THE CRAFTS OF SOUTHWELL MINSTER

General Overview

INDEX

This fact sheet needs to be read in conjunction with fact sheet 251. Whilst there is duplication of the subjects, this fact sheet is more general and 251 has in many cases, particularly the silver and needle craft, more background and detail.

1 INTRODUCTION

Little is known about Southwell in early times though with its fertile lands and its many wells it was a suitable place for human habitation. After the Roman invasion there was also a Roman settlement. Near to the site of the present Residence and the Minster School in Church Street was a villa which was quite substantial. *(See the Wall Painting in the south quire aisle and the Tesserae beneath the Bread Pews)*. It is possible that there was a shrine or temple attached to this villa, and it may have stood on the site of the present Minster. We do not know anything about the inhabitants of the villa; they may or may not have been Christians. Only a few miles away, a Roman font with the Christian Chi Rho symbol was discovered, and it may be that Christianity had also reached Southwell. But that is pure speculation.

It is also pure speculation that St Paulinus, who was known to have been baptising in the River Trent at Littleborough in AD 627, visited Southwell and may have founded a church here (*see the carvings on the nave pulpit and the glass in the Baptistry window).*

The first concrete information about Southwell comes in AD 956 when a Charter of King Edwy granted Southwell and surrounding property to Archbishop Oskytel of York. The Archbishop built a large Saxon Church here and founded a college of Canons or Prebendaries to run it; these were secular clergy, not monastic. All that now remains to be seen of the Saxon church are some stones which were reused in the walls of the Norman building, part of a column which now stands just inside the Visitor Centre, and a *very fine late 10th or early IIth century Tympanum which can be seen above the doorway in the North Transept.*

The Nave

In 1108 Archbishop Thomas II ordered the rebuilding of the Minster and a much larger building was created in the Norman, or Romanesque, style. It is typically heavy and strong looking with thick walls, huge round pillars and great semicircular arches, all of which have only the simplest forms of decoration. The building of the church took some 50 years and in the north porch and on the central and western towers some transitional work can be seen in the arcading.

The Quire

Early in the 13th century it was decided that the church was not large enough for the growing number of Canons, Vicars Choral, and other officials, and Archbishop Walter de Gray ordered the rebuilding of the Quire. The Sanctuary was built first and then the rest was rebuilt, working from the transepts. We can see where the two parts joined up. This new building was in the Early English style, or Early English Gothic, sometimes

called the "lancet style". The characteristics are tall, slender, clustered columns with pointed arches above them, and the tall, narrow pointed windows we call lancets. There is a ribbed stone vault with carved bosses and there is much more carving than in the Norman Nave; the arches are well decorated with dog tooth carving, there is much stiff leaved carving and many more carved heads.

The Chapter House

Archbishop John de Romaine was responsible for building the Chapter House c.1295. By using buttresses outside the building the masons were able to allow for much larger windows. We can see examples of trefoil-headed arches, blind arcading, and ogee arches. The Chapter House at Southwell is unique in being the only one covered by a stone ceiling which is not supported by a central pillar. It is especially known for the wonderful carvings, the "Leaves of Southwell", which cover every capital and other suitable surface. We will also look at the Pulpitum which divides the Nave from the Quire. This dates from c.1340 and is elaborately decorated with carvings of all kinds. In the sanctuary an unusual 5 seated sedilia of similar date has been heavily restored.

The Woodwork

Very little ancient woodwork survived the fire of 1711. There are fine doors at the north and the west. In the south transept are the Bread Pews from the 14th century and there are six 14th century misericords [illustrated on page 10] in the stalls on the east side of the pulpitum. Some very fine choir stalls carved by Charles Henry Simpson, are, like the Chapter House, a riot of nature carvings and also, appropriately show various musical instruments [illustrated on pages 14 & 15].

Several of the Minster architects have designed woodwork for the church and we can see work by Ewan Christian, G.F.Bodley, William Douglas Caroe, Ronald Sims and Martin Stancliffe. There is also work done by Robert "Mousey" Thompson, Robert Kiddey, Peter Ball, the various RAF stations in the County and by a number of less well known craftsmen and woodwork firms,

The Glass

Only fragments of the Minster's medieval glass remain and there are also fragments from other churches in our Chapter House windows. Our best glass is the four 16th century panels of glass in the lower lancets of the east window. There is early 19th century heraldic glass by Joseph Miller in the sanctuary and there are seven windows by the O'Connors in the nave.

The remaining Victorian and Edwardian glass is by Kempe, Clayton & Bell, Burlison & Grylls, and Christopher Whall. Sir William Nicholson designed the window in the Pilgrims' Chapel and the British Legion panel is the work of Bernard Dowland in 1972. There is excellent modern glass, painted by Patrick Reyntiens and installed in the great West window in 1996, some smaller pieces of Patrick Reyntiens glass in the Chapter House Passage, and some very recent glass, designed by Martin Stancliffe and made in the

Keith Barley Studios, in the transepts.

The Metalwork and Silver

Most of the Minster's silver was lost at the time of the Reformation and the Civil war but we do have some interesting 17th century pieces, as well as some more modern work. The Kelham Cross, made by Alexander Fisher, was acquired for the Minster in 1987. There is also a splendid 16th century brass lectern (with a history) and some interesting wrought ironwork.

The Needlecraft

Needlecraft is used in many ways in churches and the Minster has some beautiful vestments, altar frontals and altar linen, various banners, the Nottingham lace panel (which commemorates the Battle of Britain), various kneelers and cushions. In addition, there is some machine-made tapestry in the Pilgrims' Chapel.

2 THE NORMAN BUILDING AND ITS DECORATION

From the time of King Edwy's (or Eadwig's) Charter in 956AD, which gave the Southwell lands to Archbishop Oskytel of York, there has definitely been a church on this site. The Saxon building is known to have been quite substantial and it had bells. Some of the Archbishops were fond of Southwell and spent a lot of time here.

After the Norman Conquest there was a programme of building and rebuilding throughout the country. Archbishop Thomas I rebuilt York and reorganised the way York, Beverley and Ripon were run. Nothing happened at Southwell until the reign of Archbishop Thomas II. He did not interfere with the way the Minster was administered (he did not impose a monastic rule) but he did instigate the building of a large new church in the Romanesque (Norman) style. This church was to become the Mother Church of Nottinghamshire and Thomas asked all his parishioners to contribute alms towards the work, and released them "from the need of visiting each year the Church of York, as all our other parishioners do; but instead you shall visit the Church of Southwell, and there have the same pardon that you have at York".

The building was begun c.1108 at the east end of the quire so that the main altar could be in use as soon as possible. The Saxon church was dismantled, and stone was reused whenever possible. Most plans of the cathedral show the east end as square, but modern research elsewhere indicates that it is more likely to have been apsidal, as was more common with Norman churches. There are no sketches of the Norman quire in existence, but we know that it had the same high pitched roof as the present nave, and presumably the building was very similar to the present nave and transepts. The Minster is built on very shallow foundations. It relies on its weight for stability. The stone is Permian sandstone from Mansfield.

Once the Archbishop had decided that the Minster should be rebuilt and had worked

out ways of financing the work the next task would be to employ a master mason to design the building and to do everything necessary to see that it was built. The master mason was not only an architect but also a designer, an engineer and an artist. He chose the stone and other materials for the building and he calculated the various stresses and difficulties. He chose the workforce, which included stone masons, carpenters and joiners, blacksmiths, glaziers, plumbers, plasterers and painters. He was responsible for every stage of the building process from the laying out of the foundations to the topmost stone on the highest tower. He had an excellent understanding of mathematics and geometry, as did all of the various masons.

The first task was usually the digging of the lime pits so that lime putty could be brewed for six months before building began. Then the master mason would produce a scale model of his design in wood. From this would be made a full scale layout and the plan of the building would be pegged out on the ground in readiness for digging and preparing the foundations. The master mason would have chosen his quarries (at Mansfield) and having taken into consideration the bedding plane, colour, quality, accessibility and cost, arranged for the hewing and the transport of the stone.

When work on the building began a vast team of men would be at work. Stone had to be carried piece by piece in baskets, barrows or by hand. Mortar had to be mixed - the lime putty from the pits mixed with sand made a soft, malleable mortar which cushioned and protected the stone (NB the harder cement which the Victorians used in repairs had to be removed from the Chapter House recently because it did not have that quality) . Stones, rough cut at the quarry were shaped and fine cut in the masons' yard, using axes, drills, and chisels of various kinds, all of which needed frequent sharpening by the blacksmith. As the walls grew, scaffolding would be needed, made either from wooden poles lashed together with ropes, or else platforms would be placed on poles sticking out from holes in the walls, and reached by ladders or on walkways made rather like wattle fencing. Materials were carried up or hauled up with cranes and windlasses, using manpower, perhaps in a treadmill. Stone arches and vaults were made by building a wooden structure and laying the stones over them, then removing the framework when the mortar was set.

