks was also extended to Rev. Benedict for all his help. Simpson visited the chapel in Raleigh on June 4 and two days later a photograph of it was circulated. MacRae did not like it. On June 28 Rev. Picard, Robert B. Peebles, Sam Simpson, Alveston Burgwyn, and MacRae agreed "to erect a \$3,000 Church of stone with the plan Simpson showed modified." At a called meeting the next day, the vestry unanimously passed the following resolution:

That the building committee heretofore appointed proceed to make contract for the purchase of the split stone and to employ an architect and labourers and proceed [sic] to rebuild the Church of the Saviour according to the plans submitted by Mr. Samuel Simpson with the alterations to said plans recommended by said committee and Mr. Simpson.⁶⁷

The next resolution passed made Samuel Simpson a member of the building committee.

Although a design choice was made, not everyone was satisfied with the choice of stone. MacRae's dislike for the plan led him to write John Sutcliffe, a well-known ecclesiastical architect practicing in Chicago, requesting plans. Realizing that dissatisfaction existed among other members, he made a motion at the next meeting, July 26, 1896, to reconsider the previous action, but ultimately withdrew it to avoid any hard feelings. Ironically, two days later MacRae received Sutcliffe's sketch of "a lovely church...having a recessed chancel."⁶⁸

Three prominent late-nineteenth-century ecclesiastical architects, Frederick Clarke Withers [1828-1901], Silas McBee [1853-1924], and John Sutcliffe [? -1907], were involved in the design process for the Church of the Saviour. Each had strong associations with the influential Episcopal journal, The Churchman. During the 1890s the designs of both Withers and Sutcliffe were periodically published within the journal, and Silas McBee served as its editor from 1896 to 1912. Little is known about Sutcliffe's life. A native North Carolinian, Silas McBee [1853-1924] was an associate in the firm of Nixon and McBee in Atlanta and a prominent lecturer on ecclesiastical architecture.⁶⁹ Frederick Clarke Withers [1828-1901], however, was an English architect who had worked in the office of Thomas Henry Wyatt. Recruited by Andrew Jackson Downing in 1852, Withers went on to form partnerships and/or associations with Calvert Vaux, Frederick Law Olmsted, and Walter Dickson.⁷⁰

Beginning in September 1896, the church was built during the next two years. John MacRae's diary outlines the progress of this work and notes the names of the stone contractor, P. Bourke, and the architect, Adolphus Gustavus Bauer. Bourke's introductory meeting with the building committee took place on September 3, 1896. The stone was from a Greystone quarry in Vance County. In all likelihood, P. Linehan & Sons supplied all the stone for this project from two of its quarries: the granite from Greystone and brownstone from Wadesboro. On September 23, 1896, excavation of the foundation

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commenced and a portion of the tower foundation was laid. Work was discontinued during the winter but resumed in the spring. On April 28, it had progressed sufficiently for the vestry to meet with a representative from a metal shingle company in Philadelphia and to decide to purchase its product for the roof.⁷¹ Another meeting, a site inspection made by Bauer on June 8, 1897 was recorded by MacRae:

Up at six. Before bfast met Mr. Bauer the Architect of the Church who came here to see Capt. and Margaret Peebles about plans for remodelling their house. After bfast, walked off to church with him and Sam Simpson. He liked everything/ but the yellow sand out of which the last mortar was made. Advised us strongly to employ a skilled workman to do the painting.⁷²

To date, this diary entry is the only evidence of Bauer's involvement at Church of the Saviour. Later on June 24, 1897 the stonework was completed and the woodwork was progressing.⁷³

About the time of this commission, A. G. Bauer, with his office in Raleigh, was one of the most successful and well-respected professional architects in North Carolina. Tragedy struck, however, on May 2, 1896, when Bauer was seriously injured in a carriage collision with a train. He remained at Watts Hospital in Durham for two weeks, drifting in and out of consciousness, delirious, and occasionally violent. On May 15, he was transferred to Raleigh's Dorothea Dix Hospital, where he remained for two more weeks. Headaches, dizziness, and depression continued to plague him after his release. By October his health and career were improving. His advertisements now noted remodelling of old buildings as a specialty and correspondence solicited. Misfortune occurred once again, when his wife died on January 9, 1897, nearly two weeks after the birth of their second child. Bauer received several new commissions in 1897 for residences and public buildings. In a May 1897 letter Bauer wrote:

I can't do any work much myself. My thinking machinery won't work right, and I have not much of my old time spirit back. I am attending to outdoor work exclusively, so I can get fresh air and sunshine and plenty of exercise. I suffer very much from dizziness, I am afraid, and it is dangerous for me to go off the ground.⁷⁴

Never able fully to recover from bouts of depression, Bauer committed suicide May 11, 1898.⁷⁵

As work on the Church of the Saviour slowly continued, oversight of the congregation was assumed on September 15, 1897 by the Rev. James Taylor Chambers, the new resident minister of Grace Church in Weldon. His eight-year ministry at the Church of the Saviour provided an important period of stability and continuity for the parish. Details associated with completing the church continued for another year. The memorial windows, ordered in 1896 and 1897, began arriving on March 17, 1898. Two were purchased from by R. Geissler of New York. John MacRae viewed them on May 16, and their installation was ongoing by May 27. Workmen were plastering the interior walls during the latter part of June. By September 8, the church building was completed. The furniture was installed by November 17 and MacRae commented that he liked the pews. The Rev. Chambers conducted the first service in the new church on November 20, 1898.⁷⁶ In the spring, he wrote the following account:

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Our new church, which is nearly completed, has cost to this time about \$3,800. This amount has been raised in the last two years with the exception of about \$16.50. The church has a handsome reredos, altar and chancel rail, put in to the memory of our late esteemed lay reader, Mr. J. A. Burgwyn, and many handsome memorial windows; notably a chancel window by General M. W. Ransom to his son, Thomas R. Ransom, and a triplet window by Capt. R. B. Peebles in memory of his wife, niece and nephew.⁷⁷

The congregation's growth was stable throughout the rebuilding process, rising from thirty-nine communicants in 1895 to forty-three in 1899. Only fifty dollars remained on the church's property indebtedness.⁷⁸

The consecration of Church of the Saviour by Bishop Joseph Blount Cheshire was delayed until June 19, 1904. This occasion marked the payment of all debts. In preparation for this event, the church had spent \$187.65 the previous year to purchase a baptismal font made of white marble and have the interior walls painted.⁷⁹ Also an ornate brass lectern made by R. Geissler of New York was given in memory of William U. Stephenson [1831-1902] and Rosa Alice Wynns [1869-1902]. Advertising regularly in The Churchman, the firm of R. Geissler supplied churches with a wide range of products, including stained glass, furniture, metals, embroideries and marble work.⁸⁰

Throughout the twentieth century, the issue of maintaining a long-term association with a minister always challenged the Church of the Saviour. This relationship occurred only twice before 1950, first with Francis Joyner who served from June 1, 1905 until March 1, 1916 and then deSaussure Parker Moore from June 16, 1929 until November 11, 1942. Rev. Picard faithfully served the Jackson congregation until his death on December 31, 1917.

