

Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 60, Autumn 2024



Henry Gally Knight, donor of Southwell Minster's lower East Windows. See Allan Barton's article on page 4.

Gally Knight is depicted in a particularly fine English mezzotint, still with its original frame and protective glass, in Chapter's possession.



Southwell Minster – Established in Saxon times and a cathedral from 1884

Chairman's Welcome

Charlie Leggatt writes

Welcome to the sixtieth issue of Pepperpots – a great milestone and my thanks, as ever, to Malcolm Stacey, my predecessor as editor, for establishing a publication to keep Friends informed on the activities of our charity.

It is quite some time now since we gathered for our Festival and AGM on Saturday 8th June and heard Janet Gough's fascinating talk on Cathedral Treasures. The line-up of Friends waiting to buy copies of her book when she had finished was testament enough to the quality of both speaker and subject! A group of Friends had met a few weeks earlier for an unforgettable trip to Wentworth Woodhouse, the magnificent stately home at risk after the Second World War from opencast mining but, now, the subject of a comprehensive restoration programme. Many thanks as ever to Pauline Rouse, our Events Secretary, for organising the day (Pauline writes further in her Out & About column on page 19). As you read this, our autumn Chairman's Reception (Thursday 21st November) will soon be upon us; many thanks to those members who were able to RSVP to the invitation by email – a considerable saving on postage costs.

It is a period of change at Southwell Minster. Dean Nicola's retirement; the Sacrista Prebend site for sale; David Coulthard appointed Interim Chief Operating Officer. On your behalf, I thank Dean Nicola for her time as my predecessor chairing the Friends. It was her impetus that saw many of the changes that have modernised our governance and she was ever supportive and encouraging of our endeavours. I'm sure retirement will be that only in name and she and Terry will find new goals.

As to the Sacrista site going on the market, I was reminded of the deliberations and discussions last year at Hereford Cathedral with colleagues from other cathedral Friends' organisations. There is no doubt that times are tough for many – Southwell Minster is not alone in 'feeling the pinch'. Your Council is ever anxious to help Chapter and, as members will recall from the last issue of Pepperpots, we are supporting a vergger post for a year. Subsequently, we have agreed to meet the cost of the part-time groundsman, also for a year. The cathedral cannot function without verggers and, mindful of our rural setting and the truism that 'first impressions count', we were happy to provide this support for the groundsman post as well. As a side note, many thanks to Claire Connely,

the Head Gardener, for her creative and fresh ideas that have so 'lifted' the Minster curtilage; I am sure many Friends will agree that the gardens have never looked better – and the groundsman helps Claire in her tasks.

Of the other projects we have in hand, the Victorian Processional Banner should be installed in its custom-made display case in the North Transept later this autumn (with an interpretation panel, crediting the Friends). The conservation report we agreed to fund on the 'headless cleric' in the South Quire Aisle has been undertaken – and we await hearing further from Chapter as to the next stage of this project. In which regard, we are delighted to liaise with David Coulthard, who has considerable cathedral experience.

Our underwriting of two months of the year-long 'Cathedral 140' exhibition proved most satisfactory in raising the profile in the Minster of all we undertake. As I write, Council is in discussion with Chapter on several other initiatives and I look forward to reporting on these in due course.

Returning to where I started – Janet Gough's superb lecture – Friends will know that our Chapter House 'Leaves of Southwell' were voted the number one Cathedral Treasure. Recently, I was tidying up some old papers on the trips Canon Nigel Coates led to Naumburg Cathedral in Germany and Rheims Cathedral in France. These visits were part of our preparatory work for the Leaves project (to which the Friends were the largest donor, after the National Lottery Heritage Fund itself). As is often the case with research, some material ends up not being directly germane. However, for those who love heritage buildings, my eye alighted on the lovely legend (noted in a book by the architectural historian, Frank Richter) on the origins of the Corinthian capital, with its typical acanthus leaves:

Following the death of a young girl, her loved ones put some of her trinkets in a basket, placing a tile on top to weigh it down. It so happened that the basket was set on top of an acanthus plant and in the spring its leaves and stems grew up around the basket. The weight of the tile hindered the plant's growth and resulted in some of the leaves curling over. Noticing this, the ancient Greek scholar, Kallimachos, was thus inspired to create the Corinthian column.

A tale to be taken with a pinch of salt – but a delightful way to look at a Corinthian capital!

'It is a period of change at Southwell Minster. Dean Nicola's retirement; the Sacrista Prebend site for sale; David Coulthard appointed Interim Chief Operating Officer. On your behalf, I thank Dean Nicola for her time as my predecessor chairing the Friends.'





As Friends gathered for coffee at the start of AGM Day, Emma Frith – Tutor to the Needlework Guild – put on a captivating small workshop for us. The Friends provide regular support to the Needlework Guild (as well as to the Flower Guild).



'High Table' at the AGM on 8th June, left to right: Roger Wilson (Hon. Treasurer); Bishop Paul (Hon. President); Charlie Leggatt (Chairman); Alison Salter (Hon. Secretary); Dean Nicola Sullivan.

Dean's Column

'Guard well this holy place'

The Very Revd Nicola Sullivan



'Guard well this holy place; lead and support your people; be a diligent minister of God's holy word and sacraments, and preserve this Cathedral as a place of prayer, exploration and a well of healing.'

These solemn and profound words were spoken to me by Bishop Paul as he delivered the Deed of Institution and the Mandate for Installation during that most moving and joyful service eight years ago, making me the tenth Provost or Dean of Southwell. In my sermon on a warm September afternoon, I spoke of my threefold vision: for the Minster to offer a generous welcome and hospitality to all who come through our doors; to be a channel of God's reconciliation and love in an anxious and uncertain age through our life together in Christ; and that such a vocation is not focused solely on the leadership of one individual but shared among many according to our gifts.

The centrality of worship and reminding ourselves frequently that we are guarding not any old place but a holy place where past generations have met in search of the transcendent, the seen and the unseen, and which has witnessed their sorrows, their hopes, their joys. Here we also, in our busy, fast-moving and fearful technological generation, find solace for the soul – that inner space which craves meaning and beauty and purpose. I will never forget the weeks following the reopening of the Minster as restrictions slowly lifted in June 2020 after

twelve weeks of the enforced closure at the start of the pandemic. Dispersed chairs were arranged around the lit Easter Candle in the centre of the nave. People trickled in during the four hours a day we opened. The symbol of the risen Christ absorbing the heartache and silent longings of each one of us, wonderfully made in the image of God, recipients of divine love yet living through desperate times. The Minster's prayer-soaked walls offer hope, comfort and faith in ways that we cannot possibly know or understand through the action of the Holy Spirit, even when no words are spoken.

All public roles attract expectations and people's expectations will largely exceed one's capacity to meet them. Eight years of service among the Minster community, the diocese and wider civic life of our town, the city and county are but 'a blinking of an eye' in the thousand-year story of Southwell Minster, and there will always be more to do. I will miss the daily rhythm of worship and music in this beautiful cathedral and the numerous opportunities to speak of Jesus Christ and the fullness of life he gives to all who follow him. Thank you, dear Friends, for your support and care to ensure together we 'guard well this holy place'.

May God bless you.

Dean Nicola's final service was Evensong on Sunday 29th September.



Southwell Minster's Parisian Glass

Dr Allan Barton FSA writes



Behind the high altar of Southwell Minster are four lancet windows containing French glass from the second quarter of the sixteenth century. In this article, I want to explore the fascinating provenance of this glorious glass and the extraordinary visual setting for which it was originally made.

The four panels show scenes from the life of Christ, as recounted in the gospels. From left to right, there are depictions of the Baptism of Christ, the Raising of Lazarus, Christ's entry into Jerusalem and the Mocking or Scourging of Christ. The treatment of this subject matter is masterly and is in a naturalistic style of Renaissance art that is known as Mannerism, which began in Italy but was popularised in Northern Europe by artists working in the Low Countries, primarily in Antwerp – as we will see later, this is significant. The glass is painted mainly in what is termed 'grisaille', in monochrome tones that vary in colour from light grey to flesh pink. A yellow stain produced from silver oxide is used for highlights such as the hair, hats and the hems of robes. A rich and vibrant coloured glass is used relatively sparingly in the work. It is primarily utilised by the artist for the figures' robes, helping to draw the eye toward the major narrative elements of the scene. In the panel of the entry of Christ into Jerusalem, coloured glass is very cleverly used to draw the eye to two major aspects of the narrative: Christ at the bottom of the panel riding on a donkey with the crowd around him, and the figure in a tree at the top who is cutting down branches to strew in front of Christ.

Narrow window lights present a problem to stained glass artists, one that medieval glaziers solved by filling them with tiers of figures under canopies or several tiny narrative scenes. In these windows, there is but one narrative scene per light, and the glass painter has got around the issue with inventive composition. In the panel of the Baptism of Christ, the glass painter has used the whole length of the panel for the composition, the subject matter lending itself well to the use of a vertical axis. We see God the Father in the

firmament of heaven sending down the Holy Spirit in the form of a dove upon Christ. In the other three panels, the main action takes place in the lower half of the panel, with the upper part filled with towering architectural backdrops, classical buildings representing Bethany and Jerusalem, that initially draw the eye upwards, and then down towards the main narrative at the bottom of the panels.

As an inscription records at the bottom of the window, the glass came to Southwell Minster in 1818, as the gift of Henry Gally Knight, Esquire. Gally Knight, who lived at Firbeck Hall near Worksop, was a member of parliament at various points in his life and from 1814 to 15, High Sheriff of Nottinghamshire. His real passion was for medieval art and architecture, and he was an authority on continental Romanesque architecture, writing several books on the subject. As he relates in a letter written in 1837 to George Wilkins, Archdeacon of Nottingham, he found the panels in 1815 on one of his numerous visits to Paris, languishing in a pawnbroker's shop 'where they had long remained, in neglected heaps in a corner'. At the time, the pawnbroker told him that this glass had come from the Temple Church in Paris.