The thickness of the walls of Southwell Minster can be plainly seen in the Pilgrims' Chapel, where the lines of the foundations of an apse are marked on the floor, showing that there were two walls of stone with a rubble infill between them. Similarly the large pillars (or piers) in the nave are cylinders of stone filled with rubble.

These pillars are perfectly plain with an ashlar finish, and each is topped with a capital which acts as a cushion between the pillar and the arch which springs from it. The capitals in the nave are decorated with very simple patterns and geometric shapes, but those above the pulpitum have some primitive carvings of scenes from the Bible. The huge arches which rise from the pillars are perfect semi-circles, and are decorated with a row of billet carving. The row of pillars and arches which run the length of the nave are

known as the nave arcading. Above these, and separated from them by a string course of zigzag or chevron carving, rise another row of pillars and arches, with a double row of billet carving round them. Behind these arches is a gallery, known as the triforium. This is literally the roof space above the vaulted side aisles and beneath the roof which slopes from the outer aisle wall to the wall of the upper nave. As a triforium normally has a door at each end for access and no other doors or windows it is often known as the dark storey. (The triforium at Southwell does, in fact, have a row of small windows which can be seen from outside). At the centre and on the pillars on either side of each of the triforium arches is a projecting stone which suggests that the builders originally intended to provide a decorative infilling of smaller arches, but this was never done. A third row of plain arches rises above the triforium. This top storey is simply the upper wall of the nave and within its thickness there is a walkway which continues round the transepts. Behind each of the arches on the inside of these walls is a circular (bulls-eye) window which lets in extra light; hence the name Clerestory. The side aisles are vaulted and on some of the corbels from which the ribs spring are carved some primitive heads. There would only have been a pressed earth floor in the church when it was first built, and no chairs; the only seating, for the old and infirm, was the stone bench along the length of the aisle walls. The only original aisle window aperture is the most westerly on the north side; the others were all changed in the 14th and 15th centuries, though some were returned to the Norman shape in the 19th century.

At the crossing four pillars support four huge semi-circular arches which are decorated with very fine cable moulding and billet moulding. At both triforium and clerestory levels there is a passage way in the thickness of the transept walls, giving access to the various roof spaces and to the central tower. There are also walkways around the central tower itself. Some of the windows in the transepts are decorated with cable moulding, some of which is crude and uneven. The two huge archways on the east side of each transept, decorated with zigzag carving, and, on the north side, sticking up into the string coursing, mark the site of the Norman apsidal chapels which were demolished c.1260.

The north porch has a barrel roof, and a splendid doorway with six recessed arches decorated with chevron, beakhead, ball and zigzag carvings, each resting on a slender shaft. There is a zigzag string course and on either side of the porch there is blind arcading with transitional arches. Above the porch there is a parvis room where the sacristan slept. On the outside of the porch it is possible to see the windows of this room and its chimney. The windows have drip stones which end in primitive carvings of heads, two of which show the devil swallowing a man. A zigzag string course runs right round the outside of the Norman building, just below the windows. Immediately below the main roof and the triforium roof a wavy corbel table runs the length of the building. There is another fine doorway in the western wall, but the appearance of the west front was drastically changed when the great perpendicular window was inserted in the middle of the 15th century. The two western towers are not identical: the

pattern of windows is not the same on each side, the number of carved heads on the corbel tables varies, and on the northern tower there is transitional arcading while on the south the blind arcading has pointed arches. The present "pepperpots" are 19th century. The central tower also has blind arcading. The south door is smaller than the other doors; it is Norman in design, but very heavily restored by the Victorians. The gable ends of both transepts are beautifully decorated with rows of ball and zigzag carving. Two of the pinnacles on the central tower are also decorated with ball and zigzag design and are thought to have come from the transepts.

The Early English Quire

Moving from the nave into the quire is very like moving into a separate church, the style is so different and all of one piece. By the early 1200s the Norman quire was getting too small for the growing number of canons, vicars choral, choristers and others. Archbishop Walter de Gray, Archbishop of York from 1216 to 1256, prompted the rebuilding. In 1233 he issued letters of 30 days indulgence for those who contributed to the work "lately begun". The building which had been begun had been laid out in the shape of a cross, with two small transepts, and it was being built in the style which we call Early English Gothic.

The development of the pointed arch, the ribbed vault and the tas-de-charge made a vast difference. The piers have changed from the huge cylindrical drum shape to much more slender columns each composed of a cluster of eight shafts which have undercut bell capitals at their heads. The arcading is completed by the large pointed arches. Above the arcading the triforium and clerestory are both behind a row of tall lancet arches. The east end and the ends of the aisles are square. The whole of the quire, its aisles and its transepts are vaulted, and an extra ridge rib (an English innovation) runs the length of the quire and each of its side aisles. Another feature of the Early English Gothic is the lancet window. It is normal for the windows at the east end to have an odd number of lights: Southwell is very unusual in that it has four.

The building of the new quire was begun at the east end, and the chancel and the transepts were built before the Norman building was removed, so that there would be no interruption to services. As the older building was subsequently dismantled work was done from west to east and the stone was reused. At the west end of the quire it is possible to see where the Norman and the Early English were worked together. Four bays into the quire, where this section of the building met the already completed part, some slight adjustments had to be made; there is a break in the string course on the north side, and the top of the arch in the south arcade is lower than the rest, the space between it and the string course being filled with a carving.

Another feature of Early English Gothic work is the increased amount of decoration used. The arches in the arcading, the triforium and round some of the windows are

decorated with dog tooth carving, and there is nailhead carving round the capitals at the top of many of the pillars. Almost every corbel is covered with stiff leaf carving and/or with a carved head. On tbe north side there is a king and queen head-to-head beneath the leaves, Archbishop Walter de Gray, King Henry III with an imp/devil/jester above his head; on the south side there is a green man and a sheela-na-gig. High above the east window is the one stone-carved head of Christ in the Minster. The roof bosses are elaborately carved with stiff leaf. Many of the masons' marks are still clearly visible in the north quire aisle. At one time the whole of the choir would have been coloured and there are still faint traces of colour in St Oswald's chapel.

On the dripstones at the side of a blocked doorway (clearly not original) in the south quire aisle are the heads of King Henry IV and his Queen, Joanna. This doorway must have been inserted into the Early English wall after the Archbishop of York's Palace was built, to give swifter access from the Palace to the Quire.

In each of the transept chapels there is blind arcading which provides seating space. This arcading is shorter on the south side because of the door which leads to the upper storey. Each of the chapels in the transepts and at the ends of the aisles has an aumbry and a piscina in the thickness of the walls. An aumbry is a cupboard where the sacred vessels were kept. The piscina was a basin used for washing the vessels and the priests hands - in three of the chapels the piscina is a double one.

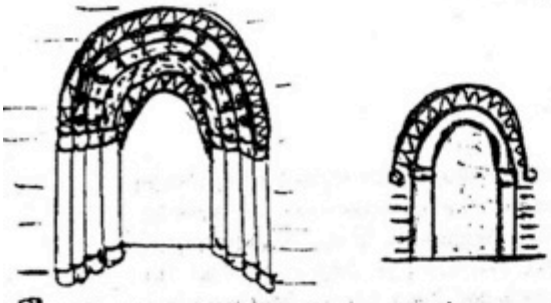
The exterior of the quire is fairly plain, with simple buttresses. The clerestory parapet has a corbel table of carved heads, those on the north side being replacements. The flying buttresses and the pinnacles are 14th century additions. High above the east window is a 15th century window which is not visible inside the church as it opens into the roof space only.

In about 1260, after the completion of the quire, the Norman apse off the north transept was replaced by an early English chapel. The great semicircular arch

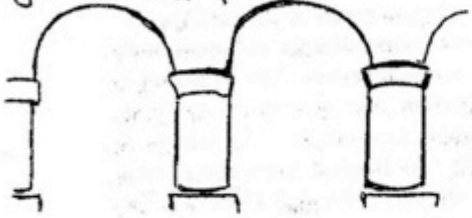
was filled with two pointed, but unequal arches which rested on an off centre pier to give two equal vaults on the inside. This was at one time used as two chapels, as is shown by the two aumbrys and two piscinas.