In 1908, the purchase of a tracker organ built by George Jardine in 1848 once again connected the Church of the Saviour to its Ecclesiological origins. Built originally for Calvary Church in Tarboro, the organ was acquired from St. Timothy's Church in Wilson and installed by creating an organ bay within the interior sacristy wall. In all likelihood as reported in 1909, the \$238 spent by the church on improvements included the organ's purchase and installation costs.⁸¹ This organ and its transitions represent an exceptionally important musical link between the New York Ecclesiological Society and the Episcopal church in North Carolina throughout the period of significance. Unlike the 1850s Gothic Revival examples located at the Church of the Holy Trinity in Hertford and St. Bartholomew's Church in Pittsboro, its case is classically inspired. Elected a member of the New York Ecclesiological Society in 1849, Jardine, along with Henry Erben, is recognized today as one of New York's great antebellum organ makers. By 1869, his company had sold nine organs to churches in North Carolina. All but one were for Episcopal churches, and only three remain in church ownership.⁸²

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The Church of the Saviour and its property have experienced few physical changes during the twentieth century. After slowly deteriorating, the school collapsed in the 1920s. Handsome brass lanterns, dedicated to the memory of Edmunds Wilkins Lewis, were installed inside the church during the late 1950s. On September 23, 1986, another potentially tragic fire was averted. It caused damage primarily to the sacristy area. Under the supervision of Calvin Rowland with Commercial Builders in Rocky Mount, this area was faithfully restored, except for the introduction of a small half bath in the sacristy. In 1997 a granite wall funded by Bart Burgwyn was begun to enclose the churchyard along Church and Calhoun streets. The south side along Calhoun Street was finished in 1999. The stone for this job was purchased from Wake Stone Company and supplied by its Gold Rock Quarry. The construction of this wall is aptly in keeping with the tenets of the Ecclesiological movement.

¹ Henry Wilkins Lewis, Northampton Parishes (Jackson, N.C.: by author, 1951), 118, hereinafter cited as Lewis, Northampton, Parishes. This sundial may have been removed when a tower clock was installed in the the newly renovated church in 1887.

² Lewis, Northampton Parishes, 119-120.

³ According to information provided by Mary Burgwyn in April 2000, Calvin Rowland with Commercial Builders from Rocky Mount was the contractor for this restoration project.

⁴ Raymond W. Albright, A History of the Protestant Episcopal Church (New York: The MacMillan Company, 1964), 292, hereinafter cited as Albright, Protestant Episcopal Church.

⁵ Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style: Gothic Architecture in America (Boston: New York Graphic Society, 1975), 61, hereinafter cited as Loth and Sadler, Only Proper Style.

⁶ Loth and Sadler, Only Proper Style, 62.

⁷ Loth and Sadler, Only Proper Style, 61.

⁸ Journal of the Thirty-second Annual Convention of the Protestant Episcopal Church in the State of North Carolina (Fayetteville: Edward J. Hale, 1848), 22, hereinafter cited as JPECNC, date, page; Thomas R. Butchko, Edenton: An Architectural Portrait (Edenton, NC: The Edenton Woman's Club, 1992), 137-138; JPECNC, 1849, 19; Stuart Hall Smith and Claiborne T. Smith, Jr., The History of Trinity Parish Scotland Neck Edgecombe Parish Halifax County (Durham, NC: Christian Printing Company, 1955), 39-40; JPECNC, 1856, 14, 46-47; Stanton, Gothic Revival, 180, 187; St. Mark's Episcopal Church Parish Register, Halifax, NC in possession of Ruth Proctor in Halifax, NC; Catherine W. Bishir and Michael T. Southern, A Guide to the Historic Architecture of Eastern North Carolina (Chapel Hill: University of North Carolina Press, 1996), 379; JPECNC, 1854, 42.

⁹ Loth and Sadler, Only Proper Style, 62.

¹⁰ William H. Pierson, Jr., American Buildings and Their Architects: Technology and the Picturesque: The Corporate and the Early Gothic Styles (Garden City, N. Y.: Doubleday & Company, 1979), 154-158, hereinafter cited as Pierson, American Buildings and Their Architects.

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- ¹¹ Albright, Protestant Episcopal Church, 187.
- ¹² Pierson, American Buildings and Their Architects, 201-205; Stanton, Gothic Revival, 180-181, 187, 211. In North Carolina, the earliest known work of Henry Dudley is in 1871 at St. James Church, Wilmington.
- ¹³ The New York Ecclesiologist, January 1849, 96.
- ¹⁴ The New York Ecclesiologist, January 1849, 95-96.
- ¹⁵ The New York Ecclesiologist, January 1850, 35.
- ¹⁶ Lawrence Foushee London and Sarah McCulloh Lemmon, The Episcopal Church in North Carolina (Raleigh: Episcopal Diocese of North Carolina, 1987), 172, 176, 273, hereinafter cited as London and Lemmon, Episcopal Church in NC; JPECNC, 1883, 178-188.
- ¹⁷ JPECNC, 1842, 20-21.
- ¹⁸ JPECNC, 1848, 32-34.
- ¹⁹ The Right Rev. L. S. Ives, Bishop of North Carolina, The Address at the Laying of the Corner Stone of St. Mary's Church, Burlington, New Jersey (Burlington, N. J.: E. Morris at the Missionary Press, 1847), 8-9.
- ²⁰ London and Lemmon, Episcopal Church in NC, 196-197.
- ²¹ Rankin, "Ives in North Carolina," 318.
- ²² Stanton, Gothic Revival, 284. According to Stanton, this plan appears to copy St. Mark's in Philadelphia designed by John Notman. Niernsee's partner, John Crawford Nielson, later provided the plans for Christ Church in Elizabeth City which was constructed between 1856-1857.
- ²³ The Rt. Rev. Thomas Atkinson, Primary Charge of the Rt. Rev. Thomas Atkinson, Bishop of North Carolina, to the Clergy (Fayetteville: Edward J. Hale & Son, 1855), 6-7, 11, 14-16.
- ²⁴ JPECNC, 1856, 30.
- ²⁵ London and Lemmon, Episcopal Church in NC, 229-231.
- ²⁶ JPECNC, 1858, 27.
- ²⁷ London and Lemmon, Episcopal Church in NC, 228.
- ²⁸ JPECNC, 1857, 55; 1858, 54-55; 1859, 47; 1860, 52.
- ²⁹ JPECNC, 1874, 48-49.
- ³⁰ JPECNC, 1874, 49.
- ³¹ Catherine W. Bishir, North Carolina Architecture (Chapel Hill: University of North Carolina Press, 1990), 314.
- ³² JPECNC, 1879, 77.
- ³³ JPECNC, 1879, 81.
- ³⁴ JPECNC, 1883, 68.
- ³⁵ JPECNC, 1886, 26.
- ³⁶ JPECNC, 1887, 75.
- ³⁷ Dru Gatewood Haley and Raymond A. Winslow, Jr., The Historic Architecture of Perquimans County, North Carolina (Hertford, NC: Town of Hertford, 1982), 150, hereinafter cited as Haley and Winslow, Historic Architecture of Perquimans County.
- ³⁸ J. V. Lewis, "Notes on Building and Ornamental Stone," First Biennial Report of the State Geologist (Raleigh: Josephus Daniels, State Printer and Binder, 1893), 61, hereinafter cited as Lewis, "Building and Ornamental Stone"; Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood, III, Architects and Builders in North Carolina: A History of the Practice of Building (Chapel Hill: The University of North Carolina Press, 1990), 249.