Gally Knight tried to sell the panels (which were then five in number) before he finally gave them to Southwell. They were offered at auction by Christie's in 1818. However, a deal was worked out, and they came to Southwell. What happened to the fifth panel in this collection is something of a mystery.

As is self-evident from looking at the tops of the panels, the glass was originally made for round-headed window lights. In 1818, they were altered to fit within the tall and narrow lancets of the east window of the Minster. The alterations, which included painting new glass for the tops of the window lights, were undertaken by the London glazier Joseph Hale Miller (1777-1842). He was one of the first English Gothic Revival glaziers of the nineteenth century to experiment with and master medieval glass-making techniques. His work is not seamless, but it is very well done.

The provenance of the glass from the Paris Temple is correct; as we will see, we can place the glass in an exact visual context within the Temple complex, and it is even clear who the original patron of these beautiful windows was. However, before we get on to that, it is essential to relate something about the Temple complex's history. The Temple, which sat just outside the walls of medieval Paris, was constructed in the thirteenth century as the European headquarters of the order of the Knights Templar. It was a defensible enclosure with large towers, and in the centre was a monastic church, which had the characteristically circular nave the templars favoured in emulation of the Church of the Holy Sepulchre in Jerusalem. In 1312, the order was suppressed, and in 1314, King Philip IV of France confiscated the Temple enclosure, which was then given to the Order of St John of Jerusalem – the Knights Hospitaller. It remained the principal house of the Knights Hospitaller in France until the property was confiscated in 1790 by the Estates General during the French Revolution. Two large defensive towers dominated the complex, and until 1790, the French crown used these as a storehouse for treasure and as a prison. In 1792, Louis XVI, Marie Antoinette, and the Dauphin Louis were all imprisoned here, yards away from where the Southwell glass then was. It was from the Temple that the King and Queen left for the guillotine, and in June of 1795, the ten-year-old Dauphin died. In 1796, the National Convention ordered the church and much of the Temple complex levelled, lest they become a royalist shrine. At this point, the panels of glass found their way to the pawnbroker's shop.

The panels are part of a series of twenty windows, all depicting scenes from the life of Christ that filled the windows of a chapel in the Temple church. It was situated on the south side of the high altar of the choir and was dedicated to the Holy Name of Jesus. The chapel had been founded in 1529 by a prominent knight hospitaller, Philippe de Villiers de L'Isle Adam (1464-1534). Philippe came from an illustrious Parisian family; his grandfather, Jean de Villiers, was a marshal of France, and his father, Jacques de Villiers, was sometime Provost of Paris. Philippe entered the order of Knights Hospitaller in the 1490s and rose to the highest offices within the order. In 1518, he was elected as the Grand Prior of France. In 1521, he was elected as Grand Master, the sovereign head of the order. It was during his tenure as Grand Master in 1528 that the papacy ceded Malta to the order. When he died, he was buried in the chapel of the order, now the Co-Cathedral of St. John in Valetta.

The Chapel of the Holy Name in the Paris Temple was commissioned by Philippe in 1529, the year after the order moved to Malta and when he was at the height of his wealth and prestige. It isn't clear what his motivation for constructing it was, but he likely intended it to be his burial place, and in time, his heart was brought back here for burial. This chapel, built by the most illustrious of their number, became the usual burial place of Grand Priors of France through to the Revolution.

This engraving of the 1660s or 70s of the Temple church by Jean Marot depicts the exterior of the chapel. To the right, you can see the round-headed apse of the east end of the choir of the chapel. The Chapel of the Holy Name is the large projecting structure between the apse and the bell tower, with a round-headed window in its southern wall.

Philippe commissioned artists of the highest quality



The Temple Church in Paris by Jean Marot. Reproduced via Wikipedia Commons.

to adorn the interior of the chapel, and the glazier he employed was Jean Chastellain, who produced twenty windows for the space, of which the Southwell windows are four. Chastellain was the most prominent glazier of his generation, and much of his work survives. We know the Southwell glass is by him through stylistic comparison with his other work. In 1527, two years before receiving Philippe's commission, Chastellain worked for Francis I on the glazing of the chapel of the Chateau de Fontainebleau.

Miraculously, the original altarpiece for the chapel survives [see link at foot of article] and is now in the Kunstmuseum in Basel. It is the work of Noël Bellemare, an Antwerp painter, who was known to have been active in Paris from about 1515. It depicts the Adoration of the Magi, with the Holy Family set against a backdrop of classical ruins. To the right is the figure of the patron Philippe de Villiers, dressed in armour and with the surcoat of the Grand Master of the Hospitallers. He kneels at prayer, supported by St John the Baptist. A scroll with his prayer encircles his head: "O good Jesus, O Jesus, Jesus, grant me courage against your enemies and have mercy on me."

There is very much a visual unity between this altarpiece and the composition and colouring of the windows at Southwell. Dr Bodo Brinkmann has suggested that given the glass has a distinct Antwerp mannerist style, something that is not found in much of Chastellain's other work, Bellemare might have been the visual mastermind of the whole scheme and that Chastellain was working to his direction.

In addition to the Southwell panels, at least three other panels from the series survive, although none are as complete.

There is a single panel, sadly much broken, in one of the south windows of the Lord Mayor's Chapel in Bristol. A so-called 'Ecce Homo', it depicts a scene from St John's gospel in which Pontius Pilate presents Christ to the Jews and says: 'Behold the Man'.

A second panel has been in the collection of the Royal Museum of Fine Arts in Antwerp since 1936. It shows the Image of Pity, the Pieta, with the Virgin Mary mourning the dead Christ.

A third panel recently came to light and is now in the Philadelphia Museum of Art. It was purchased in 2017 from the London dealer Sam Fogg. It shows the Adoration of the Magi, and replicates elements from Bellemare's altarpiece, reinforcing the idea that Chastellain and Bellemare were working in close collaboration. Without question, further elements of this extraordinary glazing scheme, of which the Southwell windows were a small but significant part, will come to light in due course.

Footnote <https://sammlungonline.kunstmuseumbasel.ch/MPeMuseumPlus?service=ExternalInterface&module=collection&objectId=1090&viewType=detailView#proKlapptext>
If you would like this link electronically, please email Charlie on chairman@southwellfriends.org



Pepperpots

Victoria Arthurson, Hon Librarian and Archivist, writes

Editor's note: the original spelling and grammar are retained for the quotes in this article.

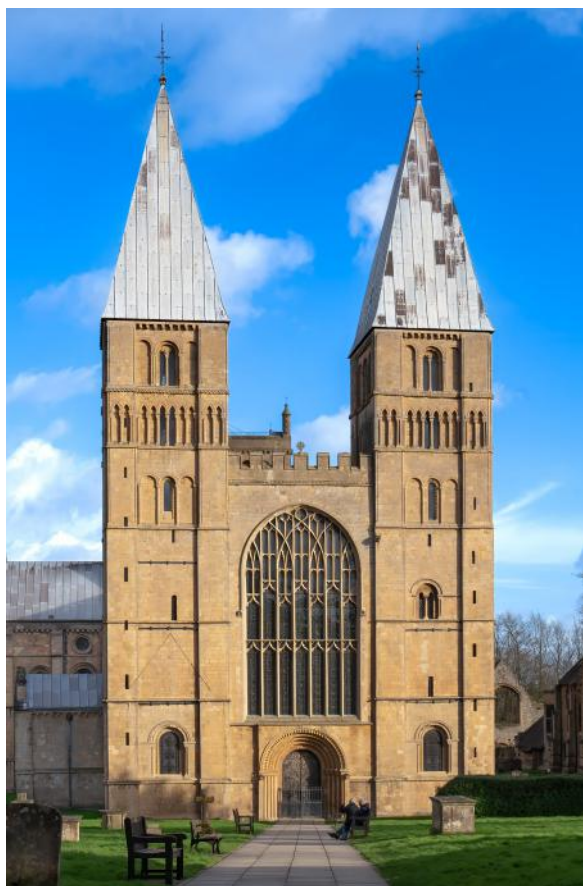


fig.1



fig.2

The pointing spires of Southwell Minster: so iconic that this publication is named after their affectionate nickname. Most readers will be aware that for most of the nineteenth century the west towers were denuded of them but, during Ewan Christian's Victorian restorations, they were replaced. Using resources from the Historic Chapter Library this is the story of our Pepperpots.

The Normans, if they crowned their towers with spires at all, generally made them correspond in plan. Thus, to the square towers of Southwell Minster, they would have added (if they added anything) pyramidal, broach or square spires, unlikely to have been of great height.

Unfortunately, we have no evidence, and we are equally ignorant of the appearance of the Norman Minster. Anthony Harrison suggested that the building may have looked as shown (fig.1). A spire on the central tower would not be unusual. Sir Alfred Clapham in *English Romanesque Architecture, Volume 2, After the Conquest*, 62,1934 (OUP) considered the pyramidal lead spires represented the original twelfth-century covering, as it seems an unlikely form to have been adopted at any later period.

By c. 1672, the date of Richard Hall's drawing, beautifully engraved by Wenceslaus Hollar, above (fig.2), no spire is shown on the central tower.

In 1711, disaster struck!
'On Monday the fifth of November in the year one thousand

seven hundred and eleven about ten o'clock at night, the top of the ball on the South Spire of this Collegiate Church of Southwell was fir'd by lightning which, back'd by a furious wind, that drove it almost directly upon the body of the church, in a few hours burnt down the spire and roof, melted down the bells and spa'd nothing that was combustible saving the North Spire, till it came to the Choire, where by singular providence it was stoppt.' Marke Keepe, clerk of the 'Fabrck' of Southwell Minster.