Architectural styles overpage:

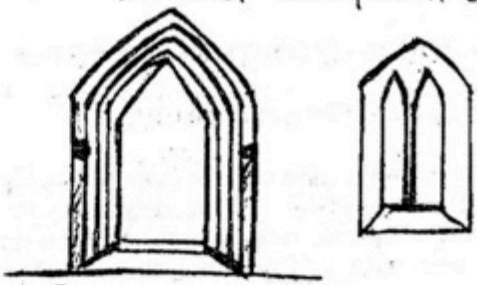
NORMAN ROMANESQUE



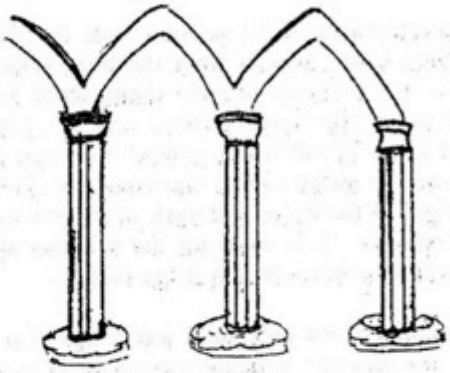
Semi-circular arches on doors, windows and arcades. Large cylindrical piers.



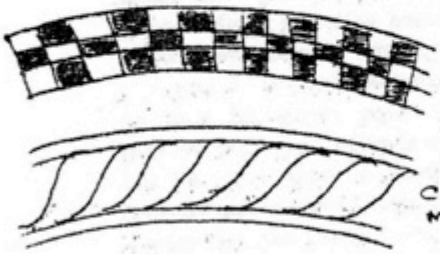
EARLY ENGLISH GOTHIC

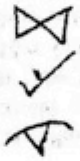


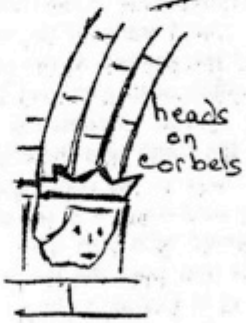
Pointed arches, lancet windows, taller, composite piers.



simple decoration,

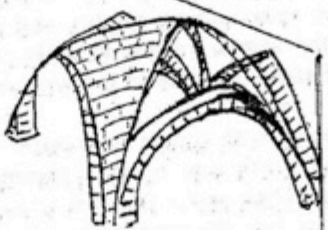




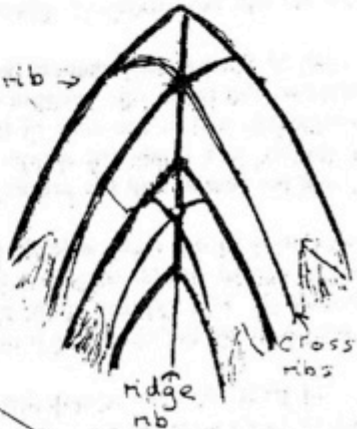


Barrel

Groin (two intersecting barrels)



Rib (Similar to groin, but developed so that cross arches are exposed on underside.



The development of the vault.

The Chapter House [see illustrations on page11]

The supreme glory of Southwell Minster is the late 13th Century Chapter House. Once again the initiative for building came from an Archbishop of York, this time Archbishop John le Romaine, and he it was who raised the money and chased up the defaulters who did not promptly pay their subsidy!

The Chapter House is built to an octagonal plan entered from a vaulted vestibule; the vestibule is linked to the north quire aisle by a short covered passage. The Chapter House itself has a fine vault which is spanned by diagonal and ridge ribs; additional ribs, called tiercerons, spring from the same piers but meet at the ridge ribs instead of at the central boss. This is the only octagonal Chapter House in England which has a stone vault and no central supporting pillar. The thrust of the vault is supported by buttresses outside the building, thus making the large windows a possibility. The windows are divided by slim mullions with a geometric tracery of quatrefoils and trefoils at the top. The whole building, with its carvings, has moved on into the period known as Decorated Gothic.

Beneath the windows there is an arcading of slim pillars with shallow canopies which provide 36 seats. The canopies have cusped arches and ornamental gables. In the tympanum above each arch, on the capitals at the tops of the pillars, and on the abaci, there is carved a riotous display of leaves and flowers, animals, heads and mythological creatures. The arched entrance to the Chapter House is divided into two smaller arches which rest on an elegant central pillar, topped by a quatrefoil. The main archway is magnificently carved with vine and hawthorn, and is supported by columns of marble which is full of fossils (from Hopton Wood in Derbyshire).

There are also leaf carvings, birds, animals and human heads throughout the vestibule and the passage way. The passage has blind arcading on the west side which is interrupted by the buttresses of the Pilgrims' Chapel. The arcading on the east side originally opened onto a small courtyard in which was one of the wells. The lower part of this arcading was filled in when the vestries were built. In 1996 the upper part of the arcading was filled with glass painted by Patrick Reyntiens. A small doorway gives onto a staircase which leads to the room above the passage, the roof space and the parapet. The passage opens from the north quire aisle, though the original entrance to the Chapter House was through the door which now leads to the vestries.

On the outside of the building there is a steep pyramidal roof, surrounded by a pierced parapet. Below the parapet is a string course of dog tooth moulding, trefoiled arches and corbels. The corbels, the pinnacles on the buttresses and every suitable space is filled with a variety of carvings. There are medieval heads beneath the parapet, but there are modern carvings from the 1960s on the buttresses. The carvings on the end of the Chapter House passage are also replacements.

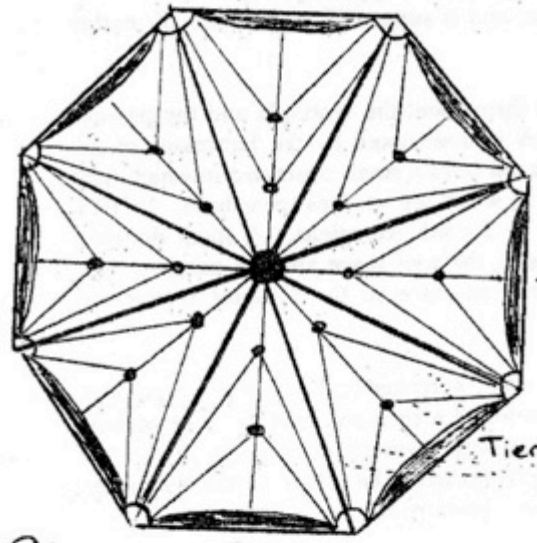
CAPITALS

1. Hop
2. ?
3. Vine
4. Buttercup
5. Nailhead frieze & maple (see winged seed at left)
6. Buttercup
7. Ivy
8. Buttercup or potentilla
9. Rose, cultivated not wild - more than 5 petals
10. Hop
11. Vine
12. Oak with oak gall on leaf
13. Buttercup
14. Hop with nailhead frieze
15. Bryony with tendrils
16. Maple
17. Stiff-leaved carving
18. Ivy
19. Maple
20. Vine. Basilisk underneath
21. Vine
22. Vine

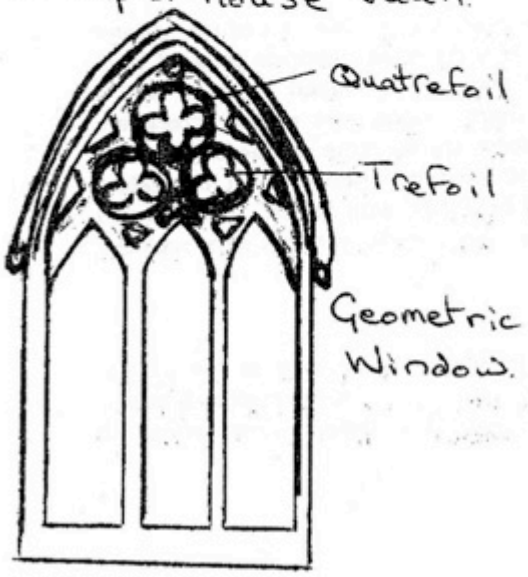
23. Oak
24. Ivy with hare & hounds
25. Hop
26. Hop or vine with birds - ?cocks ?basilisks
27. Buttercup
28. Ivy & birds
29. Vine or perhaps mulberry
30. Oak with birds
31. Hawthorn with may blossom or perhaps potentilla
32. Oak with pigs underneath
33. Hawthorn and birds
34. Hop
35. Buttercup
36. Vine or mulberry
37. Hop
38. Hawthorn with haws
39. Maple, with smaller leaves
40. Buttercup
41. Oak
42. Bryony
43. Hawthorn
44. & 45. Buttercup

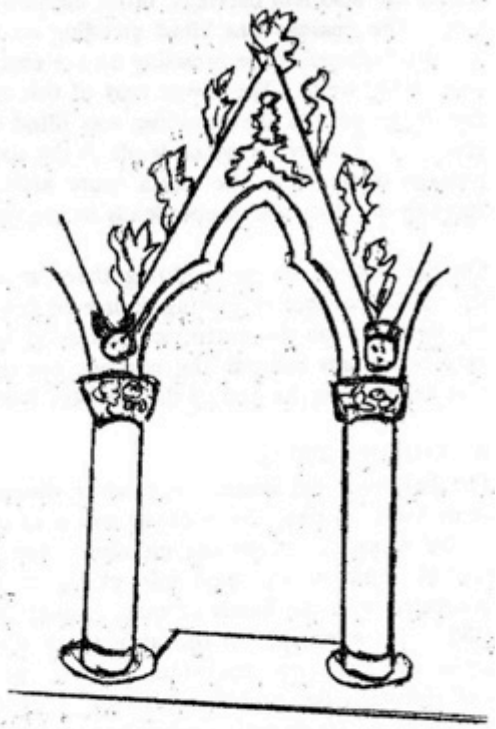
High above 14/15 are a goat eating ivy and a goatherd

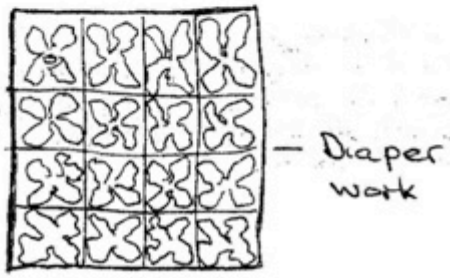
In addition to the leaf carvings there are a number of heads including bishops and masons, women, various animals including dragons, birds, basilisks, a merman and ten green men.