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- ³⁹ Marvin A. Brown, "The Architecture of Granville County and Inventory of Buildings," Heritage and Homesteads (Charlotte: The Delmar Company, 1988), 326; The Churchman, August 3, 1895, 141; Diary of John Burgwyn MacRae, June 8, 1897, Southern Historical Collection, University of North Carolina Library, Chapel Hill; Linda L. Harris, An Architectural and Historical Inventory of Raleigh, North Carolina (Raleigh: City of Raleigh, 1978), 64.
- ⁴⁰ Claudia P. Roberts, Diane F. Lea, and Robert M. Leary, The Durham Architectural and Historic Inventory (Durham: City of Durham, 1982), 37; Michael Southern and David W. Parham, "The National Register of Historic Places Nomination for St. Athanasius Episcopal Church and Parish House and Church of the Holy Comforter"; Chapel of the Cross file, Survey and Planning Branch, North Carolina Division of Archives and History, Raleigh.
- ⁴¹ M. Ruth Little, Sticks and Stones: Three Centuries of North Carolina Gravemarkers (Chapel Hill: The University of North Carolina Press, 1998), 33-35, hereinafter cited as Little, Sticks and Stones.
- ⁴² Little, Sticks and Stones, 35.
- ⁴³ Thomas R. Butchko, Edenton An Architectural Portrait: The Historic Architecture of Edenton, North Carolina (Edenton, NC: The Edenton's Woman's Club, 1992), 138-140.
- ⁴⁴ Catherine W. Bishir and Michael T. Southern, A Guide to the Historic Architecture of Eastern North Carolina (Chapel Hill: The University of North Carolina Press, 1996), 313-314; Little, Sticks and Stones, 35-36.
- ⁴⁵ Lewis, Northampton Parishes, 47-48.
- ⁴⁶ Lewis, Northampton Parishes, 48.
- ⁴⁷ Frederick FitzGerald, "History of the Parish of the Church of Our Saviour," Church of the Saviour Parish Register, hereinafter cited as FitzGerald, Parish Register. Rev. FitzGerald wrote this brief history soon after June 17, 1855 when he gave his final address to Parish. He left having accepted the new charge of St. Stephen's Parish, Goldsboro, N.C.; Northampton County Deed Book 34, 321.
- ⁴⁸ FitzGerald, Parish Register; JPECNC, 1851, 21.
- ⁴⁹ Lewis, Northampton Parishes, 48; James Elliott Moore, "Frederick FitzGerald," Dictionary of North Carolina Biography (Chapel Hill: The University of North Carolina Press, 1986), vol. 2, 204-205; JPECNC, 1851, 32-33.
- ⁵⁰ FitzGerald, Parish Register.
- ⁵¹ FitzGerald, Parish Register; Lewis, Northampton Parishes, 118-119.
- ⁵² FitzGerald, Parish Register.
- ⁵³ JPECNC, 1856, 55.
- ⁵⁴ JPECNC, 1857, 39.
- ⁵⁵ Lewis, Northampton Parishes, 62.
- ⁵⁶ JPECNC, 1857, 89; 1862, 48; 1868, 97.
- ⁵⁷ Lewis, Northampton Parishes, 68.
- ⁵⁸ Lewis, Northampton Parishes, 69, 73.
- ⁵⁹ Lewis, Northampton Parishes, 71-74.
- ⁶⁰ Lewis, Northampton Parishes, 77-78; The Democrat (Scotland Neck, N.C.), October 3, 1895.
- ⁶¹ Levi Branson, Branson's North Carolina Business Directory, 1896 (Raleigh: Levi Branson, 1896), 460-463.
- ⁶² MacRae, Diary, October 27, December 11, 19, 1895, February 29, 1896; Church of the Saviour Parish Records, vestry minutes, October 27, 1895, hereinafter cited as Parish Records.
- ⁶³ MacRae, Diary, October 31, November 26, 1895; April 15, 1896.
- ⁶⁴ MacRae, Diary, May 12, 1896.