In a petition for a pension, after serving the Minster for forty-seven years, Richard Ingleman stated that:

'...in the time of the the Fire when the South Steeple was on Fire that it fired the North Steeple which was seen by light in that steeple so that Richard Ingleman went for longer ladders to raise the first window where he went up but could not get a pale in that window but dipt his hat in the water and so quenched that fire but the flames took hold on a great many small sticks brought in by jackdaws, which was very violent and afterwards quenched the floors and as soon as he had done that he found the end of the low roof on the North Ile on fire, next that Steeple and so made way to bring water up stairs.....'

Richard Ingleman and Henry Stenton were authorised by the Chapter to do repairs as directed by the architect Mr Pope. Judging by subsequent pictures of the Minster



both steeples were replaced, enforcing the opinion that the spires were to a new design.

'A bill of ye woorke & of ye steeple

| | |
|-----------------------------------|-----------|
| <i>for iron woorke</i> | 25.00.00 |
| <i>for scaffolding</i> | 25.00.00 |
| <i>for stone & carige</i> | 15.00.00 |
| <i>for lime sand & carige</i> | 20.00.00 |
| <i>for Mason woorke</i> | 65.00.00. |
| | ----- |
| | 150.00.00 |

£2.10/- was added to this sum upon condition that work they had already done on the spires was included in the agreement. This was not the only contract for the spires as Richard Marley and James Biggins were employed as carpenters for the burnt-out spire. They had to provide their own scaffolding and 'Pullyes & Tackle' to be used by the plumbers, the lead to weigh in at 7lb to the foot and no more. The plumbers, Will Locke and Samuel Haulton, were given an inducement of 10/- to encourage them to work well and carefully and were told to commence as soon as a side of the spire had been provided with boards. Provision was also made for spindles to be placed atop the spires to hold the weather vanes.

The above information and quotations are from 'A Flash of Lightning on Guy Fawkes Night, 1711: The Fire at Southwell Minster' by R. M. Beaumont, one time Hon. Librarian of the Historic Library. Mr Beaumont was using the Minster Archives to produce his article which was published in the Transactions of the Thoroton Society 1973. He relates in detail the fire and its consequences, but one final quote is of human interest:

April 14 1714,
Paid for ye curing Mr. Chappels man for ye hurt wch he received by ye fall of a stone when he was helping draw up timer into ye steeple.....7s 6d.

They did the Minster proud, the spires were again long, elegant fingers pointing toward God and the heavens. (fig.3)

Unfortunately, less than a century later the spires were once again in peril and not everyone shared my appreciation of them.

Near the close of the year 1800, a small fissure which had long been visible in the west face of the north tower, was thought by some casual observers, to have latterly expanded; alarm was, in some degree, excited, numerous comments made, the path underneath, by very careful people, very carefully shunned; at length, on a remarkably boisterous day, a lynx-eyed footman gave in a report that he actually saw, as he said, "the crack open," this was sufficient, the spire was now tumbling, consultations were held, the danger calculated to the minute exactness; every possible precaution immediatley taken, to prevent the destruction of his Majesty's liege subjects, by the downfall of the Church; two strong shores of the amazing length of twenty feet were fixed secundam artem, in the precise angle of resistance, against the north face of the now toppling structure; this judicious and masterly

arrangement, completely lulled the fears of the timid, and travelling in its vicinity, was no longer accounted hazadous as the height of the tower and spire inclusively, was not above 156 feet; and the solid contents not supposed to exceed the weight of many thousand tons.

Nevertheless a lurking trepidation still remained, the two props, though esteemed so essentially substantial, might fail, the sight too, was unseemly, with many other potent et ceteras; discussion trod on the heels of discussion, and at length, sentence of decapitation was pronounced, not only on the overbearing north spier, but woe-worth ill company, on its steady, unoffending partner, the south one. Execution took place on the Tuesday in Easter Week, 1801; the senior class of the inhabitants, but especially the females, were appalled to the verge of horror, at the tremendous crash; yet time reconciles most things, and public opinion after much vacillation, rested, upon this unanimous conviction, that the whole danger originated in the weight of the lead. To the scientific eye, they were certainly nuisances; and, as the produce of their covering, in conjunction with large quantities of the same species of metal stripped from several roofs of the adjacent parts, was applied towards the decoration of, and the useful purpose in re-pewing the choir; their removal can only be regretted by those who prefer gigantic deformity to elegant simplicity.

History of Southwell R.P. Shilton
 Newark. 1818

(fig.4)

...the dangerous condition of these towers, it was considered, rendered the removal of the spires absolutely necessary. This was done in the spring of 1801. Within a few years afterwards, the lofty remnant of the



fig.3



fig.4

... Continues on p. 8



Pepperpots continued...

fine old high-pitched roofing, the lofty spire like roof of the chapter-house suffered the same fate; and its present stunted successor was substituted.

Architectural History of Southwell Church
The Revd James F Dimock MA, Minor Canon of Southwell
Journal of the British Archaeological Society Jan 1853

At the beginning of this century the lower part of the northern tower threatened danger, and the spires, being ignorantly thought to be too heavy for safety, were removed, and parapets and corner pinnacles to match the central tower substituted.

Southwell Cathedral. Revd Arthur Dimock
Bells Cathedral Series 1898

In 1875 Ewan Christian, the architect of the Ecclesiastical Commissioners who was supervising the Victorian renovation of the Minster, included in his report (fig.5):

...of the two Western Towers the Roofs are also of flat pitch covered with slates, and surrounded by parapets with pinnacles at the angles, all of modern erection. The roofs were erected after the removal of the spires, in 1801. The Towers were originally finished with the lofty spires of timber covered with lead, as may be seen by reference to Hollar's engraving. The present finish is very poor, and entirely out of character with the general structure, and it would be a great improvement to restore the ancient outline.

Closed for Business, Harold Brooke
Southwell Minster Cathedral Council, 1997.

The wheel had turned full circle, Ewan Christian's wish was granted and the Pepperpots restored. Christian built the spires in the style he believed to be the original Norman design. (fig.6)

And that, you would be forgiven to believe, was that. But, no, barely into the twentieth century their existence was threatened once again. Christian's successor, W.D. Caroe and the new Bishop, Sir Edwyn Hoskyns, disliked them and made plans to demolish them. Salvation came in the form of an outraged Southwell matron who, unable to see the Minster from her property, could though see the spires. Faced with a formidable parishioner amassing her troops, the Bishop and architect backed down.

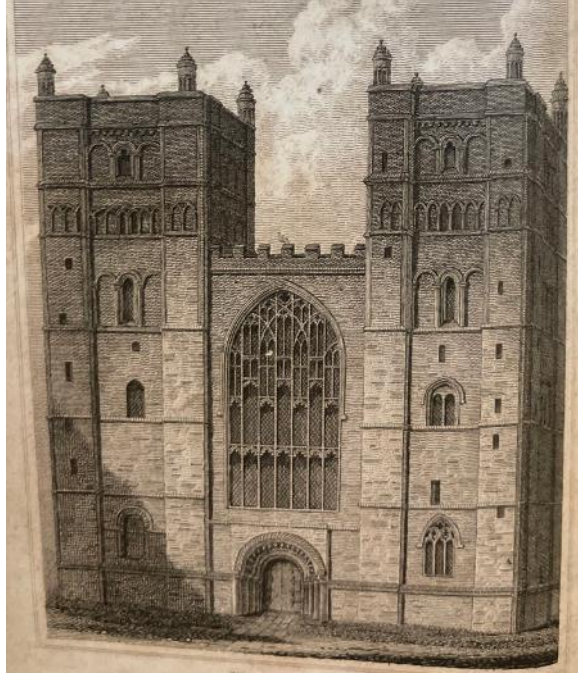


fig.5

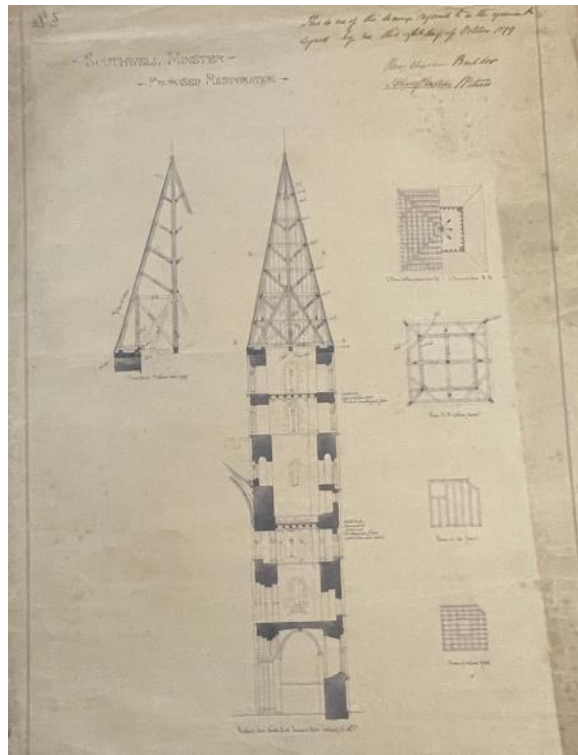


fig.6
The architectural drawing for the new spires.



Footnote by the Editor

The view of the Pepperpots shown here, of circa 1794/5, will be familiar to many members of the Minster Family as the work of J.M.W. Turner R.A. Not any longer. Recent scholarship by the art historian, Dr Gregory Smith, indicates convincingly that it is, in fact, the work of his contemporary, Thomas Girtin. This should not be seen as a downgrading, though. Girtin died young, at twenty-seven, and his works are much prized. Indeed, Turner remarked that *if Tom had lived, I would have starved*. The picture – graphite on watercolour – was bequeathed to Chapter circa 1930.

Some old documents

Roger Wilson writes

On 1st July 1615, a local scribe drew up an indenture in English on parchment. It expressed the agreement of three daughters to split assets bequeathed to them in equal shares by their father's will of 1601. John Hemswey (later spelling Hemsley) had left Agnes, Elizabeth and Marie each a one-third share in a cottage and land. The daughters had married in the meantime, Agnes to Thomas Page, but widowed and was living now with Bartholomew May, Elizabeth to John Robinson and Marie to John White. Between them, they had agreed a further split of the original shares and this document gave it legal force. The property was situated in Broughton Sulney, now known as Upper Broughton.