Chapter House Vault







The Pulpitum

The Pulpitum, the stone screen which divides the quire from the nave, was the last part of the Minster to be built. It dates from c1340 and is in the Decorated style. It is the most elaborate piece of work in the Minster. From the crossing three richly carved arches lead into a vaulted vestibule, and a central arch on the east side of the screen opens into the quire. Both sides of the screen are decorated with the heads of men, animals and grotesques, but there are far more on the eastern side (286). On each side of the aisle there are three stalls with 14th century misericords. Little gables above the stalls are crocketed, and the arches are cusped and decorated with heads. The Bishop's stall (formerly the Archbishop's stall) is covered with diaper work. Some of the carvings were replaced in plaster by the Bernasconi brothers, c1820.

The Sedilia

Now in the chancel but once in the quire, the sedilia are probably of the same date as the screen. Carved with scenes from the Nativity story this has been heavily restored by the Bernasconi brothers and very little original work is visible. The Southwell sedilia is unusual in having 5 seats instead of the more common three.

The Airmens' Chapel, which has been in its present position since 1984, has been furnished over the years by the various RAF stations. The altar was made near Sheffield from wood taken from aircraft which crashed in World War I and was used in the Chapel at RAF Norton Woodseats until it was given to the Minster in 1919. The oak kneeling desk was made at RAF Cranwell in 1926, £20 having been collected there to pay for it. The Communion rail was made in the workshop at RAF Newton in 1984. The Triptych was painted by Hamish Moyle of the Little Gidding Community in 1988; it is inspired by Edith Sitwell's poem "Still falls the rain".

3 THE WOODWORK

The West Door is of uncertain date. Nikolaus Pevsner thought that it is probably 12th century, but the Reverend Arthur Dimock wrote that these doors are the same date as those in the north porch. 15th century has also been suggested. Whatever their actual date they are made of oak and have very beautiful medieval ironwork designs.

The Nave Roof is not the original Norman roof. That was destroyed in the fire of 1711. After the fire the nave was given a roof with a lower pitch than the original and a flat ceiling. In 1879 the roof was replaced as part of Ewan Christian's restoration. The pitch of the outside roof was restored to its original level, and the oak wagon-roofed vault, which is more in keeping with the Norman building, was put in beneath it. The work was done by Mr Clipsham of Norwell at a cost of approximately £10,000. He overreached himself with the work, became bankrupt and died in penury.

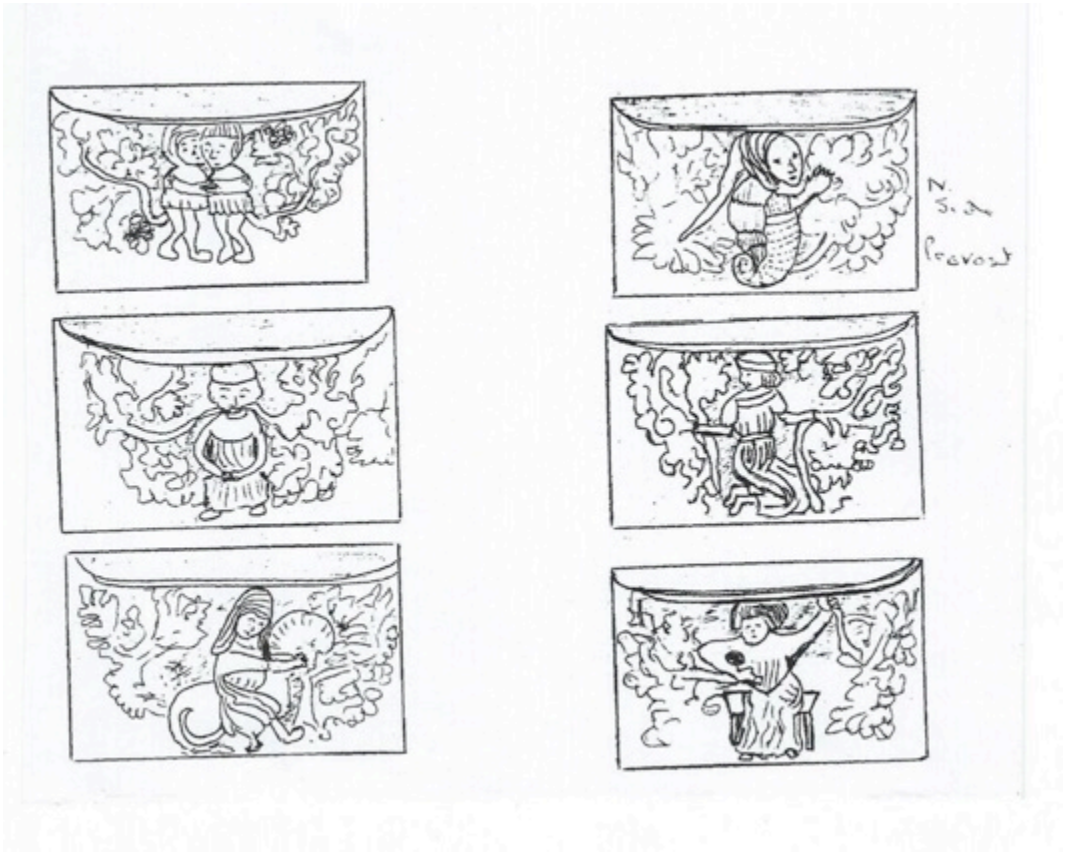
The North Door is from very early in the 14th century. The tracery, which is carved from the solid wood, helps to date it. The design is of reticulated ogee, with a

quadrefoil in each reticule; the cross sections of the continuous raised muntins conform to rolls with three fillets - which were at the height of popularity between c1270 and c1330.

The Bread Pews in the south transept were tree-ring dated a few years ago by Dr R.Laxton, a Mathematician at Nottingham University who also conducts the Tree Ring Dating Section of the Archaeological Department. Three pieces of wood were tested; one dated from the late 12th century and two from the 17th, the latter matching the samples obtained from the north quire aisle roof which was replaced after the fire in 1711. This suggests damage by fire in 1711 and subsequent repair. They were probably originally in the quire or they would not have survived at all. The pews are made of oak and have poppy head carvings, one of which shows a human head.

Coat Of Arms (reputed to be those of Charles I) hangs in the north quire aisle above the frontal chest. It carries the initials CR and the date 1629, but the coat of arms is actually that of James I. This may have been started before James died and then subsequently finished with the later initials and date.

The Misericords in the six stalls on the east side of the pulpitum are fine examples of 14th century carving. Three pieces were tree ring tested and produced dates between 1325 and 1350. Lady Pamela Wedgewood, Medieval Art Historian and member of the Minster's Fabric Committee dates them at 1340 because of the type of greenery used, the mid 14th century drapery, hairstyles, head-dresses etc, and similarities with the Luttrell Psalter of that date. The designs are carved from solid pieces of wood.



The Choir Stalls And Screens form part of Ewan Christian's restoration work. They were made and installed by Cornish and Gaymer, North Walsham, Norfolk (the firm which carried out most of the work in the quire) in 1886, and the superb carvings are the work of Charles Henry Simpson. The screens replaced the plaster screens which Bernasconi had installed at the beginning of the 19th century and were probably similar in design to the wooden screens which had been removed at that time, and pieces of which had been discovered in the roof of the Chapter House. The carvings show flowers, fruits, foliage, animals, dragons, birds, musical instruments and texts.

The Six-sided table in the Chapter House came from Gedling church and which is, in fact, the sounding board from a pulpit. There is also a **small Jacobean table**, whilst the table in the vestibule is similar to the one from Gedling but is of a later date.

The cope chest was made to the design of William Caroe and see his entry below for further details of his work.

The model of the Minster was made by Clive Holmes, which took 3 years to complete.