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- ⁶⁵ MacRae, Diary, May 16, 19, 20, 26, 1896; The Churchman, August 3, 1895, 141. Silas McBee was also the architect for St. Stephen's Church in Oxford.
- ⁶⁶ MacRae, Diary, May 25, 30, 1896.
- ⁶⁷ Parish Records, vestry minutes, June 29, 1896.
- ⁶⁸ MacRae, Diary, July 7, 6, 18, 21, 26, 27, 1896.
- ⁶⁹ Allen H. Stokes, Jr., "Silas McBee," The Dictionary of North Carolina Biography (Chapel Hill: The University of North Carolina Press, 1986), vol. 4, 119-120.
- ⁷⁰ Francis R. Kowsky, "Frederick Clarke Withers," MacMillan Encyclopedia of Architects (New York: Free Press, 1982), vol. 4, 409-410. Kowsky also wrote The Architecture of Frederick Clarke Withers and the Progress of the Gothic Revival in America After 1850 (Middletown, Connecticut: Wesleyan University Press, 1980).
- ⁷¹ Lewis, Northampton Parishes, 80; MacRae, Diary, September 3, 23, 1896; April 28, 1897; Lewis, "Building and Ornamental Stone," 76-77, 65-66.
- ⁷² MacRae, Diary, June 8, 1897.
- ⁷³ MacRae, Diary, June 24, 1897.
- ⁷⁴ Carmine Andrew Prioli, "The 'Indian Princess' and the Architect: Origin of a North Carolina Legend," North Carolina Historical Review 60 (July 1983): 294-298, hereinafter cited as Prioli, "Indian Princess"; William B. Bushong, "A. G. Bauer, North Carolina's New South Architect," North Carolina Historical Review 60 (July 1983): 329.
- ⁷⁵ Prioli, "Indian Princess," 303. Note: Bauer's body was found by William A. Linehan who operated a clothing store in the same building as Bauer's apartment. In all probability, Will Linehan was a son of the family who owned P. Linehan & Sons, because in 1896, he shared a house with John M. Linehan, who was a stone contractor for the company and operated out of the Cross and Linehan clothing store at 210 Fayetteville Street (Directory of the City of Raleigh, N.C., 1896-97, 103, 193, 337).
- ⁷⁶ Patron and Gleaner, September 30, 1897, March 17, June 23, September 8, November 17, 1898; MacRae, Diary, May 16 & 27, November 20, 1898.
- ⁷⁷ JPECNC, 1899, 87-88.
- ⁷⁸ JPECNC, 1895, 92; 1899, 87.
- ⁷⁹ Lewis, Northampton Parishes, 84; JPECNC, 1904, 91.
- ⁸⁰ The Churchman, July 6, 1895. Evidently, the Church of the Saviour had a history of purchasing items from the firm of R. Geissler because the altar cross and processional cross are also stamped with the "R. Geissler" mark. According to the JPECNC, 1888, the church had recently acquired a "polished brass alter desk, black walnut chancel chair, a handsome brass cross, urns, and candlesticks."
- ⁸¹ Henry W. Lewis, "A Brief History of the Organ," The Organ, The Church of the Saviour, recital program March 14, 1982; JPECNC, 1909, 90.
- ⁸² New York Ecclesiologist I (no. 4, 1849): 115-116; "Descriptive Circular and Price List of George Jardine & Son, Organ Builders," American Organ Building Documents in Facsimile (Wilmington, Ohio: The Organ Building Society, Inc., 1979), 21.

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Jackson, Northampton County, NCSection number 10, 11 Page 27**Geographical Data**Verbal Boundary Description

The nominated property measures roughly 150 feet by 284 feet and includes that portion of the Church of the Saviour property, which encompasses approximately one and a third acres more or less. This property is identified as parcel number 3006 on Northampton County tax number 4966.10, which has a scale of 1"=100'. It is owned by the Episcopal Diocese of North Carolina.

Boundary Justification

The boundary includes the combination of two parcels of land historically associated with Church of the Saviour and defined in Northampton County Deed Books 34:321 and 77:496.

Additional DocumentationList of Photographs for Church of the Saviour

All photographs were taken by Drucilla H. York of Local History Associates. All negatives are housed with the North Carolina Division of Archives and History at 109 East Jones Street, Raleigh, North Carolina. In the following list, the photograph number is given first and followed by subject identification, photograph date, and negative #.

1. Southeast oblique view of church with the granite wall defining the cemetery to the west and north: April 20, 2000; N.2000.4.290.
2. Northeast oblique view of church with cemetery wall extending to the north: April 20, 2000; N.2000.4.286.
3. Northwest oblique view of church from within the cemetery: April 20, 2000; N.2000.4.320.
4. Detail east entrance to the tower: April 20, 2000; N.2000.4.288.
5. Interior view of the chancel area illustrating scissor-trusses, Jardin organ alcove, and reredos: April 20, 2000; N.2000.4.299.
6. Interior rear view of church with baptismal font and triplet window: April 20, 2000; N.2000.4.317.

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7. Interior double-leaf entrance with transom opening from the nave into the tower vestibule: April 20, 2000; N.2000.4.295.
8. Southeast view of the Boone and Bynum family plot centrally located within the cemetery, memorial from left to right August N. Boone [1849-1862], James W. Boone [1828-1859], Fannie A. Boone [1844-1856], John B. Bynum [1827-1856; J. Gaddess, Balt.], Eliza S. Boone [1810-1879; Gaddess Bros, Balt.], and Samuel B. Boone [1849-1885]: April 20, 2000; N.2000.4.314.
9. View Newsum family plot with its cast iron fence and gate made by Wood & Co. Makers in Philadelphia, also includes the bedstead monuments on the left of William H. Newsum [1841-1864] and right of Virginia Newsum [1838-1853]: April 20, 2000; N.2000.4.316.

