

Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 57, Spring 2023



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St Edward's Crown

Made for the Coronation of Charles II on 23rd April 1661 and to be used at the Coronation of Charles III on 6th May 2023.

Royal Collection Trust / © His Majesty King Charles III 2023

Editor's Welcome

Charlie Leggatt writes



Please do not worry you are being 'short changed' if your first reaction on receiving this issue of *Pepperpots* is to note how thin it is! For reasons that will become apparent, this is because – as a one-off – it will be sent out in two halves (and, thanks to a kind donation,

at no extra charge to our funds).

First and foremost, we wanted to make sure you receive the main part of the magazine well before the Coronation of His Majesty The King on Saturday 6th May. On page 4 you will find an article on the religious significance of the ceremony by the Minster's Canon Theologian, the Revd Canon Professor Alison Grant Milbank. The Minster's former Organ Scholar, Peter Holder, now Sub-Organist at Westminster Abbey, will play the organ – as he did at the funeral of H.M. The Queen. Usually, you receive the Spring copy of *Pepperpots* in the middle of May and, on account of the preparation of the accounts for the Annual General Meeting (17th June) and other paperwork (followed by the design and printing process), it is impossible to bring this date forward. Hence, the reason why this issue is being split into two – that and the additional material you need to see in connection with the Special General Meeting (SGM) which immediately follows the AGM...

The Friends of Southwell Cathedral was formed in 1947 and a foundation document was drawn up, setting out its aims and how it was to be run. This was refined in 1977 and was amended again in 1994 when we became an organisation registered with the Charity Commission (number 1039131). The constitution was further adjusted in 1998 and, following minor alterations, took its present form in 2001 – twenty-two years ago.

Mindful that charity law has changed substantially in the past two decades, your Council instituted a review of the constitution at the start of last year. This was undertaken with legal advice and in consultation with the Charity Commission. A new constitution has accordingly been drawn up and approved by the Charity Commission subject to you, the members, voting it into existence at the Special General Meeting on Saturday 17th June. The SGM must be held under the provisions of the existing constitution which allows only for in-person voting at the meeting, with no proxy voting. So, please, on behalf of all my colleagues on your Council, make every effort you can to come and vote, as a quorate figure has to be met. Further details, including a copy of the new constitution, will be sent out in the second mailing.

When you receive your copy, you will note that, whilst the new constitution essentially updates and modernises our governance, there is one major change which Dean Nicola touched upon in the autumn 2022 copy of *Pepperpots*. When considering a review of the constitution we were mindful, not just that the existing document

needed updating, but, equally, of the ramifications of the 2021 Cathedrals Measure.

Historically, the Provost/Dean/Acting Dean of Southwell has, by right of office, chaired the Council. However, in light of the Cathedrals Measure, which updates cathedral governance, it is felt best to bring the Friends into line with many other cathedrals and for the Council to be chaired in future by somebody independent of Chapter. This will avoid any possible suggestion of a conflict of interest in the Dean approaching a funding body of which s/he is the Chair. Our relationship with Chapter will naturally remain as close as ever and the Dean, along with up to two other members of Chapter, are invited under the terms of the new constitution (article 18) to attend Council meetings *ex officio* and to input, as appropriate.

Naturally, an overriding consideration is for members to have confidence that the Friends of Southwell Cathedral will be well-governed, going forward. In this regard, what we can achieve for Southwell Minster is helped enormously by those kind people who can remember us in their Will. Recently, we received a legacy from the late Barbara Barker, with her request that we distribute it for the benefit of the Music Foundation. We were, therefore, delighted to give £40,000 from Barbara's benefaction toward Chapter's present appeal to fund the restoration and 'MOT' of the Quire Organ. This is particularly appropriate as we used a legacy to help with the original acquisition of the Organ. Indeed, there is a plaque on the console in the organ loft which reads: *To the Glory of God and in Memory of Charles and Mary Cope whose benefaction to The Friends of Southwell Cathedral made this Organ possible in 1996.*

Finally, please put 17th November in your diary as the date of our autumn reception this year – details to follow.