4 ARCHITECTS AND CRAFTSMEN

ARCHITECTS

Ewan Christian was born in London on 20th September 1814, the son of Joseph and Katharine (nee Scales, of Thwaitehead in Lancashire). His father died when he was seven and his mother the following year, after which he lived with grandparents at Mortlake, Surrey. In 1823 he became a pupil at Christ's Hospital Junior School in Hertford, and shortly afterwards transferred to the great school in Newgate Street, London. When he left school in 1829 he went to live with his brother John.

On his 15th Birthday Ewan was articled to Mr Matthew Habershon, of Cavendish Square, and was quite soon admitted to the Architectural School of the Royal Academy. For a short time he worked in the office of Mr William Railton, who was later to become Architect to the Ecclesiastical Commission. In 1842 he moved to an office at 44 Bloomsbury Square and worked from there until he was appointed Architect to the Ecclesiastical Commission in 1851; at that time he moved his office to the Commissioners' building at 10 Whitehall Place. In 1851 the Bishop of Lincoln asked him to report on the fabric of Southwell Minster (Southwell by that time having been transferred from the jurisdiction of the Archbishop of York to the Bishop of Lincoln in 1841). He was to be the Minster's architect for the next 44 years. Unlike many Victorian architects Ewan Christian did not set out to make the building fashionable, but always made it clear in his reports that he aimed to restore it as it was originally built. We have much to thank him for.

In 1874 Ewan Christian entered into partnership with his cousin, Joseph Henry Christian, and Mr C H Purdy, a former pupil and then his principal assistant. He was appointed

President of the RIBA in 1884 and became a Royal Gold Medallist in 1887. On 16th February 1895 he caught a chill, developed erysipelas, lost consciousness and died on the 21st. He was buried at Hampstead Cemetery four days later.

William Caroe was appointed as architect to the Minster after the death of Ewan Christian. Much of the woodwork was made to his design: the organ casing, the cope chest, the choir stalls east of the Simpson stalls, the quire pulpit, the lower part of the screen to the pilgrims' Chapel and the reredos in St Oswald's Chapel are some examples.

The lower part of the screen to the Pilgrims' Chapel was made by Cornish and Gaymer, and when part of this was dismantled the following pencilled note was found: "This Screen was erected by G. Arterton and B. Hollis, May 1904 for Cornish & Gaymer, N. Walsham, Norfolk". The eastern four blocks of the choir stalls which were given by Canon Lewis and the Chapter in 1902 were also erected by Cornish and Gaymer.

The quire pulpit was made by Robinson of Bloomsbury. It was the gift of the Ecclesiastical Commissioners and was dedicated by Bishop Ridding on 9th May 1897. It is made from teak and shows the Virgin and child, the baby being held on the right arm. The pulpit was subsequently much altered by Ronald Sims. It has an inscription which reads "In the beginning was the Word".

Bernard Dowland was Deputy Chief Architect to the Ecclesiastical Commissioners and for 20 years before his retirement in 1970 he was in charge of maintenance and restoration in the Minster. He did much to the stone work (e.g. the gargoyles on the outside of the Chapter House, the saints' heads on the north side of the choir and the modern heads). He was also responsible for removing the ringers' gallery which had been installed by Christian, and replacing it with a fine oak floor in 1961. Unfortunately this proved to be unsafe and another floor was put above it in 1973.

Ronald Sims was the next Architect to the Minster. He worked in an easily recognisable style, very rarely leaving a flat surface. Most of his designs were made and installed by Houghtons of York. They include the Bishops and Provosts boards at the west end of the nave, the inner porch to the north door, the paschal candle stand, the nave altar and chairs and the upper part of the screen to the Pilgrims' Chapel (this was delivered and fitted the day before the Queen came on Maundy Thursday 1984). The furniture in the chapel was also designed by Sims.

Martin Stancliffe then followed him as the Minster Architect. He was busy with stone work (especially the conservation of the Chapter House) and with the glass in the transepts. He designed the new choir stalls in the nave, but his crowning achievement was his conception of the re-glazing of the Great West Window, for which Patrick Reyntiens did the designs.

Nicholas Rank replaced Martin Stancliffe in 2009 and is our present architect

CRAFTSMEN

Peter Ball was born in Coventry in 1943. He did not have a religious upbringing and

he left school at 14 and went to Art College. Subsequently he had many different jobs (factories, teaching etc) until his art work "took off'. He has been married three times and lives in Newark, with a studio on the Welbeck Estate.

He has a great affection for Southwell Minster: it was the first church he ever visited at the age of 12 and it made a great impression on him. Peter uses all kinds of wood for his works - unseasoned, reused, driftwood, etc, and he says that the shape of a piece of wood meets him half way when he is working. He has works in several other cathedrals and churches as well as the Minster, but most of his secular pieces are of a more pagan nature.

He has four sculptures on permanent display in the Minster, although others have been shown for short periods. His four sculptures in the Minster are:
The Christus Rex, Christ the King or Reigning Christ which was made in 1987. The body is carved from unseasoned elm and the arms from 18th century oak taken from Ossington. The whole thing is coated in copper with highlights of gold leaf. It weighs 7 cwt and is suspended by 4 wires and a safety line.
Christ the Light of the World stands in the south eastern transept chapel of the same name. That is also made from 18th century oak from the stable block at Ossington.
The Pieta (Mary holding the dead Jesus in her arms) is in the niche in the east wall of the south transept. This work was Peter's suggestion as a memorial to Pamela Irvine, of whom he was very fond, and was given by the Very Revd J. Murray Irvine.
Ecce Homo is a moveable piece! The wood (jarrah) is actually an old railway sleeper which Peter bought in Newark. The metalwork is pewter with copper sulphate, and the crown of thorns is made from barbed wire.

George Bodley designed the nave pulpit which was made by Ratty and Kent of Cambridge. The carvings depict Mary and Jesus in the centre panel, St Augustine to their left and St Paulinus to their right. On the far left there are carvings of King Edwin of York and his Queen, Ethelburga. The rose of York is prominent in the decorative work, especially in the tester board. The pulpit was dedicated in 1898 in memory of The Revd John Gordon and Frances Octavia his wife.
The War Memorial on the east wall of the south transept was also designed by Bodley, though added to after the Second World War. On either side of the memorial are the figures of St Martin (patron Saint of soldiers) and St Nicholas (patron saint of sailors). In 2011, work by local researchers enabled two small panels to be added, carrying names omitted from the original boards.

Alan Coleman carved the striking Madonna and Child which stands by the entrance to the south quire aisle. It was made for the Chapel at Kelham in 1952, and came to the Minster in 1974 when the Society of the Sacred Mission left the area.

Robert Kiddey a local art teacher from Newark, carved tbe Flight into Egypt which hangs on the west wall of the south transept. It was given to the Minster by George Bennett in 1987

Charles Simpson who carved the western choir stalls was born in 1856. He left

school at the age of 14 .and was apprenticed to Cornish and Gaymer of North Walsham, Norfolk. He worked in many churches, especially in the County of Norfolk, and also in Durham and Norwich Cathedrals as well as Southwell Minster. He took a great pride in his work and the detail in his nature carvings is remarkable. Although there is greater diversity in Simpson's work, he mirrored many aspects of the carvings in the Chapter House (see the pigs eating acorns). The cartoons for these choir stalls were given to the Minster in 1934 on condition that they were not copied. Charles Simpson worked for Cornish and Gaymer for 65 years, and died in 1936

[see Fact Sheet 215 for illustrations of the carvings and Fact Sheet 251 for Dorothy Conybeare's poem on the carvings].

Robert Thompson was born in 1876. He was apprenticed as an engineer at Cleckheaton, and at 20 he joined his father's general woodworking business. Robert was influenced by Bromflet's carving, which he saw at Ripon as he travelled to and from from Cleckheaton, and before 1910 he was undertaking church work. One day be was working with another carver, Charlie Barker, who murmured something about being "as poor as church mice". Robert promptly carved one; he believed this was in about 1919. Until 1930 all mice had front paws but these were left off after that because they tended to split. Each carver had his own style, and usually the craftsman producing an article carved his own mouse. Some mice are incised. Robert Thomson died in 1955, but the work goes on. The easiest ones to see are those on the Bishop's Throne, the nave altar rails, the high altar rails, the sanctuary furnishings, in St Thomas's Chapel (presently used as a clergy vestry and not therefore accessible) and, on Sundays, the quire hymn boards.

The Bishop's Throne was originally two pieces of furniture. The throne itself was a memorial to Bishop Moseley, and the kneeling desk was a memorial to Bishop Hoskyns. The two parts were joined in 1942, and in 1985, when Bishop Whinney arrived, they were altered by Ronald Sims to fit the space behind the high altar.

5 STAINED GLASS

Glass has been known and used in various ways for thousands of years (vessels and decorative items). The Romans started to use it in windows, usually cast in wooden and sand trays into which the molten glass was poured. Coloured glass is known to have been used in Constantinople in the 4th century A.D. The earliest known use of stained glass windows in England is in 675 when Benedict Biscop brought craftsmen from France to glaze the windows of the monastery of St Peter at Wearmouth in Northumberland.