At that time in July 1615, the country over a wide area was experiencing "extended dry conditions", "notable drought across central and southern regions with great dearth of corn and hay from March to August". The previous winter had occasioned heavy snowfalls followed by widespread flooding. William Shakespeare was nearing the end of his life on 23rd April 1616.

Three hundred or so years later in 1914 and 1915, Richard Marriott of Nottingham (estate agent) received certificates registering land values on two properties in Upper Broughton for Estate Duty purposes under the Finance Act 1909-1910. The certificates had resulted from the death of James Worthington, the owner. The properties were a cottage, occupied by William Kay, and a cottage and garden occupied by John Peach. Dominating by far the events in 1915 was of course the terrible Great War in which the tools of warfare heaped up awful losses with the Battle of Loos, the first German zeppelin raid and the first use of poison gas.

These documents are chronologically the first and last of a treasure trove of some 393 originals which set out in legal form property transactions of various kinds, sale of land and property, marriage settlements, conveyances, a frameworke bond, land tax, leases of land, wills, disputes, enclosure awards, and so on, involving residents mostly from Upper Broughton (variously named as Broughton Sulney and Over Broughton in the documents), but many from other places over a wide area.

This collection contained in a metal trunk and known of by the owner for many years was rediscovered in Upper Broughton in 2022. Study of them began in 2023 by a team of local enthusiasts (and we were just two of that team), volunteering to read and extract information, such as dates, what the document was about, the names of the parties involved, the names of witnesses, other names mentioned (such as solicitors), places, locations and finally the size, condition, material and language of the document. These facts and the many inferences which these documents can supply are really the start of a journey waiting to be made by historians. The documents add to family histories, indicate how widely people

travelled, hint at the existence then of important buildings since disappeared, refer to the onset of the enclosures, list ancient field names enabling those with long memories to identify their present locations, use arcane language, name the jobs, professions and social status of people, all of which are fixed in time by the dates of the documents. What a valuable fund of local history these vellum, parchment and paper documents contain!

The condition of them is outstanding. There are little signs of mould, water damage, fading or deterioration through handling. Mice seem to have given up or not even tried, except for the slight nibbling on one document. Apparently, after one to two years of a document's existence, they lose that particular taste which attracts mice. The excellent state of preservation leads a sceptic like me to the thought that they might be forgeries. So, if I were to embark on more serious research my first job would be to subject a carefully chosen sample to an age-test of both paper and inks. At present, their appearance, however, gives not the slightest suspicion of any forgery having occurred. The documents are written in many different hands, follow the laws and fashions of the time, contain words in common usage then. What indeed would be the motive? They are not written by notorious or famous characters; they are not a commentary on world events at the time. Their value is only in their very local historical content. Let us assume they are genuine and take their contents on face value.

Travel then was undoubtedly a difficult adventure. Apart from the old Roman roads, where they still existed, the ways were rough and not structured for easy or swift journeys. Nonetheless the information in the documents sets out the wide geographical reach of where the parties lived and the situation of the property. Mostly, the property concerned is in or near Upper Broughton, but one document deals with the sale of land in Radford, Nottingham, formerly part of Lenton Abbey [Document 44, dated 7th September 1633].

Here are examples of the hamlets, villages and towns named, with the year date of the document:

Asfordby (1728) (1814), Ab Kettleby (1814), Basford (Nottingham) (1710), Bingham (1778), Broughton Sulney (now called Upper Broughton and named as such in some later documents) (1615) (1734), Burton Lazars (1768), Chapel-en-le-Frith (1814), Claxton (now Long Clawson) (1814), Cossal (sic.) (1710), Colwick (1778), Cropwell Bishop (1788), Cropwell Butler (1830), Derby (1869), Edwalton (1783), Frisby (1802), Garthorpe (1813) (1842), Goadby Marwood (1814), Gonalston (1700), Gotham (1673) (1803), Granby (1830), Great Leake (now East Leake) (1746), Harby (1776), Hickling (1780) (1842), Holwell (1732), Islington, London (1856), Keyworth (1856), Kinoulton (1676) (1745), Kirby Bellars (1797) (1803), Lenton (1633), Langham (Rutland) (1799), Long Clawson (1742), Loughborough (1779), Mansfield, Mapperley (1710), Melton Mowbray (1770)

... Continues on p. 10



Some old documents continued...

(1842), Mountsorrel (1788), Nether Broughton (1742) (1856), Nottingham (1627) (1676) (1734), Old Dalby (1789), Over Broughton (now called Upper Broughton) (1734), Owthorpe ((1734), Oxton (1743), Plungar (1748), Radford (Nottingham) (1633), Ruddington (1781) (1800) (1814), Saddington (Leics) (1800), Saxelby (1814), Scalford (1732), Shoby (1867), Sileby (1744), Somerstown (Middlesex) (1816), Southwell (1710), South Witham (1728), Sproxton (1740) (1759), St. Bees (Cumbria) (1856), St. Giles Cripplegate, London (1783), Sutton (near Granby) (1784), Thorpe Satchville (1830), Waltham on the Wolds (1728) (1780), Waterfall (Staffs) (1633), West Bridgford (1895), Whitehaven (Cumbria) (1856), Willoughby (1816), Wissendine (sic.) (1775) (1799) (1904), Wymeswold (1819), Wymondham (1787) (1810), Wysall.

Professions, trades and social status are listed throughout. Here are some examples with the year date of the document – blacksmith (1788), butcher (1805), carpenter (1775), clerk to solicitor (1842), cloth merchant (1867), coal merchant (1814), cordwainer (1710) (1815) ie. shoemaker, curate (1771), Doctor of Phisick (sic) (1727), draper (1892), farmer and innkeeper (1833), framework knitter (1734) (1742) (1744), gent (1710), grazier (1826), grocer (1784), husbandman (1657), joiner and knacker (1775), labourer (1815), lace dresser (1831), lace manufacturer (1830), maltster (1814), Officer of Exise (sic.) (1783), parish clerk (1791), plumber (1742), publican – The Greyhound Inn (now a private residence) Broughton Sulney (1813), schoolmaster (1816), solicitor (1842), surgeon in “Cumberland Regiment of Militia” (1811), tanner (1627), vicar (1819), victualler (1797), weaver (1768), wheelwright (1770), woolcomber (1783), yeoman (1633)(1744) – someone who owns and cultivates land or middle ranking servant in an English noble or royal household. Note how some trades and professions are of their time – framework knitter (1734) (1742) (1744), lace manufacturer (1830).

The handwriting in these documents follows the styles in customary use at the time of their creation. Some of the earlier documents were written in mediæval latin; the later ones are in English. They all have the same characteristic as modern day handwritten documents in one respect – they vary from beautifully penned and ordered writing to appalling scrawl. Scrawl, however, with its consequent illegibility is not the only problem to overcome when tackling the task of understanding and transcribing an “old” document. The letters are written in varying shapes, acceptable at the time but chosen according to the style used by the scribe. They can be frequently and completely unrecognisable to our modern eye, which is so used to the standard forms of today.

To save on space, particular words were frequently written by cutting out part of the word. The scribe would alert the reader to these common abbreviations, particularly in the Latin documents, by writing a squiggled line either above or below the place where the scribe had shortened the word. So poorly experienced transcribers, such as ourselves, until enlightenment comes, might mistakenly accuse the scribe of losing control of the ink. One example is “predicta”, a Latin word meaning

“aforesaid”. It is usual to find this word written as “pdca”. Given that the scribe was paid on the length of the document, repetition occurred often and “aforesaid” or its Latin equivalent was a much used word to avoid too much repetition.

Further difficulties abound for the transcriber in that some letters could be and were written in at least two ways and in the same document. Minims, the short vertical strokes such as “IIII”, present another problem, because the rounding at the top of the stroke to write “m” or “n” is left off. An “m” therefore becomes “III” and “n” becomes “II”. The word “minimum” might therefore appear in a document as “IIIIIIIIIIIIIIII” (er hum... fifteen downward strokes).

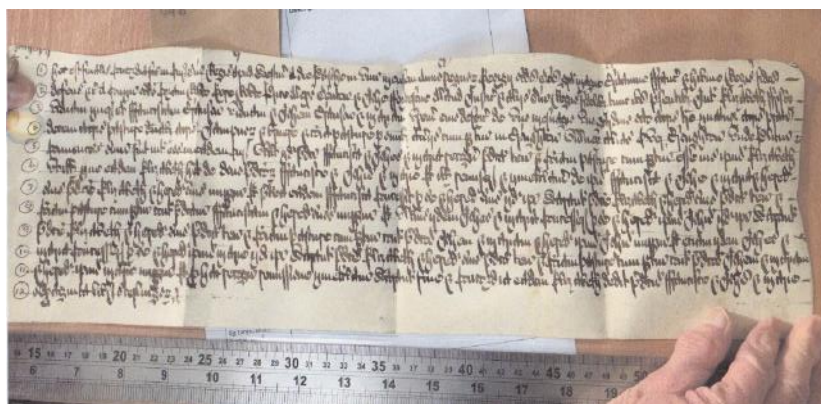
To add a further obstacle to an easy understanding of the documents, there are of course differences in the spelling of the same word even within the same document, not because of the scribe’s mistake or lack of education, but because consistency in spelling took a long time to be regularised.

Despite all these blocks to progress, success was eventually achieved.

The photograph below depicts Document 49B (per the referencing system used in the Study), one of several documents in Latin, which we studied. This document written on parchment is a contract for the sale of land and property associated with that land in Broughton Sulney (Upper Broughton) by Francis Branson, John Branson and his wife Mary to Elizabeth Frisby for the sum of sixty pounds sterling. The document is approx. 45 cms. long and 15 cms. wide. It is dated one month after Easter Day in the first year of the reign of King George the Second. This equates to 21st May 1728.