Peter Holder, 2008 Organ Scholar at Southwell Minster, will play the Westminster Abbey organ during the Coronation of His Majesty King Charles III.



Barbara Barker

an appreciation by Paul Hale

Barbara Barker proved a staunch supporter of the Minster's music from her very first appearance some thirty years ago. She took a personal interest in members of the Music Foundation, too, stemming from when the first assistant I appointed – Philip Rushforth – bought a flat near hers in Greet Lily Mill. Not only a regular attender at Choral Evensong but also at the Sunday 11.00 Choral Mattins or Eucharist (for which she arranged the readers' rota), she always sat in the rear stalls on Cantoris, strikingly attired in a seemingly endless wardrobe of elegant and colourful outfits, with impossibly high heels. For many years she helped with the Minster Organ Recitals (as did Peter Wood, Philip Rushforth's long-serving and loyal predecessor), whose format of Bank Holiday Monday and one Wednesday each of the summer months I maintained from my predecessor, Kenneth Beard, as it worked so well. Taking and being responsible for admission money and the float, giving out programmes, she was alert and efficient, also counting the audiences at each recital so that the figures were up to date. When I gave my final recital in the Minster – retiring and moving to Bingham the next day – she sent Anne and me a beautiful card offering her best wishes for our future life, and with her typical thoroughness added "PS: the number at your organ recital was 575; takings were £1,979.78". Efficient to the last!

Paul Hale, *Rector Chori Emeritus*.

Special General Meeting of the Friends of Southwell Cathedral

Notice is hereby given of a Special General Meeting (SGM) of the charity to be held immediately following the Annual General Meeting (AGM), in the Nave of Southwell Minster, on Saturday 17th June 2023. All subscribing members at the time of the meeting are eligible to attend and to vote.

The purpose of the meeting is to adopt a new constitution. (Please see Editor's Welcome, page 2). In accordance with the existing constitution, voting can only be in person.

Luncheon in a Marquee

An invitation to members who attend the Special General Meeting

Saturday 17th June

A complimentary light luncheon will be served in the Walled Garden of the Archbishop's Palace (by kind permission of the Lord Bishop of Southwell & Nottingham, President of the Friends). This will follow the Special General Meeting which, in turn, follows the Annual General Meeting.

(The marquee and the luncheon are kindly sponsored, with no charge to our funds).

Timings and further details for the day, the agendas for the AGM and SGM, along with information on how to RSVP to the luncheon, will be found in a subsequent Pepperpots mailing later this spring. For the moment, please put the date in your diary.

Dean's Column

The Very Revd Nicola Sullivan



Sometimes it is hard to know what to write about in my Pepperpots column but this time there is only one possible piece of news to share with you.

Just in case you have not heard – *The Leaves of Southwell* have been voted the Number One Treasure among the forty-two English

and six Welsh Cathedrals! We always knew how special they are but now the word is out.

We have received many messages of congratulations and highly favourable publicity in local TV, radio, newspapers and in the *Church Times*. Already we are noticing more visitors intentionally coming to see our famous Chapter House, now looking even more splendid after the recent conservation work. Thank you if you voted for us and thank you again, Friends, for the generous contribution to the project without which it would not have been possible.

I recommend Dame Janet Gough's latest book, *Cathedral Treasures of England and Wales: Deans' Choice* (available in the Cathedral shop!) as an accessible read. She adores Southwell and is a great ambassador for us.

While we rejoice in this happy news, like every other cathedral, 2022 was a tough year for our financial position due to several factors leading to an overall reduction in income. However, we are entering 2023 with a positive approach with much to look forward to in new events and activities. Following a successful bid to the Church Commissioners for a grant, we have a part time Fundraising Officer and a Visitor and Volunteer Co-ordinator on the staff. We are also encouraged by growing congregations, especially for the 10am Cathedral Eucharist. I look forward to sharing further with you at the AGM in June.

Thank you, Friends, for your support.

May God bless you.