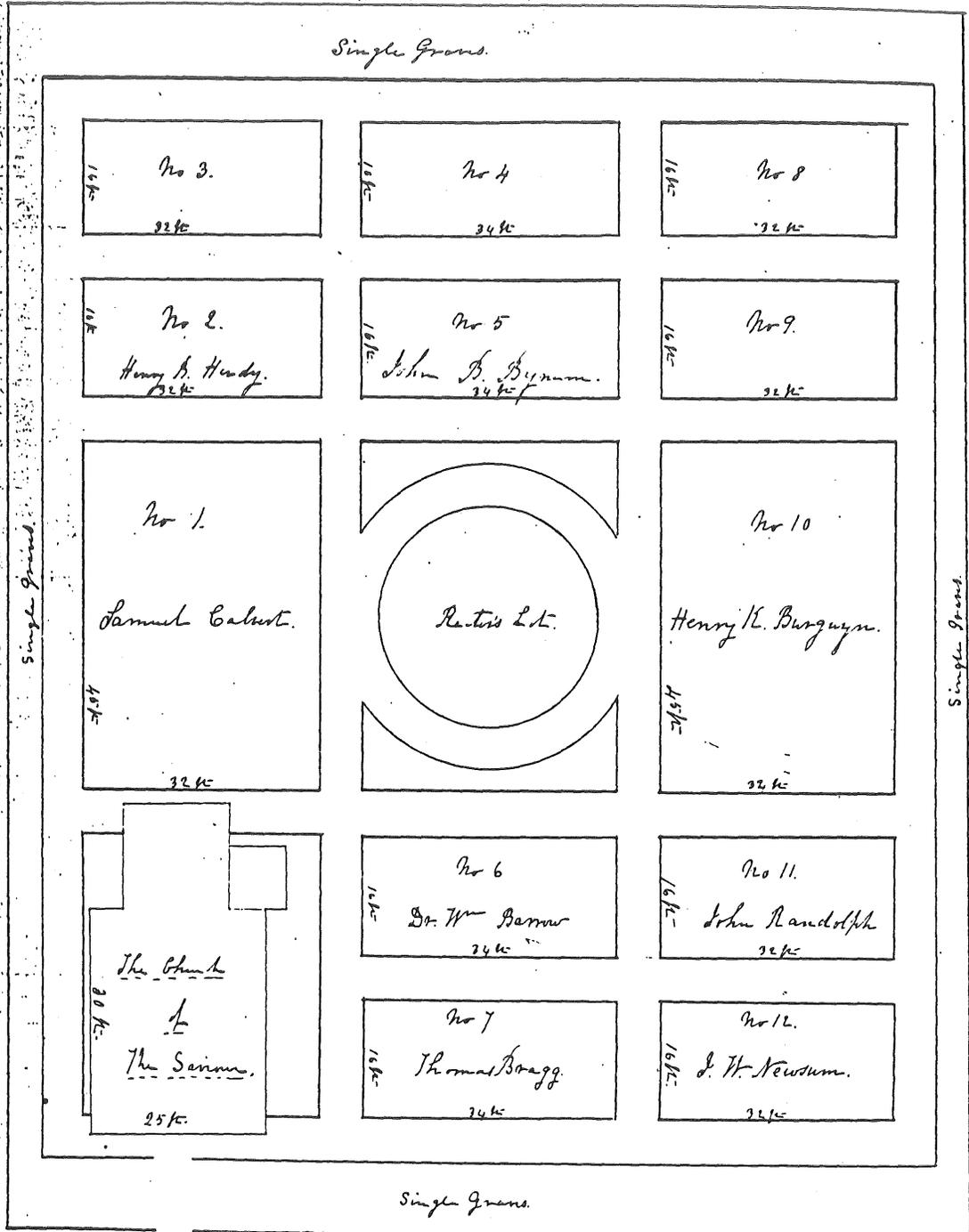


Exhibit 1: Church of the Saviour, Jackson Northampton County, North Carolina

Documentary photograph ca. 1898 illustrating new church and the church school

Plan of The Burying Ground
 of
The Church of The Saviour.

West. 132 ft.



Single Ground.

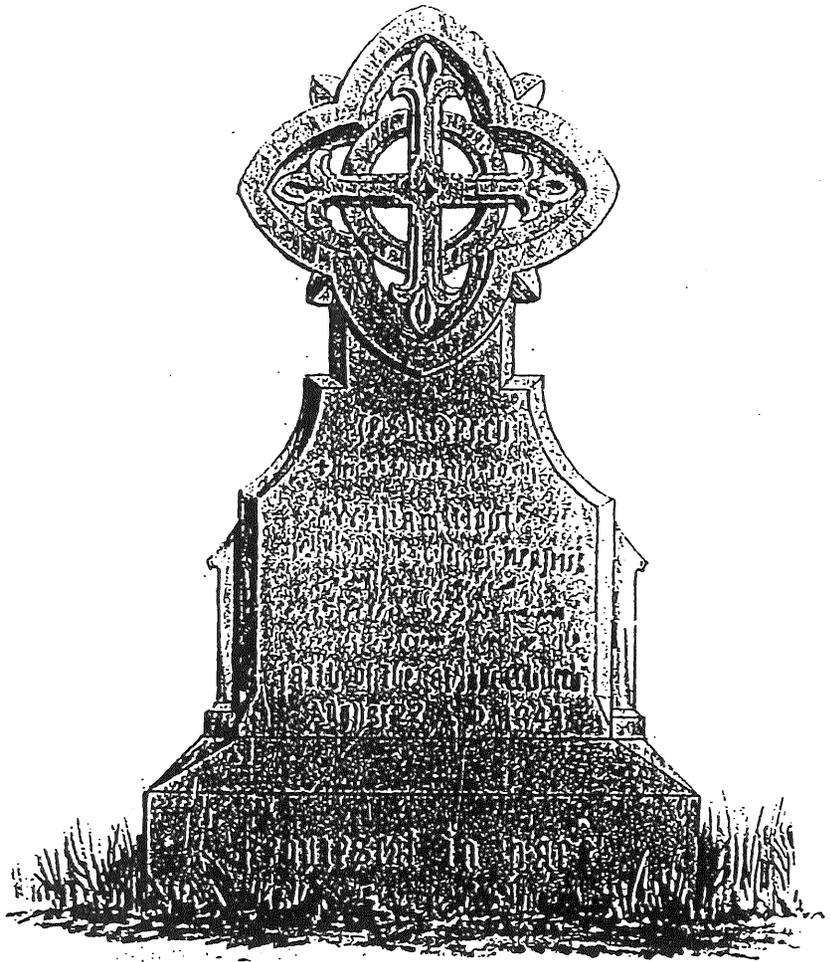
132 ft.

165 ft. Single Ground North.

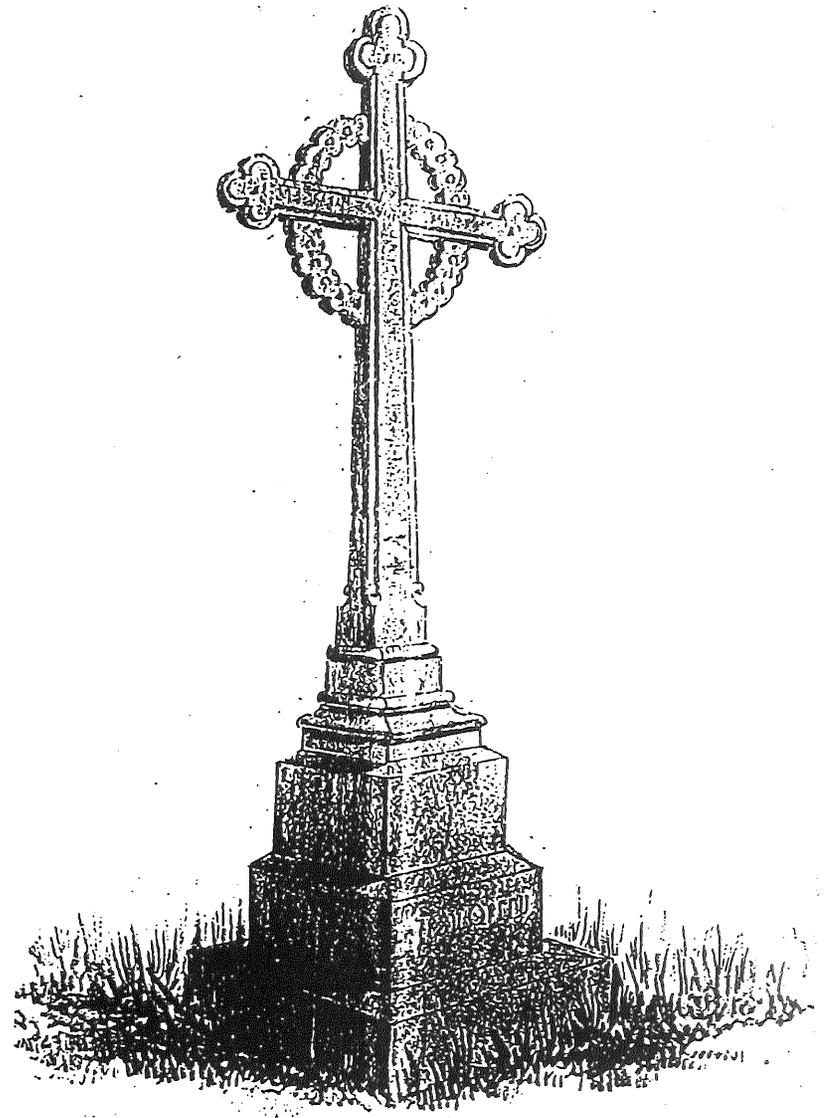
Church street.