Coloured glass was made by adding various metallic oxides to the molten glass (manufactured from sand with the addition of wood ash or sodium); copper made it green, cobalt blue, and iron red, and once it was coloured it was blown into sheets (glass blowing was a technique discovered in Syria or Israel c40 B.C.). Two methods were used. In the muff or cylinder process glass was blown into a cylinder shape which was cut along its length, reheated and flattened into a sheet. By the spun or crown method the glass was transferred from the blowpipe to a pontil iron which was spun

round rapidly to produce a circular sheet by centrifugal force. Plain red and blue glass were too dark to let light through; this was overcome by using white glass and 'flashing' a thin layer of coloured glass over it. Detailed designs were drawn on a flat table and then the panes of white or coloured glass were cut to shape with a hot iron then by nibbling away at them with a grozing iron so that they fitted into the pattern. Faces, drapery and other details could then be painted on using black or very dark pigment, after which the pieces would be fired in a kiln. The (also done on a flat table) painting was a skilled job and was done with all manner of brushes made from badger, squirrel etc, with sticks, and fingers, to produce lines of varying thickness, shading, stippled effects and so on. Early in the 14th century it was discovered that by painting the outside of white glass with silver nitrate or sulphide it was possible to produce designs in yellow or orange, thus allowing two colours on one piece of glass (or even to make green designs on blue glass). Further colours could be added by painters from the 15th century and coloured enamels were used from the 16th century. Once the pieces had been fired they could then be relaid on the original design and fitted together with grooved strips of lead; the pieces were held temporarily by closing nails until the whole had been leaded, then the lead joints were soldered together. Large windows were made up in panels which could be placed into the window openings and held in place by iron saddle bars set in the masonry. They were tied to the bars with copper wires which were soldered to the leads.

Although stained glass techniques developed throughout the middle ages the craft has remained remarkably consistent since then. Traditional studios of today are surprisingly similar. These days the glass painter works from a paper cartoon which can be hung beside the glass easel on which the artist paints his glass against the light, and a separate cut line drawing is laid flat on a bench. Cutting is done by diamond.

Stained and painted glass has long been an important feature of churches and cathedrals. Not only does it beautify it is also a valuable teaching aid, and was especially so before people could read. It has also a spiritual dimension as light is of great significance to Chrisitians and this medium interprets light in so many ways.

Medieval Glass In The Minster was destroyed long ago, probably at the time of the Civil War. The fragments of coloured glass set into the Chapter House windows are thought to have come from the Minster and from other churches. The patchwork window in the south quire aisle is made from broken glass which was found in the room above the vestibule to the Chapter House. The large letter B near the top of the window is for "Butler" who leaded it in the 1920s.

16th Century Glass can be seen in the four lower lights of the east window. The four panels were found in a second-hand shop in Paris in 1815 by Henry Gally Knight who was told then that they came from the Temple Church. They were given to the Minster in 1818 and were restored, adapted and fixed by J.H.Miller. In 1995 some French experts came to see the windows and had no doubt about attributing them to the 16th century glass painter, Jean Chastellain, and dated them from the late 1520s. From left

to right the panels illustrate the Baptism of Christ, the Raising of Lazarus, the Entry into Jerusalem and the Passion: the mocking of Christ.

In 1991 costly conservation work was carried out on these windows. Variations in temperature and humidity caused damage and some of the paint was beginning to lift from the glass, so isothermic double glazing was installed. The glass was taken out, the window was re-glazed with slightly textured clear glass leaded to match the original design. The original glass was cleaned, repaired and re-leaded, then put in a frame and hung inside the window. All round ventilation with both sides of the glass at the Minster's internal temperature prevents condensation and the double glazing gives some protection against vandalism.

J.H.Miller was also responsible for the heraldic glass which can be seen to the north-east and to the south-east of the sanctuary, flanking the "Gally-Knight" windows. Installed in 1826 they carry the coats of arms of various Nottinghamshire gentry, including Gally on the north window and Knight on the south window..

The Sutton Brothers - the Revd Algernon and the Revd Frederick - were the sons of Sir Richard Sutton Bart, of Norwood Park. They were amateur glass painters, but very good ones. They were responsible for the two roundel windows in the clerestory in the south transept.

C E Kempe & Co was founded in 1869 by Charles Eamer Kempe. Kempe was educated at Rugby and at Pembroke College, Oxford, and then became the pupil of the young architect, G F Bodley. He then went to Clayton & Bell's where he learned the glass artist's craft. Kempe had wanted to be ordained, but was prevented by an impediment in his speech. He said, 'If I cannot serve in the sanctuary, I can at least beautify it". He was not an artist himself but set up his own firm and employed others to carry out his ideas not only on windows but also on altar frontals, vestments etc. His glass studio became one of the most distinctive and successive of the late Victorian era. Some, but not all of Kempe's windows bear his mark, which takes three different forms: a Wheatsheaf, three wheatsheaves, or a wheatsheaf with a tower imposed. Angels with peacock's feathers in their wings are another common feature of Kempe's work.

All of the windows in St Thomas' Chapel, the Airmen's Chapel, and St Oswald's Chapel are by Kempe, as are one in the sanctuary, one in the south quire aisle and one in the south nave aisle. . Many more Kempe windows can be seen in Hucknall St Mary Magdalene, which has more Kempe windows than any other in the country.

The Kempe windows in the south quire aisle and the south nave aisle. The subject matter of these two windows is very different from the other Kempe windows in the Minster. Whilst the others illustrate stories from the New Testament, mainly stories connected with the Nativity of Christ, the remaining two show: in the nave, the Three Archangels and in the quire, the Two Dragon Slayers (St Michael and St George).

The O'Connors. Michael O'Connor was born in Dublin in 1801, studied stained glass, and after working in Dublin and Bristol, moved his studio to London. His two sons, Arthur and

William became partners in the firm in 1851 and the 1860s respectively. Unlike the Kempe windows, the O'Connor windows are full of vibrant colour and are composed of several small pictures. All seven of their windows in the Minster are in the Norman shaped apertures at the west end of the Minster, six of them being dated 1851, and the other, which looks a little different, 1865. The two windows to the west of the north door were exhibited in the Great Exhibition of 1851, where the one to the west received a medal with honourable mention.

Clayton And Bell was established in 1855 by two very different but able men. J R Clayton (1817-1913) studied in the Royal Academy Schools, and was on friendly terms with the pre-Raphaelites. He had studied sculpture and also did journalistic drawing before he took up glass painting. Alfred Bell (1832-1895) was the son of poor parents. His vicar encouraged him to study architecture and introduced him to the famous architect Gilbert Scott. Having qualified as an architect himself he built Little Dalby Hall near Melton Mowbray. In 1855 he entered into partnership with J R Clayton and devoted himself to the production of stained glass. The four panels of Clayton and Bell glass in the upper lights of the east window are a marked contrast to the 16th century windows beneath them. They show the four evangelists with their emblems. The other window by this firm is in the south quire aisle and is a traditional representation of the Crucifixion. Both windows date from 1876.

Burlison and Grylls. Both John Burlison (1843-91) and Thomas Grylls (1845-1913) were trained in the studios of Clayton and Bell. John Burlison Senior was principal assistant to the architect G G Scott. At the instigation of the architects G F Bodley and Thomas Garner, Burlison and Grylls founded a stained glass studio in 1868. At first Garner guided their stained glass work and Bodley trained them as church decorators. Much of their work was done for G G Scott and his son. Their one window in the Minster is on the west side of the Chapel of Christ the Light of the World and shows the Ascension.

Christopher Whall (1849-1924) has his work on the east side of that same chapel. Whall began his career as a not very successful painter. He designed but did not make the glass for the Roman Catholic Church in Ely Place, London. He was so unhappy with the way his designs were carried out that he learned the processes of glass painting and leadwork. Influenced by the freer styles which had been introduced by William Morris he reacted against high Victorian taste and produced original work. He became a teacher and propagator of the Arts and Crafts movement, and lectured at the Central School of Arts and Crafts and at the Royal College of Art.

Sir William Nicholson designed the window in the Pilgrims' Chapel. Born in Newark, he studied in Paris and was influenced by Whistler and Manet. He became a fashionable portrait painter, but is better known for his posters, his woodcut illustrations and still-life paintings which include "Mushrooms" in the Tate Gallery. He was a friend of the Becher family who commisioned this window in memory of John Pickard Becher, who died in France in 1916.

Patrick Reyntiens painted the Angel window at the west end of the Minster and the

small panels of glass in the arcading in the Chapter House Passage.