Agreements for the sale of property between purchaser and seller were normally written out three times on a single sheet of parchment. The copies, one for the Court, one for each of the purchaser and seller, would then be separated by a wavy cut to produce the indented edges (as shown in the photograph), a security device to discourage further copies open to forgery.

The line numbers at the side of the document are to assist in the translation and transcription of the document. They were not written on the actual document! They were written on a photograph and the picture below is a photograph of that photograph! All the team took great care of the documents during the study! Gloves are now not recommended for handling them.



The transcription of this document into modern letter forms for each numbered line is as follows:

1. Hec est finalis Concordia facta in Curia Domini Regis apud Westm' a die Pasche in unum mensem anno regno Georgii secundo dei gratia Magne Britannie Francie et Hibernie regis fidei
2. defensor etcetera a Conquestu secundo coram Roberto Hope Roberto Price Alexander Denton et Johanne Fortescue Aland justiciis et aliis domini Regis fidelibus tunc ibi presentibus Inter Elizabeth Frisby viduam querentem et Franciscam Branson viduam et Johanem Branson et Mariam uxorem eius deforciantes de uno messuage uno gardino octo acris terre quatuor acris prati
4. decem acris pasture duabus acris jampnorum et bruere et etiam pasture per omnibus acris cum pertinenciis in Broughton Sulney alias Broughton unde placitum
5. convencionis summonitus fuit inter eos in eadem curia scilicet quod predicti Francisci et Johannes et Maria recognoverunt predicta terre et eciam pasture cum pertinenciis esse ius ipsum Elizabeth ut illa que eadem Elizabeth habet de dono predictorum Francisce et Johanne et Marie et illa remiserunt et quietclamaverunt de ipsi Francisci et Johannes et Maria et heredibus
7. suis predicta Elizabeth et heredibus sua imperpetuum et preterea eadem Francisca concessit pro se et heredibus suis quod ipsi warantizabunt predicti Elizabeth et heredibus suis predicta tenementa et
8. communam pasture cum pertinenciis contra predictum Franciscum et heredibus suis imperpetuum contra ulterius iidem Johanem et Mariam concesserunt pro se et heredibus ipsius Johannes quod ipsi warant'
9. predicte Elizabeth et heredibus suis predicta tenementa et etiam pasture cum pertinenciis contra predictam Johannem et Mariam et heredes ipsius Johanne imperpetuum et eciam iidem Johanne et
10. Maria concesserunt pro se et heredibus ipsius Marie quod ipsi warantizabunt predicte Elizabeth et heredibus suis predicta tenementa et eciam pasture cum pertinenciis contra predictos Johannem et Mariam
11. et heredibus ipsius Marie imperpetuum et pro hac recognicione remissione quietamcliam warrantum fine et concordia eadem Elizabeth dedit predictis Francisce et Johanne et Marie
12. sexaginta libras sterlingorum.

Below is the English translation of the above transcript, again using the useful numbering system for each line of the document.

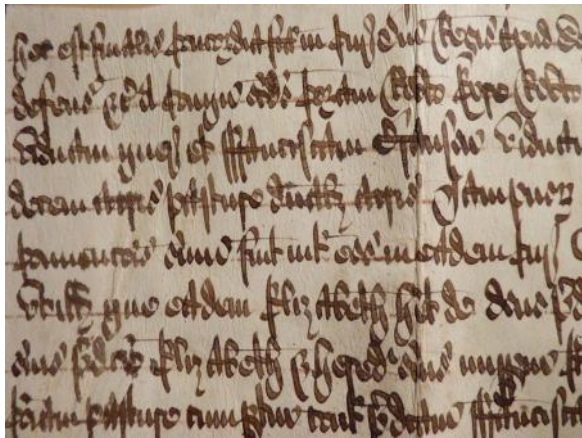
1. This is the final agreement made in the court of the Lord King at Westminster one month after Easter Day in the first year of the reign of George the Second by the grace of God King of Great Britain France and Ireland defender of the faith
2. from the Conquest in the presence of Robert Hope Robert Price Alexander Denton and John Fortescue Aland justices and other faithful men of the Lord King then there present between Elizabeth Frisby
3. widow plaintiff and Francis Branson widower and John Branson and Mary his wife defendants concerning one messuage one garden of eight acres four three acre of meadow
4. ten acres of pasture two acres of gorse and heath and a quarter of an acre of pasture through every acre with appurtenances in Broughton Sulney otherwise Broughton whereof a plea of covenant
5. was summoned between them in the same court that is to say that the aforesaid Francis and John and Mary acknowledged the aforesaid land and also pasture with appurtenances to be the right of Elizabeth herself
6. as those which the same Elizabeth has of the gift of the aforesaid Francis and John and Mary and they remised and quitclaimed them from the same Francis and John and Mary and their heirs
7. to the aforesaid Elizabeth and her heirs for ever and furthermore the same Francis has granted for himself and his heirs that they will warrant to the aforesaid Elizabeth and her heirs the aforesaid tenements and
8. meadow of pasture with appurtenances against the aforesaid Francis and his heirs for ever and furthermore the same John and Mary have granted for themselves and their heirs and John himself that they will warrant
9. the aforesaid Elizabeth and her heirs the aforesaid tenements and also pasture with appurtenances against the aforesaid John and Mary and the heirs of the same John for ever and for this same acknowledgement John and
10. Mary have granted for themselves and for the heirs of Mary herself that they will grant the aforesaid Elizabeth and her heirs the aforesaid tenements and also pasture with appurtenances against the aforesaid John and Mary and
11. the heirs of Mary for ever and for this acknowledgement remise quitclaim warrant fine and agreement the same Elizabeth has given the aforesaid Francis and John and Mary
12. sixty pounds sterling.



Some old documents continued...

It is worth mentioning that a “messuage” is a dwelling house and its appurtenances, which are outbuildings, a garden and possibly land. A “tenement” is a holding consisting of a house and land. A “quitclaim” refers to the release and disclaimer of all rights, interest and potential legal actions from a grantor to a grantee.

I’ve included the photograph below to show the written words more clearly and perhaps demonstrate the difficult task of transcribing such documents. It is the magnified portion of the upper left part of document 49B, starting with the first words of lines 1 to 8 and extending to cover about one quarter of the length of each of those lines.



You may be able to read:

1. Hec est finalis Concordia facta in Curia Domini Regis apud Westm’
2. defensor etcetera a Conquestu secundo coram Roberto Hope Roberto
3. viduam querentem et Franciscam Branson vidua
4. decem acris pasture duabus acris jampnorum
5. convencionis summonitus fuit inter eos in eadem curia
6. ut illa que eadem Elizabeth habet de dono suis predicta Elizabeth et heredibus sua imperpetuum et
7. communam pasture cum pertinenciis contra predictum Franciscum

The English translation for the portion shown is:

1. This is the final agreement made in the court of the Lord King at Westminster...
2. Defender (of the faith) from the Conquest in the presence of Robert Hope Robert...
3. widow plaintiff and Francis Branson widower...
4. ten acres of pasture two acres of gorse...
5. was summoned between them in the same court...
6. as those which the same Elizabeth has of the gift...
7. to the aforesaid Elizabeth and her heirs for ever and...
8. meadow of pasture with appurtenances against the aforesaid Francis...

This enlarged extract gives examples of the different ways of writing the letters in 1728. The first letter on line one looks like a capital “G”; it is in fact an “H”.

That first word is “Hec” (the mediæval way of writing the classical Latin word “Haec), meaning in English “This” not “Got”. Note the second word which looks like “oft”; it is in fact “est”. The third word is finalis, the “a” being written as an “A”. The fourth word which looks like “pourozdu” is “Concordia” and contains two ways of writing “c”. The first letter, which looks like “ϕ” is a “C”, that is followed by an “o”, then an “n” looking like a “u” and then the “c” looking like an “r”, then an “o”, then an “r”. The figure “8” is a “d”, then a rather indistinct “i” without the dot and finally an “A”. Note the symbol “β” in the 7th line (which follows “Elizabeth”). It is short for “et” meaning “and”. Note the first word on the 6th line, which looks like “vbiffy”. It is in fact two words “ut illa”. An example of an abbreviation occurs in the first word of line 2 – “defensor” (meaning in English “defender”) has been written as “defens” with a following squiggle. There are many more in the document and several in the enlarged portion above.

Finally, note the last word of line 4, which looks like “Jampuoy”, it is in fact “jampnorum”, meaning in English “of gorse”. Obviously, the sellers were being careful to point out that not all the land was good for grazing or cultivation. In fact, there is still land in Upper Broughton which contains gorse and not good for grazing. Could this be the same land?

A further observation I would make is that the parties to the agreements were often identified only by their names and the village or town where they lived. Nothing more detailed seemed necessary. Likewise the property being transacted was usually described by acreage, type and village or town. Its precise location was deemed unnecessary. Occasionally, however, more detail would be added. For example, Document 87, dated 10th July 1830, very usefully lists in detail the names of the fields and property involved.

This is not the end of the “Old Documents” story. They are destined for archive storage on loan from the owner. This will allow wider access by historians for further study. Quite why these documents were accumulated and became this trove is a mystery. Certainly, such a hoard of historical documents is unusual.

I am indebted to Mr Nick Connors, the owner of the documents, for permission to write this article. I am also grateful to Professor Michael Jones and through him, Dr. David Crook who solved the hitherto mystery as to which monarch had been named in document 49B. Until that identification had been made, a rumour had arisen that it was Henry VIII and excitement was becoming unbounded. It was in fact George II.

I should mention that whatever little adulation, praise or credit are deserved for this effort, they should be directed in equal part to my wife, Christine. We would not describe ourselves as experts. I alone will bear the responsibility for any errors, unknown at the time of writing, but might subsequently be revealed.