Jackson. Northampton County.
 North Carolina.
 March. 1853.

Exhibit 2: Church of the Saviour Cemetery design drawn by Frederick FitzGerald in March 1853 Jackson • Northampton County, North Carolina

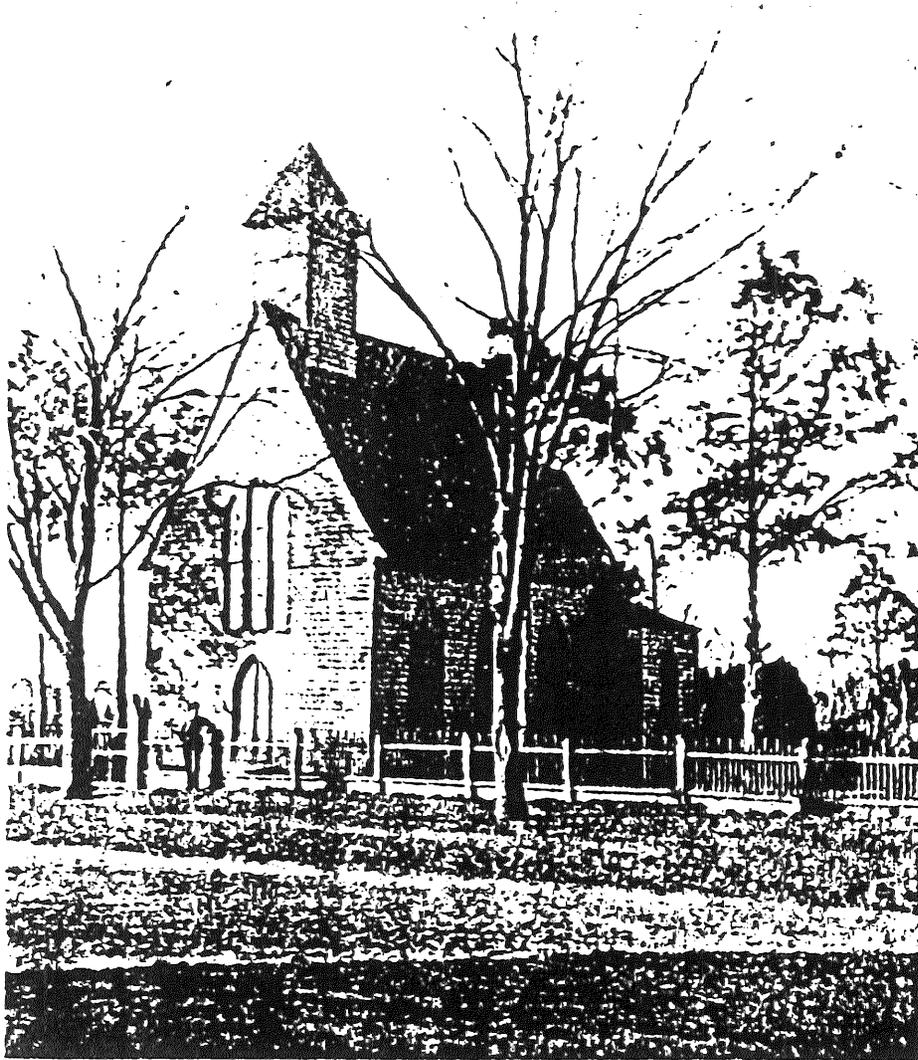


Monumental head stone in memory of
William Hoyt erected in Trinity Church
Cemetery. N.Y.