The Religious Significance of the Coronation

The Revd Canon Professor Alison Grant Milbank, Canon Theologian, writes

The coronation is a religious rite from beginning to end, so to discuss its religious significance is to describe the whole. In this short article, I shall just pick out the highlights. Kingship in origin is a religious institution and in 1 Samuel it is granted to the Jewish people by God, who chooses Saul and then King David, the traditional author of the Psalms, so many of which are sung at various points of the coronation service. It is no accident that Handel's anthem, 'Zadok the priest' is also sung, being based on the coronation by anointing of David's chosen successor, Solomon. In 1 Kings 1.39, in company with the prophet Nathan: 'Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon. And they blew the trumpet; and all the people said, God save king Solomon.' Settings of these words have been used at every English coronation since that of King Edgar in 973.

The heart of the rite is an act of anointing with holy oil on the monarch's head, hands and heart. It was thought too holy a moment to televise at the coronation of the late Queen Elizabeth II and took place beneath a canopy. In the Middle Ages, the monarch first received the oil of the catechumens that we still use before a baptism, when we sign the candidate with Christ's cross and then the oil of chrism – the oil of gladness – which follows baptism in some traditions and is used for confirmation and ordination. Nowadays there is but one anointing of the hands, heart and head.

After this ceremony the monarch dons the *colobium sindonis* – which is a simple white garment to represent his or her humility as servant of the people. Symbolically, it may be linked to the undertunic to which Christ stripped when he washed the disciples' feet in John's gospel. Christ too, of course, was anointed by Mary of Bethany, underlining the Christological significance of the servant leadership of the monarch. The over-tunic may be based on the robes of the Christian Byzantine emperors, like Justinian who takes part in the Eucharist offertory in glittering mosaic in San Vitale in Ravenna, also wearing a stole.

The coronation then has a range of sacramental associations, including holy matrimony, for the monarch is wedded to the nation and receives a ring, which the accompanying prayer links to the union with the Church. The sceptre derives from the bishop's crozier or crook. In the Old Testament God is frequently referred to as the shepherd of Israel and like a bishop, the monarch shares in this divine care and guidance. As Governor of the Church of England, the spiritual authority is represented by a dove-headed sceptre, while the sceptre of temporal authority holds a cross at its head. The stole donned by the monarch after the anointing is akin to that worn by priests and is another sign of authority and the wisdom needed to exercise it.

The coronation rite is held within an actual sacrament: the service of Holy Communion, at which only the King and Queen consort will receive the sacrament, while the

king will offer the bread and wine at the offertory. This too was not televised in 1953 at the last coronation, although the offering of a Bible, which must be the Authorised Version complete with Apocrypha, was publicly viewed. It is the book upon which the monarch makes the coronation oath. The one offering the Bible proclaims, 'Here is wisdom; this is the Royal Law; these are the lively oracles of God.'

The crowning is a ceremony which goes back to the Roman Emperor Constantine and probably came to England via the custom of Charlemagne and the Holy Roman Emperors. It is performed by the Archbishop of Canterbury to show that the authority of the monarch is not his or her own but comes from God. This is why monarchy matters so much to those of us who believe in a divinely created universe. It tells politicians and people of power that they are to be held to account by God himself. They are stewards of the divine gifts and must use them for the common good. Even the orb that the monarch is given to hold is a sign of God's authority, with the cross surmounting three sections representing the three continents known to the medieval world. It represents the empire of Christ to whom the whole earth should be subject.

The overarching authority of God is also symbolised by the swords in the coronation. There are first a group of three: the sword of equity, that of terrestrial justice and the blunt sword of mercy, called the Curtana. Legend has it an angel broke the tip lest it be used against an innocent person. There is also the great sword of state and St Edward the Confessor's staff. The three swords of justice along with the anointing spoon are some of the few items of the regalia to have survived Oliver Cromwell's destruction of the regalia. It is noticeable that he was most concerned to destroy anything that made the monarch a spiritual figure, but evidently thought the sword of state worth preserving to demonstrate his own authority. During the ceremony, the sword of state is exchanged for the sword of offering which the king will lay upon the altar, again making the point that God is the true king of the world and of the British people.