Michel-Richard Delalande (1657-1726): Dies Irae (1690-1712)

Clément Chevalier writes

The Composer

Early career

Michel-Richard Delalande was born in Paris on 15 December 1657. He became a chorister at the royal church of Saint-Germain-L'Auxerrois, where he received comprehensive instruction in the plainsong used for the liturgy. One of his contemporaries there was the future composer Marin Marais (1656-1728). While at Saint-Germain-L'Auxerrois Michel-Richard also studied the harpsichord and the organ. In 1672, at the age of 15, his voice broke and he had to leave.

He was taken in by his sister and continued his education independently by performing in concerts. He tried in vain to gain admission as a violinist to the Académie Royale de Musique, at that time directed by Louis XIV's favourite composer Jean-Baptiste Lully (1632-1687). However, he did secure positions as organist at the churches of Saint-Gervais and the Grands-Jésuites de Saint-Louis and at the Monastery of Petit Saint-Antoine.

In May 1678, the post of organist at Louis XIV's Chapelle Royale became vacant. The King decided to organise a contest to find a replacement. Delalande entered and was presented to Louis XIV in person, but the monarch considered him too young for the position. Delalande instead became harpsichord instructor to the Duke Anne-Jules de Noailles and music master to the two daughters of Louis XIV and his mistress Madame de Montespan.

In 1682, after organist Pierre Mélon lost the use of one of his hands, the church of Saint-Jean-en-Grève was looking for a new organist. The church chapter wanted Jean-Baptiste Buterne, but the King overruled the decision and instead appointed Delalande. This year also marked the beginning of Delalande's collaboration with the Italian composer Paolo Lorenzani, who was in Paris with Jean-Baptiste Lully.

Career at the French court

In 1683, the King again decided to organise a competition for the post of organist at the Chapelle Royale at Versailles. The winner would be appointed as organist and would be supported by assistant music masters working for a quarter of the year in rotation. The King made sure that Delalande was appointed for the final quarter of the year from October. In January 1689 he became Superintendent of the Royal Chamber Music.

Working at the Palace of Versailles and, following the death of Louis XIV, for the Regent Philippe d'Orléans and King Louis XV, Delalande's œuvre chiefly comprised *grands motets* composed for the King's mass. These *grands motets* were a form of motet which was popular in France, comparable to the anthem in England and the cantata in Germany. Louis XIV wished the music of his court to be a unique art form and was especially keen that

his religious music should become a symbol of French Gallicanism. The *grand motet* is based on a Latin liturgical text and comprises a series of different movements for choir, solo instruments, orchestra and basso continuo. *Grands motets* were performed every day in the Chapelle Royale but Delalande always refused to have them published. When the new Chapelle Royale at Versailles was consecrated on 5 June 1710, Louis XIV requested a performance of *Exultate justi* one of the *grands motets* composed by Delalande.

In 1684, Delalande had married Renée Anne Rebel (1663-1722), sister of composer Jean-Féry Rebel. The couple had two daughters who went on to sing in the Chapelle Royale where they were noticed by the King. Despite the conventions of the time, Delalande had no hesitation in composing for female voices, for his wife and daughters.

During the second half of the 17th century, music and dance played a vital role and the young Louis mastered both with great skill. While his mother, Anne of Austria, and Cardinal Mazarin were ruling a France that was in the midst of civil war, the young king was dancing. When he came of age, it was in a court ballet (*Ballet Royal de la Nuit*, 1653) that he asserted himself as head of state, demonstrating his mastery of body and mind. Louis XIV really harnessed music as a tool of government, using it to illustrate his political actions. He was served well in this by composer Jean-Baptiste Lully. Lully had made a name for himself with his lyrical works which were performed at royal and court ballets and during festivals and royal celebrations. Seeing that the King was increasingly turning towards religion, he began to write *grands motets*. Recognised for their typically French style, these beautiful compositions epitomised their time.

Michel-Richard Delalande was a more prolific and, indeed, better composer of religious music than Lully. He also understood that Louis XIV's absolutism required a musical offering that was suited to the monarch's approach to government. Delalande championed it in the church and benefited from the King's renewed interest in religious matters in the wake of the Queen's death in 1683 and his relationship with the deeply pious Madame Maintenon. Delalande outlived Lully and took his place, coming to be nicknamed the 'Latin Lully'. He became the undisputed master of the *grand motet*, with his *Miserere* being performed at Louis XIV's funeral in 1715.

Dies irae

Maria Anna of Bavaria was descended from Henry IV of France. In 1679 she married the son of Louis XIV, Louis the Grand Dauphin, which meant she became France's future queen. Her first child, Louis Duke of Burgundy (1682-1712), would become father to Louis XV of France. (In 1676, Delalande had composed the *grand motet*, *Eructavit cor meum*, to mark

... Continues on p. 14



(1) Sawkins, Lionel, CD sleeve notes for *Dies Irae, Miserere*, performed by the orchestra and choir of the Chapelle Royale, conducted by Philippe Herreweghe, 1991.

(2) Dangeau, Marquis de, *Journal*, April/May 1690, p. 143.

**Michel-Richard Delalande (1657-1726):
Dies Irae (1690-1712) continued...**

the occasion of the Duke of Burgundy's marriage). However, Maria Anna's diffident nature meant she failed to make a place for herself at the French court and her marriage was not a success. She withdrew and isolated herself and the King even resorted to tasking Madame de Maintenon with trying to persuade the young Princess to return to society, but her efforts were in vain. Maria Anna's delicate constitution meant she was sickly and prone to depression. After the birth of her third child, she contracted tuberculosis and died on 20 April 1690.

On 1 May the Princess's body was taken to the church of St Denis, accompanied by the sound of drums. Delalande had been asked to compose the music for her funeral which was to be held on 5 May 1690. He chose the well-known Office for the Dead, the *Dies Irae*, and the score still includes reference to the Princess's death. Delalande only had a fortnight to work on the piece which would be his thirty-first *grand motet*.

A second significant year for the *Dies Irae* was 1711, when a smallpox epidemic struck the court, resulting in the death of Louis XIV's son, the Grand Dauphin of France, as well as Princess Louisa Maria Stuart (daughter of James VII and II). Tragically, Delalande's two daughters also fell victim to the epidemic, aged 24 and 25. Delalande reworked the *Dies Irae* to create the version which survives today, revising it to pay homage to his two daughters. Although it wasn't performed in 1711, the King later organised a service to commemorate the Grand Dauphin and his wife Maria Anna of Bavaria and, unofficially, in memory of Delalande's daughters. The service was held on 18 April 1712 at the royal Abbey of Saint Denis. Delalande was tasked with directing the 129 musicians of the Chapelle Royale and oversaw a performance of the *Dies Irae* during the service.

Later career and legacy

In 1722 Delalande's wife died and on 25 October that year he directed the music for the coronation of Louis XV at Reims, for which he composed the *grand motet Veni creator*. The court returned to Versailles in 1723 and Delalande married his second wife, Marie-Louise de Cury (1692-1781), daughter of the surgeon to Louise Elisabeth de Bourbon Condé, Princess of Conti.

Delalande died on 18 June 1726 of 'fluxion of the chest' (probably pulmonary congestion) and his funeral was held at the church of Notre-Dame de Versailles. Following his death, his wife decided to have his works published and was assisted in this endeavour by composer Sébastien de Brossard.

For fifty years, the works of Delalande were played in Paris at the Concert Spirituel (concerts organised in Paris between 1725 and 1790). However, the Revolution put an end to the concert series and it was not until 1928 that French musicologist, André Tessier, published an article on 'Lalande's career at Versailles'. In 1931, the British music critic John Alexander Fuller Maitland wrote a glowing commentary on Delalande's religious works in Volume IV of the *Oxford History of Music*.

In 1957, a group of French musicologists published

a history of Michel-Richard Delalande which was subsequently updated by conductor Jean-François Paillard and a few years later the Michel-Richard Delalande Association was formed. The first Delalande recording was made in 1970 by Michel Corboz and in 1990 the Centre de Musique Baroque de Versailles organised a Michel-Richard Delalande Festival.

It is also important to highlight the very extensive research work undertaken by musicologist, Lionel Sawkins, a celebrated expert in French baroque music. In 2001, he published a short work on the composer, as well as new scores, and in 2005 his *Thematic Catalogue of the Works of Michel-Richard Delalande (1657-1726)* was published by Oxford University Press.

Composition and interpretations of the *Dies Irae*

Delalande's *Dies Irae* was inspired by one composed by Jean-Baptiste Lully in 1683 for the funeral of Louis XIV's wife, Queen Maria Theresa. Lully had shown that the text was suitable for a *grand motet* for soloists, choir and orchestra. Delalande developed the idea to produce a more strikingly precise and balanced composition:

...the outstanding treatment of this text was highly original and marked a decisive point in the history of sacred music during the baroque period. (1)

The *Dies Irae* as it was performed at the memorial service in 1712 at the Abbey of Saint Denis formed a *sequence* in the funeral liturgy or Office for the Dead, using the words of the Day of Wrath, an 11th-century text written in Latin and sometimes described as apocalyptic. The service was described at the time by the Marquis de Dangeau in his *Journal*:

The service took place at St Denis for Monseigneur le Dauphin and Madame la Dauphine; it commenced at half past eleven and concluded at five. The Bishop of Metz officiated and the Bishop of Alet gave the funeral oration for the Prince and Princess together. The church was splendidly decorated and if any flaw were to be found it would be that the decoration was too magnificent for such a sorrowful ceremony. (2)

The current score comes from the private collection of Robert Lutz of Strasbourg. It is a copy made in 1739 with revisions and derived from an original from 1690. At that time, the official court copyists were François Fossard and André Danican Philidor the Elder. They would already have copied the music for the *grands motets* which Delalande composed prior to his *Dies Irae*. Musicologists have to rely on these copied scores, as almost all the composer's own autographs have been lost, with the exception of the *Te Deum*, composed between 1705 and 1710.