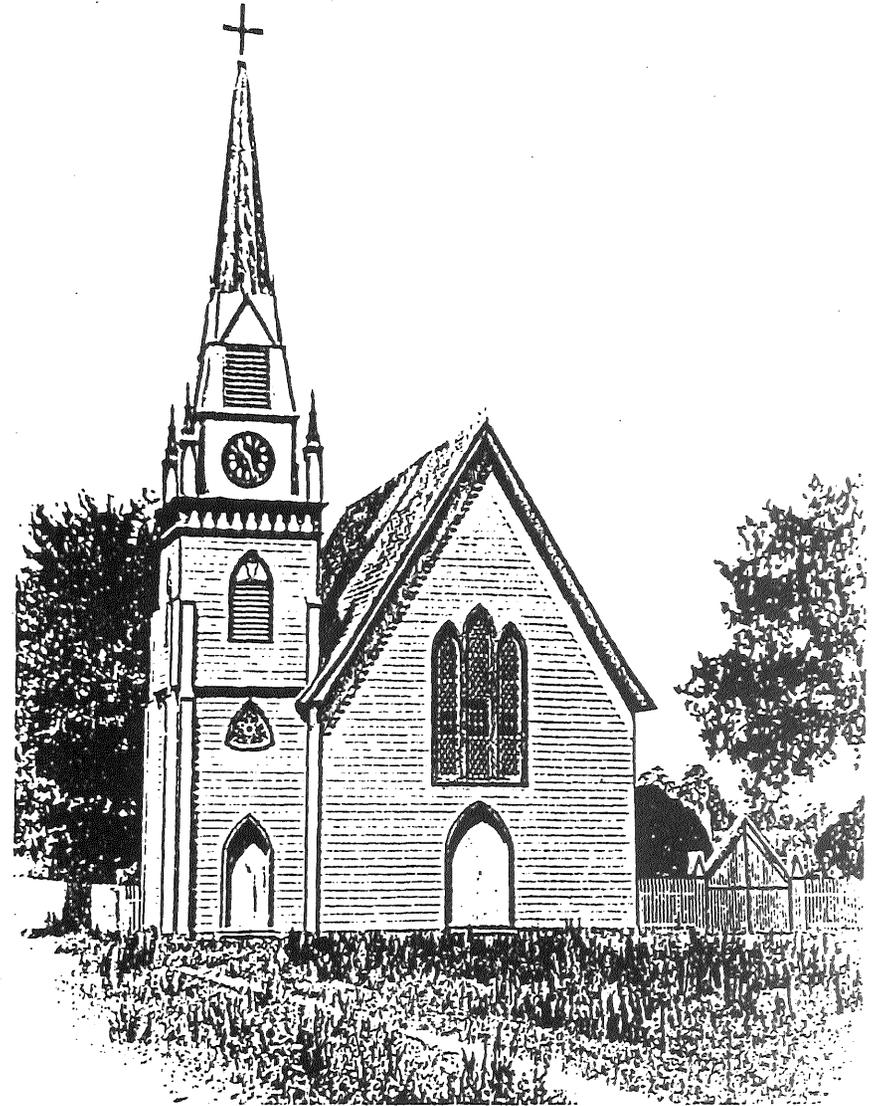


Monumental Cross for a Church yard.

Frank Wills. Architect New York.



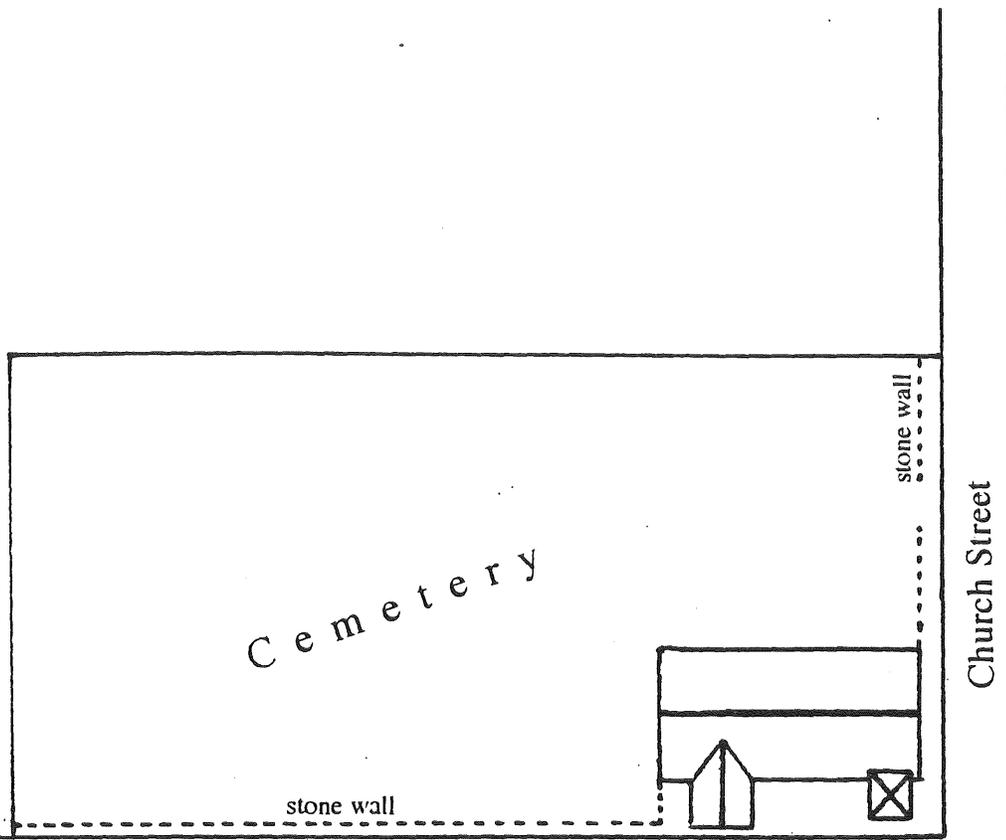
THE CHURCH OF THE SAVIOUR, JACKSON
Exterior — 1851-1885



THE CHURCH OF THE SAVIOUR, JACKSON
Exterior — 1887-1895

Exhibit 4: Church of the Saviour, Jackson Northampton County, North Carolina

Photographs reproduced from Northampton Parishes by Henry Wilkins Lewis published in 1951.