The focus of the world will be upon Westminster Abbey on 6th May, when King Charles III is crowned. If viewers have eyes to see and ears to listen to the prayers, they will experience not a quaint ceremony but the truth that leaders of all political parties and nations need to learn: that real justice is built upon the Bible, that there is an objective truth and goodness, and that authentic leadership comes from the recognition that we are human and subject to a higher authority. The robes, the spurs, the processions and acclamations spell out in vivid terms the nature of power and its foundation. And King Charles will don his robes as priests like myself our vestments, knowing that we are weak and fallible human beings, but God has a work for us to do, in which we must hold his people and seek his blessing. Let us hope that the religious symbolism of the coronation, which Charles knows so well, will uphold him in his future reign.



Music in the State Chamber 2023

Supporting the work of Southwell Minster Choir Association



Chamber concerts in the historic State Chamber of the Archbishop's Palace

Sundays at 7:30pm | Refreshments from 7pm
Free admission with retiring collection (Suggested donation £5)

Music in the State Chamber began as Music in the Crossing at 8pm on Sunday 16 May 1976 when the Southwell Singers gave a concert beneath the Minster's central tower. The concert was arranged by their baritone Alan Thorpe as a one-off fundraiser for the Minster Choir but a regular series quickly emerged, organised by Alan Thorpe for over twenty years.

In the 1990s concerts moved to the Great Hall (now referred to as the State Chamber) with six concerts each year on Sunday evenings at 8pm, usually for about an hour. Now held at the earlier time of 7.30pm with refreshments, the concerts are held to provide financial support to the Minster Choirs as part of the fundraising activity of the Southwell Minster Choir Association. The series' artistic policy is to provide a platform for local musicians and especially for young artists.




Admission to all concerts is free with a retiring collection. Further information can be obtained from Jonathan Allsopp at adam@southwellminster.org.uk.

Why SMCA needs your support

It is increasingly difficult for cathedrals to maintain the choral foundations that are a unique part of Britain's heritage. Southwell is no exception.

The purpose of **Music in the State Chamber** is to raise funds for the **Southwell Minster Choir Association** (registered charity no. 1000584) whose activities support the continuation and development of the 1000-year-old choral tradition at the Minster.

This year's income will be used by SMCA to help with the care of the choristers in providing support for their singing lessons, travel bursaries and tours.

 /ChoirsofSouthwellMinster
 @swminsterchoirs
 www.southwellminster.org



Programme of Events

14 May

Illuminate Women's Music with Trio Sonorit 

Illuminate Women's Music was established in 2017 by composer Dr Angela Slater, and seeks to celebrate the creativity of women both as composers and performers, as well as demonstrating the rich historical legacy of music written by women. They join forces with Trio Sonorit  for a programme of works

for piano trio that covers a large geographical and historical span, including four new works, and works from the US, Spain, and Lithuania. Trio Sonorit  have appeared in recitals for the Piano Trio Society, King's Lynn Music Society and given live performances and interviews as part of Classic Women Future Awards.

18 June

Cathedral Choristers

We are all extremely proud of our Cathedral Choristers, who as well as singing at a professional standard several times a week, also play a wide variety of instruments. Join

us for our annual showcase of our young musicians, which will include choral, vocal and instrumental items.

9 July

Southwell String Quartet

The Southwell String Quartet (David Wood, Catharine Lester, Andrew Chadwick and Margaret Chadwick) return to explore the beginnings of the Classical and Romantic eras of quartet writing. They trace the journey of the string quartet from its origins with Alessandro Scarlatti in early eighteenth-century Italy, through Moravia and Joseph

Haydn's Austria, to the Leipzig and Berlin of Felix and Fanny Mendelssohn, ending with the young Sergei Rachmaninoff's rare and rediscovered string quartet movements, composed towards the end of the nineteenth century. *Join us for a drinks reception from 6.30pm in the Walled Garden of the Archbishop's Palace (weather permitting).*

10 September

Stephen Cooper *baritone*

Stephen Cooper is a member of Southwell Minster Choir, and an experienced recital and oratorio soloist. Paul Provost is Rector Chori at Southwell Minster, where he oversees the Minster's music provision. Their programme will include Claude Debussy's *Ariettes Oubl es*, the rarely

performed *Moods of the Sea* by Ethel Smyth, and a world premiere live performance of Simon Mold's *A Peakland Suite*. Stephen and Paul recorded this song cycle in 2019 for a CD on the Heritage label. Four years on, they are delighted finally to be giving their first live recital together.