The manuscript of Robert Lutz of Strasbourg includes the names of those who sang at the service in 1712 who were probably the same individuals who had performed in 1690. The upper parts (male soprano voices) were sung by the castrati Antonio Bagniera and Antonio Favalli, as well as the falsetto (high male voice) Jean-Baptiste Matho, or



Matos, who had been the Dauphin's singing tutor. The countertenor parts (voice between castrato, falsetto and tenor) were performed by Jean Jonquet the Elder and Charles Dumoussel (or Dumoucel), while the middle part (tenor) was sung by Gatien Courcier. The lower parts (baritones) were performed by Jacques Bastaron and Antoine Maurel (or Morel) and the bass by Jacques d'Estival.

The musicians and singers listed in the 1739 score are fewer than had performed at the service in April 1712 and are as follows: 6 soloists; 1 vocal ensemble; 1 full choir; 1 orchestra with violins and flutes (varying by performance: 8 violins, 4 violas, 2 cellos, 1 bass violin, 1 viola da gamba, 2 flutes, 1 positive organ and 1 theorbo).

Analysis of the work

The theme of the *Dies Irae* is the wrath of God at the Last Judgement. The poem evokes the Second Coming of Christ and the sounding of the trumpet which will cast all creatures down at the foot of His throne where their actions will be judged. However, it is also a poem about human weakness and doubt: *Quem patronum rogaturus, cum vix justus sit securus (Who for me will intercede, when even saints shall comfort need)?* And later: *Recordare, Jesu pie, quod sum causa tuæ viæ; ne me perdas illa die (Recall, dear Jesus, for my sake you did our suffering nature take, then do not now my soul forsake).*

Our composer uses a wide variety of musical devices to embellish the formal structures. A counterpoint tapestry of the most solemn beauty introduces the plainsong of the soprano choir... (3)

He also uses the full panoply of harmonies to express mourning, passion and prayer and the score contains no shortage of adjectives to describe the mood to be conveyed by the choir and soloists: 'solemnly' for the opening movement and the first chorale, 'tenderly' or 'smoothly' for the treble and countertenor recitatives, 'heavily' or 'lightly' for the soloists' ensemble and the choir.

Sequences with bold harmonies accentuate the poignant lyrics of the *Quid sum miser* and the *Lacrimosa*. The fervent prayers of the *Oro supplex* are illustrated by descending leaps of the melody; the alternation of choir and trio reveals the character – dramatic (*Confutatis maledictis*) or passionate (*Voca me cum benedictis*) – of this music. (4)

The *grand motet* opens with the *Dies Irae*, sung by the choir in plainsong, and closes with the customary *Pie Jesu*. There are 18 stanzas divided into four groups of four stanzas each, encompassing a central group of two stanzas. These two central stanzas are the most important and are reserved for the soloists, while the remainder are performed by the choir and a combination of soloists.

The most poignant and expressive moments are given to the solo voices and allow the composer to use melisma and agrément in the vocal line, as well as in the obbligato instrumental accompaniment. These are the movements that won the admiration of the composer's contemporaries. (5)

Similarities can be observed with earlier works, such as the *Tu ad dexteram* from his *Te Deum* which is performed by a trio of voices. The manuscript here provides only a reduced score, without the *remplissage* or 'filler' parts

intended for symphonies and choruses. The work's originality also lies in its style of ornamentation, which provides a rocking motion, indicated on the score in the form of a wavy line above the repeated notes. Only 14 of Delalande's works use this form of ornament and they are all found in compositions which describe specific emotions, such as fear, coldness, storm or turmoil. This approach reminds us that Delalande's *grands motets* are typical of the French style popular during the reigns of Louis XIV and Louis XV. It may also be noted that this type of ornamentation is typically baroque:

The ominous passages in the texts such as *Quantus tremor* and *Mors stupebit* are marked by startling silences separating homophonic phrases. In *Tuba mirum*, the dramatic text is sung by the baritone and emphasised by rapid tremolo from the orchestra, a formula adopted increasingly by the composer and his contemporaries to represent death, fear, tempests, the sea and other natural phenomena. (6)

Music at the court of Versailles was performed with respect for the canons of royal staging. Louis XIV often selected the design himself to suit his taste. To better understand this work by Delalande, it must be placed in the context of the funeral, but simultaneously seen as a 'total work of art', illustrating France's absolute monarchy. This is what the Marquis de Dangeau was expressing when he wrote in his Journal that the decoration at the church of St Denis was too magnificent for such a solemn occasion. Musicologist and conductor Jean-François Paillard maintained that the structure of the *Dies Irae* evoked the beauty and perfect symmetry of the gardens of the Palace of Versailles:

Like a true architect, he created great edifices of which the distracted listener will only perceive the essential elements, the grandeur, the majesty and a refusal to make concessions to gratuitous virtuosity. (7)

Symphonic introduction leading to a plainsong choral elevation; Second chorale; Central part formed by two solo recitatives; Four recitatives sung by the soloists: the funeral message conveyed by the words and music owes its entire meaning to this part; Choral elevation and final trio.

The way death was perceived during this period was imbued with a certain naturalism. By using music to symbolise mourning and the loss of things and people, death was rendered allegorical by large choirs in a highly declamatory fashion. Similarly, the soloists appeared to portray what they were illustrating with their voices, paying unrelenting homage to the world of shadows.

**'...illustrating with their voices,
paying unrelenting homage to
the world of shadows.'**

The idea of Christ's return to glory was intended to make death as realistic as possible, like a natural continuation of life. By painting human joys, but also the terrible ordeal of mourning – making their very beauty tangible – baroque music attained its apogee.

(3) Sawkins, Lionel, CD sleeve notes... *op. cit.*

(4) *Ibid.*

(5) *Ibid.*

(6) *Ibid.*

(7) Massip, Catherine, Michel-Richard Delalande, Editions Papillon, 2005

... Continues on p. 16





The Editor writes

A French military officer, Clément Chevalier is the author of a book on music and war at the court of Louis XIV, as well as co-author of several history books with Professor Neil Kent (a member of The Friends). A passionate music lover, Clément founded a cultural association to perform baroque music in heritage sites linked to the French Army. Clément and his English wife, Natalie, live in the town of Versailles and became parents for the first time, to a girl, this June.

Clément first visited Southwell Minster during a Plant Hunters' Fair a few years back and, like many visitors, was enchanted by what he found.

I am most grateful to Heather Stacey for her assistance with this article.

**Michel-Richard Delalande (1657-1726):
Dies Irae (1690-1712) continued...**

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Reflections on Sixteen Years as a Southwell Minster Lay Clerk

Guy Turner writes

On Friday 19th July, at the end of the Minster Music Foundation concert, I sang the word 'Amen' on a bottom G in the closing chords of Bernstein's Chichester Psalms. This was my final note as a member of the Cathedral Choir, after sixteen years and three thousand one hundred and twenty-five services or concerts. The august editor of Pepperpots suggested that I might like to provide a reflection on my time in the choir, and I am very glad to do so.

It has been a great privilege to sing in the choir for all this time. Obviously, it is a considerable commitment having to be there every Thursday, Friday, Saturday and Sunday (twice) in term time, but at the same time you are being paid for doing what you love doing!

When I applied for the job in 2008, I had only done a little Cathedral singing before, as an occasional deputy at Bristol Cathedral. Most of my non-working time since college I had spent conducting rather than singing. Having not long before changed from singing tenor to bass, I did not have very good low notes, and my sight reading, though better than most amateurs, did not match my colleagues at Southwell. Both my range and my reading developed very fast when I suddenly started singing five times a week.

Moving to an unknown town on my own at the age of fifty-two was a little daunting, but I had only been here a day or two before the phone went and Richard Pratt (then a tenor in the choir) invited me to join people for a drink. Straight away the other important side of the choir became evident – Lay Clerks and organists (plus

their partners) form a close 'family'. This is true of many cathedral choirs, but is especially true at Southwell. It is also true of Southwell that the Lay Clerks are part of the Minster family – in some cathedrals the choir members seldom mix with the congregation; odd but true.

Being a Lay Clerk is an unusual existence in that you are committed to at least ten hours each week, spread over four days. This is hard to juggle with other work. Of my eighteen different colleagues over the years, the following are their various (mainly part-time) roles: schoolteachers (secondary and primary), university relationship manager, priest, civil celebrant, locum pharmacist, physiotherapist, singing teacher, student, pub cook, Minster office secretary/administrator (several people), composer, video game writer, organ builder, organist, conductor, Amazon packer, viol and double bass player. And of course everyone does some freelance singing. I worked initially for two years as a part-time teacher (I had been a full-time teacher all my career until I came here) and then spent three years as Liturgy and Music Assistant for the Minster – the office team were, and are, another valued family. Since 2013 I have had a 'portfolio' career mixing, composing, conducting, piano-playing, Choral Outreach (taking singing into schools), and establishing and maintaining the archive of composer Eric Thiman, which is held in the Minster Music Library. In addition, I have a sideline in writing and verifying quiz questions.

One of the aspects of being a Lay Clerk is that you have very little rehearsal, and you are expected to arrive every day with the notes already right – and there are usually over

twenty-five pieces each week. Every service has at least six. There are three ways of having the notes right: (a) good sight-reading, (b) knowing the music because you have done it before, and (c) homework. As the year progresses you have to do less homework, but Paul Provost, Rector Chori, likes to keep us on our toes with new repertoire – especially when we are singing without the choristers. The choristers of course, get a lot more rehearsal, separate from, as well as with, the Lay Clerks – the level of their achievement still amazes me after all these years!

Various characteristics seem to be shared by Lay Clerks in all cathedrals. One is a very strong interest in the traditions and ‘rules’ of the Church of England, the colours of altar cloths, the specific wording of prayers, what goes where in the service, protocol about robes, the proper way to use incense etc – my colleagues will tell you that I personally (having never been part of a ‘formal’ church until now) am largely ignorant of (indeed not particularly bothered by) many of the matters they discuss – but it is certainly true that Lay Clerks at other cathedrals will share this commitment to the details for the C of E tradition.