C e m e t e r y

stone wall

stone wall

Church Street

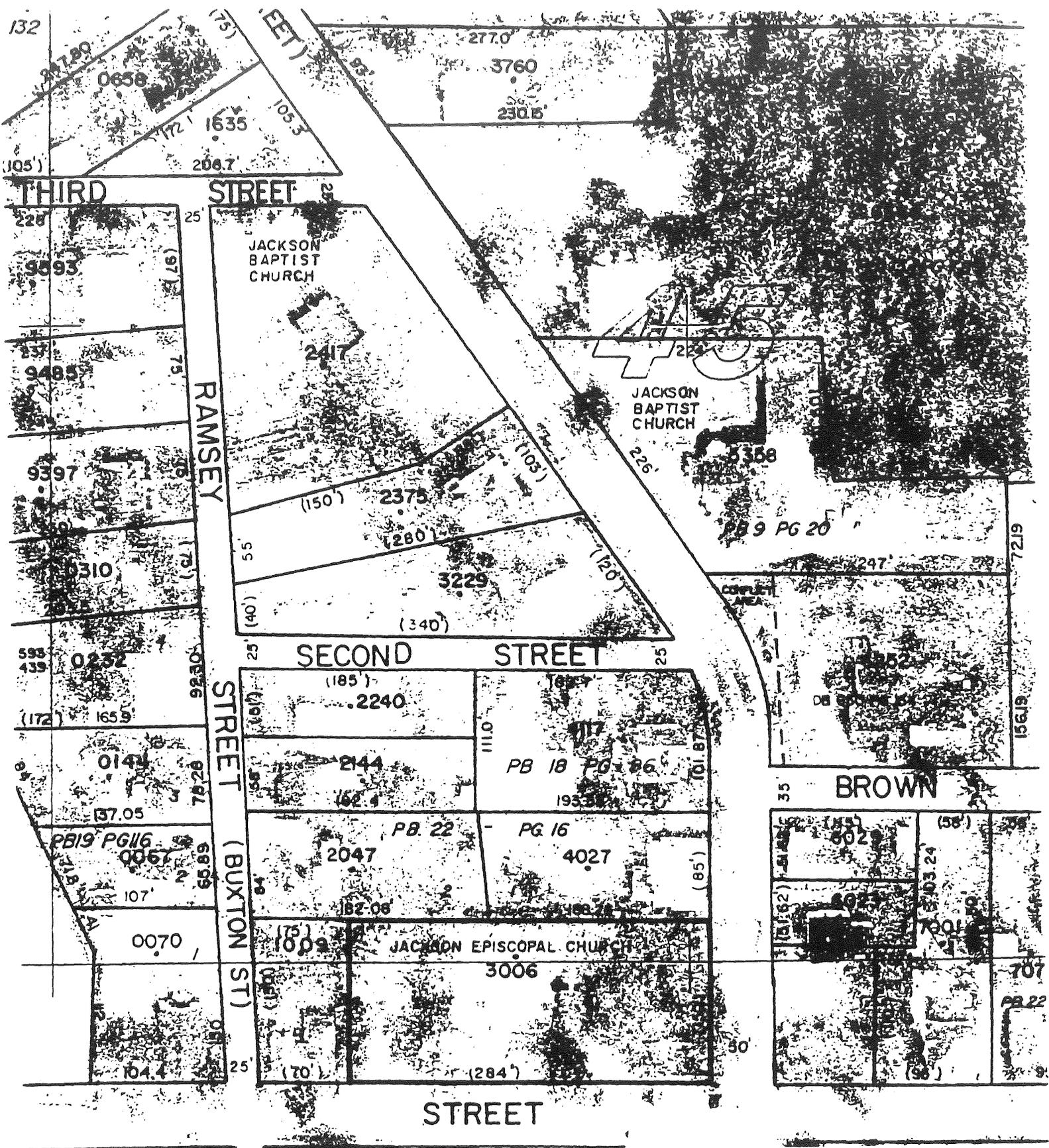
Calhoun Street

Church of the Saviour

Jackson
Northampton County, North Carolina

[drawing not to scale]



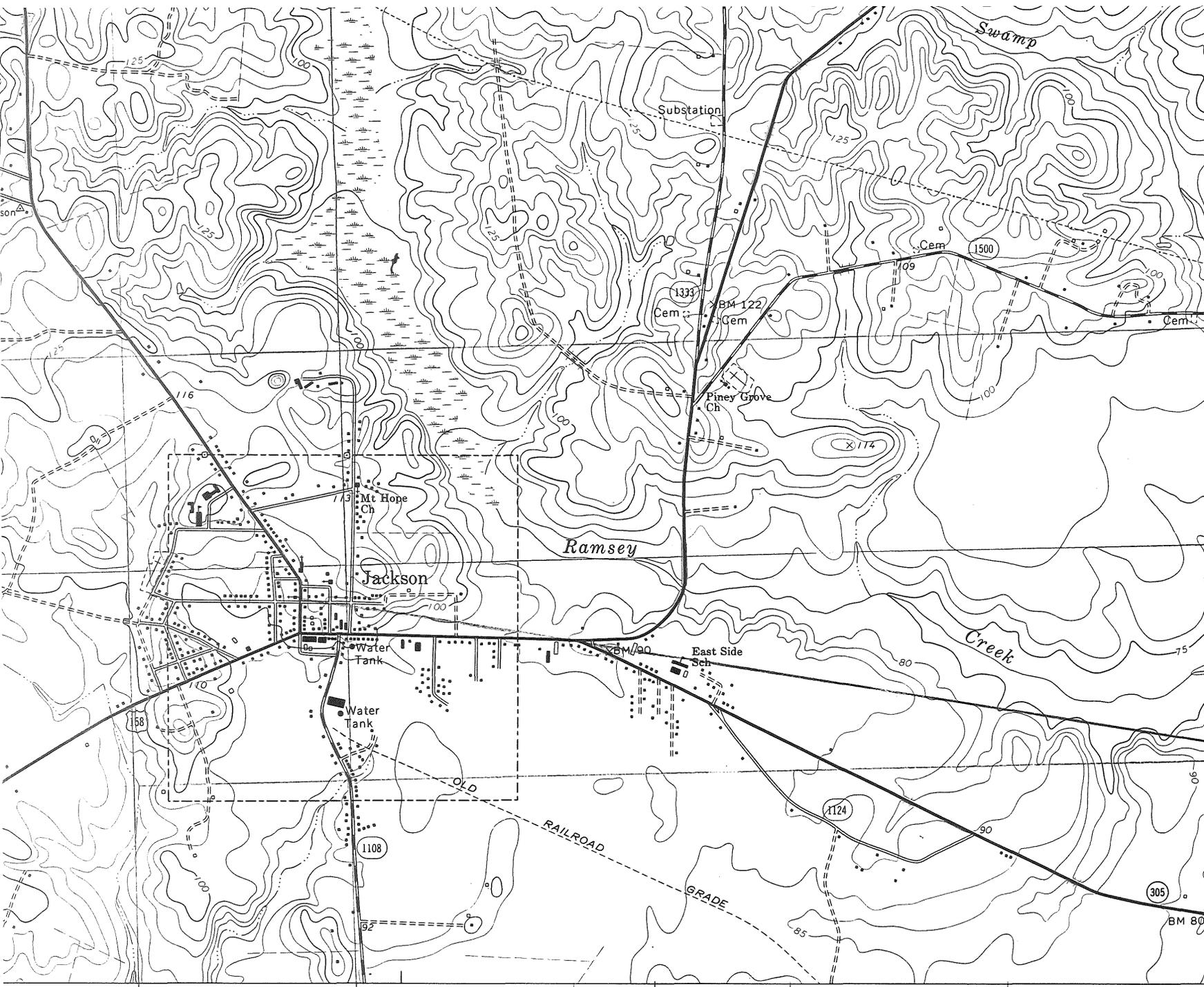


Church of the Saviour
 NW corner of Church and Calhoun Streets, Jackson

Northampton County, North Carolina

Northampton County Tax Map # 4966.10, parcel 3006

Scale 1" = 100'



4032
4031
4030
4029000m.N.
RICH SQUARE 8 MI.
77° 22' 30"

Church of the Saviour

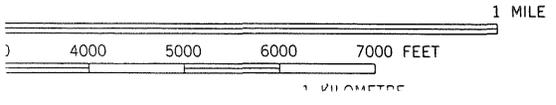
Jackson
Northampton Co., N.C.

UTM Reference:

Zone 18
Easting 282760
Northing 4029850

quad: Jackson, N.C.
36° 22' 30" 1:24,000

ROADS) / SW
24 000



● INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1977
286000m.E.

ROAD CLASSIFICATION

Primary highway, hard surface
Secondary highway
Light-duty road, hard or improved surface

(RICH SQUARE)
5556 N. SE