The framework of the Great West Window dates from c.1450 and is in the Perpendicular style of Gothic architecture, and measures 57ft by 34 ft. Like the 14th century windows at the west end of the nave, it was installed to give more light at a time when people were beginning to read. We do not know if the Great West Window ever contained coloured glass, but the mid-Victorian greeny glass was badly in need of attention and it was decided that money from an appeal should be used to re-glaze it. The idea of the Angel window was conceived by the Minster Architect, Martin Stanciffe, and Patrick Reyntiens was asked to develop it. The tracery of the window has a Trinitarian form with its three interweaving arches, and Reyntiens has kept the Trinitarian theme in his work. At the bottom of the window there are 7 Biblical scenes of angels at work on earth. Above these are 7 angels each of whom carries a roundel which illustrates one of the Acts of Creation. Higher still a row of four archangels flanks the central figure, the Virgin Mary, and symbols of God the Son and God the Holy Spirit. The smaller lights above these are filled with many worshipping angels. God the Father is right at the top with his hand reaching down to his creation. At the bottom of the window silver and gold alternate on angels robes and wings; higher up there are more colours and a greater intensity of colour as one gets nearer to God. Colours and textures were chosen to be similar to those used at the time when the window was inserted. However the modern technique of isothermal double glazing has been used to protect it from the elements, from condensation, and hopefully from vandalism. There is an enormous amount of detail in this window, and binoculars are really needed to appreciate the wonder of it all.

The six small panels in the Chapter House Passage show angels of a similar design, but in deeper colours. These also carry roundels, showing key episodes from the life of Christ. Note that each panel has Patrick Reyntiens' signature. Both of these works were made in Keith Barley's Studios in York, and were installed by him in 1996.New glass designed by Martin Stancliffe and made by Keith Barley was installed in all the windows at ground floor and triforium levels in both the north and south transepts in 1999. The simple geometric design reflects the design of the O'Connor windows with their border and three roundels.

6 METALWORK AND SILVER

Ironwork

The west doors have beautiful scrolls of medieval ironwork. The podium for the nave lectern has very fine wrought iron guard rails, a skilled smith having worked the pattern with few joints. The words "Laus Deo" (Praise God) are written in studs on the step. The moveable stand for the Kelham Cross was made by Ken Ware.

Beneath the pulpitum the iron gates which lead from the crossing into the quire were hand wrought by Mr Caldron in his blacksmith's forge at Brant Broughton and were given in memory of Mabel Player. The iron candle stand in the Chapel of Christ the Light of the World was designed by Martin Stancliffe in 1992.

The wrought iron gates at the entrance to the Chapter House passage are decorated with the coats of arms of the Diocese of Southwell and of Provost Coneybeare.

Brass

The nave lectern is often said to be a copy of the Newstead lectern which stands in the quire, but there are considerable differences. The lectern in the quire was cast in Tournai, in the Low Countries (now in Belgium) in !503 for Newstead Abbey, and is a rare example of a pre-Reformation brass eagle lectern. The Latin inscription on the stem reads, "Orate pro anima Radulphi Savage et pro animabus omnium fidelium defunctorum". After the Dissolution of the Monasteries, the Abbey lands were given to the Byron Family. Legend has it that before the monks left the lectern was hidden in the lake from whence it was rescued in the 18th century; when it was sent to be cleaned a secret compartment is supposed to have been found, containing a number of important documents. Recent research has failed to turn up any such documents. The lectern was bought in 1775 from the fifth Lord Byron (great uncle to the poet) by Sir Richard Kaye, then Rector of Kirkby-in-Ashfield, who gave it to the Minster in April 1805, when he was Dean of Lincoln.

The two Standard Candlesticks date from the 15th century and although it is often said that these also came from Newstead, there is no record of their origin or of them having been given to the Minster.

Almost directly above the lectern is a fine 18th century brass candelabra.

Some of the memorial plaques on the walls and floor are of brass.

Bronze

Between the quire platform and St Oswald's Chapel there is the memorial to Bishop George Ridding, the first Bishop of Southwell. This fine, kneeling statue was made by F.W.Pomeroy and the base was designed by Caroe in 1907. The statue shows the Bishop wearing a cope which is still regularly used.

In the North Transept is a memorial to the second Bishop of Southwell, Bishop Edwin Hoskyns.. The bust, which shows a kindly-faced man turns easily on its plinth to show the back of his beautifully embroidered cope (which the Minster still has). The bronze is by W Reynolds Stephens.

Silver Plate

The Cross and Candlesticks at the nave altar were designed by Alexander Fisher in 1928 for the altar in the monastery chapel at Kelham. The cross, which is 42 inches high is silver plate on a copper sheet which has been hammered over a wood core. The enamelled central oval depicts Christ in majesty, and is surrounded by panels which show the emblems of the four evangelists. The candlesticks have clustered pillars topped by blue enamelled globes. When the Society of the Sacred Mission left Kelham and the buildings were taken over by Newark and Sherwood District Council, the contents were sold. The Cross and candlesticks went to Stoke Hall near Newark until 1994 when the hall's contents were sold at auction and these items were bought by the Friends of

Southwell Minster.

Silver

Pure silver is too soft to be worked well or to be durable, so it is melted and mixed with a base metal; copper is used as that has no effect on the colour. From the thirteenth century the amounts have been 92.5% silver to 7.5% alloy, a ratio which has remained constant except for a short time between 1697 -1720. Silver of this quality became known as Sterling. To protect the standard a statute of King Edward I in 1300 provided that no item of gold or silver should be sold until it had been taken to the headquarters of the guardians of the craft to be tested. If it was approved it would then be marked. The first, or the King's mark was that of a lion's head, the heraldic term for which was 'leopart', subsequently know as a Leopard. The HQ of the Guilds was in London at this time and the Leopard's head soon became the London mark. In 1363 King Edward III's statute provided that each maker should strike his own mark beside the King's mark. Earliest examples were symbols, but later initials were used. The operation for testing silver was known as Assay, and from 1478 an assay mark was added to each piece of silver, and as it was changed each year it became, in effect, a date mark. Silver was being made in other places and other assay centres were set up, each with its own variant of the King's mark, so that there was now a Town mark, a Maker's mark and a year mark. In 1544 a further mark, the Lion Passant was added to show Royal Control of the Assay Office. From 1784-1890 a fifth mark was added (the Sovereign's head) to show tax had been paid. Subsequently the Sovereign's head appears on some items to mark George V's Jubilee, Queen Elizabeth II's Coronation, and her Jubilee Year in 1977.

Southwell Minster has no pre-Reformation silver. Some was confiscated at the Reformation and some during the Civil War, though on each occasion some of the Church property was subsequently recovered. Items in the Minster's Treasury include:

Communion Sets 1665, 1872 the Coneybeare Set, 1889 the Ossington set, 1967

Chalice or Communion Cup 1663, Modern design

Paten or plate. 1664, 1689 Archbishop Sharpe

Ciborium or covered vessel for bread 1953, 1961, 1981

Flagon 1665

Water Jug 1840 Mabel Hicking (former owner of Brackenhurst, then Cranfield House)

Pyx small box for consecrated wafers. 1912 Omar Ramsden, very noted silversmith

Wafer Box 1947 Leslie Durbin, a modern noted silversmith

Alms Dish 1661

Cross and Candlesticks on the High Altar 1942 in memory of Squadron Leader John Henry Becher, killed on August 10th 1940, in Aden.

Verge a ceremonial rod carried at the head of processions (originally to clear the way and maintain order) c.1670

Aluminium Alloy – the stations of the cross by Jonathon Clarke *[fact sheet no 143]*

7 NEEDLECRAFT

The origins of needlework are lost in the mists of time but decorative work on clothing is known from the Early Bronze Age (1500-500 BC). Over the centuries many and various techniques and stitches were developed, using all kinds of materials. The rich and the famous have long enjoyed beautiful and richly decorated materials for their clothes and for their homes, and the Church also has always used the best materials available in the service of God. Woven material, embroidery, collage, tapestry, lace; all have been used. There is a wide field, and we cannot study all the techniques: we can only look at how and why some of them have been used to beautify Southwell Minster and to enrich its worship.

Wall Hangings

In the Pilgrims' Chapel there is a woven tapestry by Mrs Geraldine Brock. It is woven sideways in traditional Gobelin technique on a Finnish upright loom. The cotton warp is set at 8 ends per inch and the weft, a 2-ply Swedish worsted yarn is woven at approximately 30 rows per inch. The tapestry was given by the Nottinghamshire Constabulary to commemorate 150 years of policing in the county and the design reflects the concepts of pilgrimage and law. St James, the patron Saint of Pilgrimage, is shown with staff, purse and pilgrim shell, and two pilgrim figures fill the centre panel. The figures on horseback are Chaucer and the two lawmen from his Canterbury Tales, the Man of Law and the Pardoner.

On Battle of Britain Sunday and the following week the Battle of Britain Lace is on display. Made in Nottingham, it features St Paul's Cathedral and other London landmarks and various wartime aeroplanes.