Another common characteristic of Lay Clerks is a sense of humour. Beneath the formal faces we bring into services – and the fact that we are committed to making sure the young choristers are always well behaved – there is often a twinkle in the eye and something going on. Stories from other cathedrals include a Lay Clerk standing up only to find his surplice had been firmly tied to the choir stall and he could not move; Lay Clerks betting organists about what random secular tune they can incorporate into the improvisations; sweepstakes on the length of a sermon; and active demonstrations of aspects of the psalms – such as shoes being cast off etc.

One time we processed into the morning service ready to go straight into the first hymn. The organ scholar always gets the hymnbooks ready for us. On this occasion the then organ scholar (one Edward Turner – no relation) had deliberately put my book ready open at a hymn with the same tune but different words, so that I only discovered it was not the right hymn as I started to sing the wrong ones.

On another occasion we had rehearsed a piece the day before a service, and I had complained that the print was rather small – which it was. At the final rehearsal the next day I found in my file a copy of the piece, accurately folded and stapled, which had been photo reduced to only an inch square. I still have this copy!

Incidentally, it may be worth commenting on the preponderance of Turners at Southwell Minster – in my time there have been two organ scholars, a chorister, a choral scholar, two retired priests, a head steward and a verger all called Turner, not to mention other members of the congregation. I once went up to a group at coffee after the morning service and we realised that in this accidentally convened group there were eight Turners all from different families.

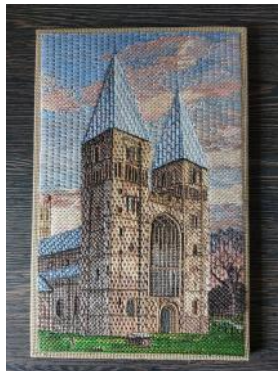
One thing I shall miss is the look I always get from Lay Clerk colleague Ed Joyner any time there is a mention of age in the Psalms – most notably ‘I have been young, and now am old’ in Psalm 37, but there are many others. Since Jeremy Pemberton retired, I have been the only Lay Clerk over forty – in fact nearly thirty years older than any other colleague. It is not just Ed that gives these looks – but he is the one who



Southwell Minster Lay Clerks, Spring 2024, left to right Lauren Osmond; Ed Joyner; Matthew Spillett; Guy Turner; Tristan Moore; Nic Beemster.

Bottom Left: Tapestry worked by Emma Frith

Bottom Right: Guy with granddaughter Abbie.



never forgets. I fear he may get withdrawal symptoms, now I am gone, with no-one to peer at over his glasses.

Of course, as well as the regular services and occasional concerts, the Lay Clerks have also been lucky enough to be involved in several recordings and tours. My initial tour in 2010 was very strange for me, because although I had been on many choir tours before, this was the first since 1977 that I was not in charge of!

The most notable recording was that made in 2013 of Masses by Vierne and Langlais. It came about in this way: in 2012 the choir went on tour to Sées, Southwell’s twin town in Normandy (also a smallish market town with a Cathedral with two pointy towers). In the run-up to this tour Paul Hale, then Rector Chori, went on a recce during which he was told that one of the two organs (the choir organ) in Sées Cathedral had not been working for a number of years. Paul, being Paul, rolled up his sleeves and had the organ working again with no more equipment than an elastic band. By the time we went on tour the choir organ was tuned and fully in action, so we included in our concert the Kyrie from the Vierne Mass, which was written for choir and two organs. This was the first time the Sées congregation had heard the two organs together in years. As a result, we were invited back the following year to record the whole of the Vierne, plus the Langlais Mass, both written for two organs. The recording was very well received and reviewed – it was the first time that these pieces had been recorded by an English choir but with the French organs they were written for – specifically, by the famous maker Cavaillé-Coll.

Two tours particularly come to mind. The first was a Lay Clerks’ Tour to Venice, where our performances included St Mark’s Cathedral, the Frari, the Chiesa della Pieta (Vivaldi’s church) and the courtyard of the Doge’s Palace. Before the concert at the Frari, we went to Monteverdi’s grave (inside the church) and sang one of his motets.

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Reflections on Sixteen Years continued...

When we had finished, we saw that the single yellow rose someone had left there had a tag on it – and on the tag was the text of the motet we had just sung! The other notable thing about that tour was that our then top alto Jeremy Jepson was unable to come at the last minute due to serious illness in his family, and we ended up taking a seventeen-year-old deputy. We did not meet him until we got to Stansted, and we did not sing with him until we were in Venice. Thankfully he was more than up to the job, and we enjoyed both his voice and his company. This was in 2011. The young singer's name was Pat Dunachie – he has since been to King's College, Cambridge, and has been the top alto of the King's Singers for the last eight years!

The second tour was a full choir tour to Budapest in 2016, which was superbly organised by choir parent Timea Crowdy. There were many great memories from this tour, not least the wonderful city itself. But one of the concerts goes down as my greatest tour concert of all time: this was in the Cathedral at Eger, about eighty-five miles east of Budapest. It was a joint concert with the local youth choir, and we had the TV, the archbishop – and standing ovation from an audience of over one thousand!

I took the decision to retire at this point, safe in the knowledge that two new excellent basses were lined up – Nic Beemster who joined in the spring and will move over to my seat (the higher bass) in September, and the new (lower) bass Matthew McCulloch who started at the end of August.

My final service was a real treat – Dyson in D and Walton The Twelve – firm favourites of mine. My children and granddaughter all attended and I was presented with a wonderful tapestry of the Minster by Emma Frith, which will be a treasured possession.

I am not leaving Southwell. I shall be deputising occasionally in the choir (I already have three bookings) and continuing to run both the Thiman archive and the Friday lunchtime recital series. In addition, I have recently taken on being secretary of Southwell Minster Choir Association (SMCA), and am involved with the new Southwell Chamber Choir. But I will have a little more diary flexibility for family events – not least getting to see my granddaughter in Guildford.

Thanks to all the Minster family, and especially my musical colleagues, not least Pauls Hale and Provost, Phil White-Jones, Simon Hogan and Jonny Allsopp for all their inspiring leadership!

Introducing Rathbones

James Ayre writes



Life is ever full of surprises and coincidences. Recently, I moved to Rathbones who had just taken over as your investment advisers. Not so recently – twenty-five years ago to be exact – I met Charlie, your chairman, and we have remained firm friends ever since. It was thus a real pleasure for me on settling down at my new desk to discover that The Friends of Southwell Cathedral had become clients of Rathbones (and Charlie would undoubtedly be keeping a firm eye on me!).

Like Southwell Minster, Rathbones has been established for quite some time, maintaining a commitment to responsible business practices with roots dating back to 1742. The Rathbone family motto of “gently in manner, firmly in action” has been a guiding principle for the firm throughout their history and continues to inspire us today in our position as the UK’s leading provider of discretionary wealth management.

Their commitment is woven throughout the business strategy, recognising that this approach is core to day-to-day decision making. This supports delivery across the four pillars of their responsible business strategy, which has been in place since 2020. With commitment starting from the top, colleagues across the group work to maintain and expand this commitment.

Responsible investment is one of their four responsible business pillars and as an enlarged business our greater

size brings both new opportunities and greater market presence which reaches much further as they strive to persuade businesses and policymakers to work towards more sustainable outcomes. Rathbones stewardship professionals continue to lead several high-profile engagements by investor coalitions on climate change, modern slavery and biodiversity. Recording, in 2023, a record high seven hundred and fifty-two engagements with companies – another milestone.

Continuing their legacy of having a positive impact in their local communities, the business supports causes that increase opportunities for youngsters. Their Foundation invested over 1% of pre-tax profits with over seventy-five community partners in 2023. This was alongside their work in financial education and awareness. Their commitment to achieving net zero emissions, alongside their near-term targets which have been validated as aligning with scientific best practice, demonstrates a forward-thinking approach that aligns with my own values. It is reassuring to know that I am joining a firm that not only strives for excellence in its field but can also deliver sustainability and ethical responsibility.

I look forward to contributing to Rathbones ongoing success and being part of a team that genuinely cares about making a positive impact in the charity sector. I am confident that our approach will continue to uphold the values of The Friends of Southwell Cathedral, while forging a path toward a more sustainable and responsible future.

Out & About

Pauline Rouse writes



In May, forty Friends visited Wentworth Woodhouse near Rotherham; a magnificent palatial building which was the family home of the Wentworth and later the Fitzwilliam families.

The visit proved to be extremely popular and promoted a great deal of interest, probably due in part to the book *Black Diamonds*, which told the story of the house and grounds and the mining operations in the twentieth century. The open cast mining came dangerously close to the house before it was stopped.

But the history of the house is much more than this period. Wentworth is one of the great houses of England, once as revered as Chatsworth and Blenheim. It has always been an important part of the local community and provided added employment for the local villages.

Sadly, owing to death duties, the house has been stripped of all its beautiful furniture and works of art, but thanks to the Wentworth Woodhouse Preservation Trust it is now being restored to its former glory. This enormous restoration project will continue over the coming years. The once stunning Camellia House in the garden has also been restored.

It will be fascinating to see the future progress of the house and stable block, well worth a return visit.



Our Friends visit next May will be to Grimsthorpe Castle in Lincolnshire, the home of the de Eresby family since 1516.

Following our visit, the coach will take us the ten-minute drive over to the village of Irnham, where our Chairman, Charlie, lives. He has arranged lunch for us at The Griffin, the Irnham Estate's pub. Following lunch, Charlie will give us a brief tour of his home church, which is celebrated for its connection to the Luttrell Psalter of circa 1320-40 (now in the British Library). Please refer to the insert in this copy of *Pepperpots* for further details.

Keeping in touch: your email address

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The Friends of Southwell Cathedral exist to bind together all who love the Cathedral Church and who desire to help in preserving for posterity the fabric of this building; in maintaining daily worship therein; and in enhancing its adornment.

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