The nave choir stalls by Martin Stancliffe have tapestry hangings which are reversible.

Banners are carried in processions to represent various guilds and groups, and these are left to decorate the church when not in use. The Minster has several banners for the Mothers' Union and for the Sunday School, and also the flags of the British Legion, the Royal Air Force and Poland.

Kneelers And Cushions Although the kneelers in the nave are plain and washable, most of the kneelers in the Minster have been especially made in tapestry work. The green kneelers in the Pilgrims' Chapel were made in Grimsby and have leaf designs based on oak and ivy. The colourful ones in St Thomas' Chapel were the gift of and were worked by members of the Diocesan Mothers' Union and Young Wives groups. In the Airmens' Chapel the kneelers were designed by Professor Anne Morrell and were worked by local ladies. These and the two cushions on the Lord Lieutenant's chairs show aircraft wings and angels' wings; the black lines represent airflow and some of the kneelers fit together so that these lines link up. At the High Altar a series of kneelers, designed by Ronald Sims and worked by Miss Hazel Ball, embodies the names and emblems of the Apostles and

also the Minster seal to represent the Virgin Mary. Mrs Josephine Wakelin, wife of the seventh Bishop of Southwell, designed the kneelers in St Oswald's Chapel and they were worked by a group of friends. Lady Hicking of Brackenhurst was responsible for the kneelers in the quire. A number of other kneelers have been given to commemorate special occasions. Local people have also worked the kneelers which are used at weddings and the cushions which are used on the stalls in the Pulpitum.

Altar Frontals can be plain or ornate, straight or draped. Of particular interest in the Minster is the frontal which is used on the nave altar for festivals; made by Leonard Childs of Derby it mirrors the moulding of the arch above it and reflects the colours of Peter Ball's Reigning Christ. The red frontal which is normally on the altar in St Oswald's Chapel was designed by John Piper.

Altar Linen, made from fine linen or from fine cotton, is often embroidered, or in some cases trimmed with lace. The altar is covered with a Fair Linen Cloth which completely covers the top of the altar and usually hangs down at either side. The top can be embroidered with crosses or other suitable symbols, and the ends can be lace trimmed or decorated with drawn threadwork. When the altar is not in use the Fair Linen is covered by a simple dust cover. For a Holy Communion Service the dust cover is removed and a Corporal, with an embroidered cross, is put on the altar to catch crumbs and spills. The chalice stands on the corporal and is covered by a Pall (either silver or linen) to protect the contents. Purificators also with embroidered cross, are used for cleansing the chalice.
During the Communion service the priest washes his hands and dries them on a Lavabo Towel. Bread, wine and water are prepared on a small table called a credence table and this is also covered with a white cloth which has been embroidered or trimmed with lace or drawn threadwork. Before and after the service the chalice, paten and pall are covered by a Veil and the purificators (if not on the chalice) and corporal are brought to the altar in a Burse. Both burse and veil are usually made in brocade to match the Eucharistic vestments and are decorated with embroidery.

Eucharistic Vestments evolved from the everyday dress of the middle class of the late Roman Empire. The Priest wears an Alb (a long white gown with long straight sleeves), symbolising purity, and, unless the alb has a hood, an Amice (a white cloth which goes over the bead, to protect the other vestments, then pushes back to form a collar), a symbol of faith. The amice is often adorned with an Apparel. The Stole is like a long narrow scarf, worn round the neck and reaching to the knees; it is the most important of the clerical vestments and is often worn when none of the other Eucharistic vestments are. A reminder of the binding of Jesus during his Passion, it signifies ordination, the binding to Christ of the clergy. A Deacon wears his or her stole over the left shoulder and tied beneath the right arm; a priest and bishop wear theirs straight. The Chasuble, the symbol of charity, is like an outer cloak, the word coming from medieval Latin meaning a little house. The design of the chasuble has changed over the years, as has the form of decoration used. The Minster has, among others, a Jacobean chasuble and two which were made by Leonard Childs, one of which uses the ball and

zigzag design on the ends of the Norman transepts, and the other the arches from the Early English quire. Little used these days is the Maniple, or symbolic towel or napkin used by a servant.

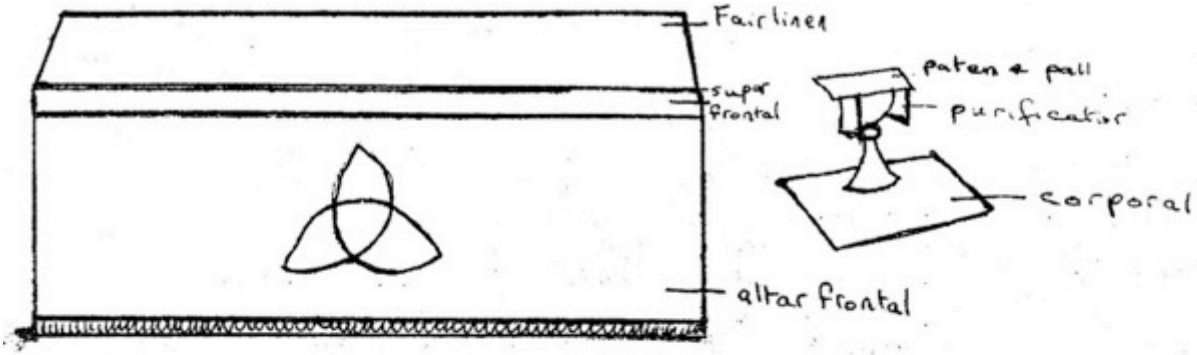
Sometimes more than one minister is involved with the service. One then acts as Deacon and another as subdeacon. The deacon wears a Dalmatic and the subdeacon a Tunicle, both of which are outer garments, tunics slit up the side and with sleeves. The tunicle has less decoration than the dalmatic. A cross bearer can also wear a tunicle.

A Cope is a cloak worn by Bishops and other clergy for special services. Originally the cope had a hood but this is now represented by a flat piece of material, usually much decorated. Older copes had large clasps, called a morse, which was often jewelled. The Minster has many copes and among them are a Jacobean cope, and the copes which belonged to Bishop Ridding and to Bishop Hoskyns. A bishop often wears a Mitre on his head. Its pointed shape, in two halves, symbolises the Holy Spirit, who descended in the form of tongues of fire on the first Whitsunday. Two tails hang down from the back, thought to symbolise the two parts of the Bible, but also thought to have been originally straps for fastening the mitre beneath the chin.

Altar frontals and Eucharistic vestments (with the exception of the alb and amice) are frequently made in sets, complete with burse and veil, in the different colours of the Church's Year. Generally speaking white is used for the Joyful Festivals (Christmas, Epiphany, Easter, Ascension); red is used on Whitsunday and for the Apostles and martyrs - i.e. for fire and blood; green is the common colour of nature and is used for the ordinary weeks from Trinity Sunday until Advent and after Epiphany until Lent; purple is used during Advent and Lent (unless a sackcloth array is used during Lent) and sometimes at funerals. Black can also be used at funerals.

Since 1996 the Minster has had a Needlecraft Guild to renovate, restore and replace the Minster's linen and vestments. It has restored various items over the years.

See illustrations on page 27 - overleaf

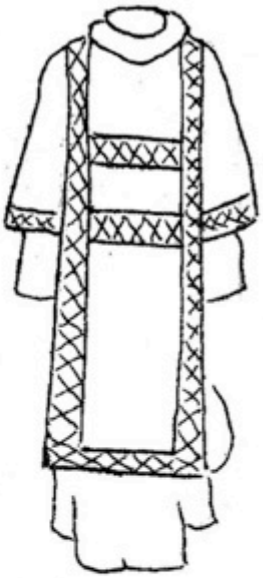



priest's stole


deacon's stole


vested priest carrying chalice etc covered by burse and veil


Chasuble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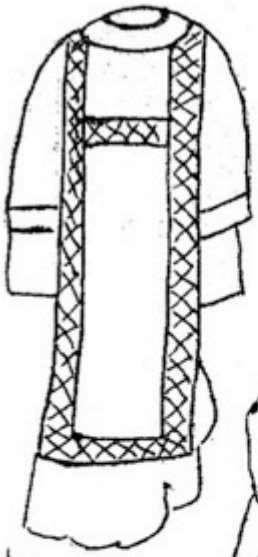
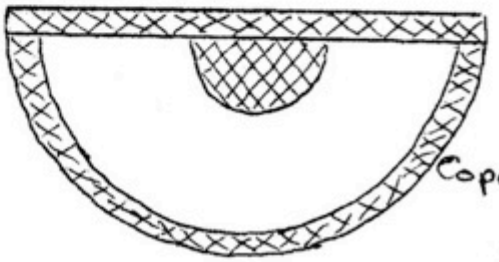

tunicle


Bishop in cope & mitre.


Cope