8 October

Stephen Johnson *piano*

Stephen Johnson studied Music at the University of Newcastle Upon Tyne and later at the Royal College of Music. Stephen's work has, since that time, combined freelance session work and teaching, along with accompanying Cantamus Girls' Training Choir. Now largely

retired from session music, he remains an active teacher and pianist, working with many of his former students who are now themselves professional musicians. His programme includes works by Schubert, Chopin, and Beethoven's *'Appassionata' Sonata*.

12 November

Chanting, Hunting and Parlour Songs: Music for the Chapter House and State Chamber

David Machell (baritone and piano), Yvonne Gerrard (soprano and flute) and Katharine Dryden (mezzo-soprano) present a programme charting the history of music making at the Minster. They begin with some remarkable musical graffiti found in our Chapter House, before performing

some hunting songs, reflecting the Archbishop's Palace's status as a popular royal hunting venue. They finish with exploring the re-emergence of music making in the Edwardian period, with songs and parlour songs, including three of Edward Elgar's *Sea Pictures*.

10 December

Carols in the State Chamber

Join the Cathedral Choristers for an evening of carols in the atmospheric setting of the State Chamber. This ever-popular event will be accompanied by drinks and nibbles for

the festive season, and everyone will have the chance to sing some Christmas favourites! Please note: this event is ticketed, and tickets will go on sale in the autumn.



A Sculpture Fit for a Cathedral:

Barbara Hepworth's Construction (Crucifixion) 1966–7

Dr Clare Nadal writes

In a 1964 interview for *The Observer*, the sculptor Barbara Hepworth (1903–1975) stated that 'I would like to do an abstract crucifixion some time.'¹ 'Some time' was to arrive sooner rather than later and by 1965 she had begun to explore the idea in the painting *Construction I*, which was quickly followed by a second painting, *Construction II* 1966 and the monumental bronze *Construction (Crucifixion)* 1966–7. The crucifixion iconography had been explored by many modern artists of Hepworth's generation in the pre-war period, dating back to Eric Gill's relief sculptures of the *Stations of the Cross* 1914–18 for Westminster Cathedral, to Pablo Picasso's 1930 painting *Crucifixion* and his 1932 drawings after Matthias Grünewald's *Isenheim Altarpiece* 1512–16, to Francis Bacon's 1930s crucifixion paintings. The widespread destruction and horrors of the Second World War brought a new significance to the subject, while the demand for new churches following the war led to a resurgence in religious art with figures such as the Reverend Walter Hussey commissioning artists including Henry Moore, John Piper and Graham Sutherland.² From Sutherland's *Northampton Crucifixion* to Peter Lanyon's 1953 *St Just*, artists explored the crucifixion theme in the post-war period through different degrees of figuration and abstraction. However, with a few exceptions, including examples by Elisabeth Frink, these were largely painterly rather than sculptural explorations. Hepworth's *Construction (Crucifixion)*

broke this trend, combining the formal language of 1930s abstraction with the monumentality of bronze casting.

Nevertheless, the two dimensional origin of *Construction (Crucifixion)* in the earlier *Construction* paintings is ever present in the finished sculpture [Fig. 1]. As Rachel Rose Smith has argued, 'That the formal idea for [Hepworth's] *Crucifixion* was generated substantially first in pencil and then in an aluminium prototype positions the resulting bronze casts as a negotiation of this traditionally fleshy medium into a rectilinear, constructive shape.'³

... Continued on pg. 8

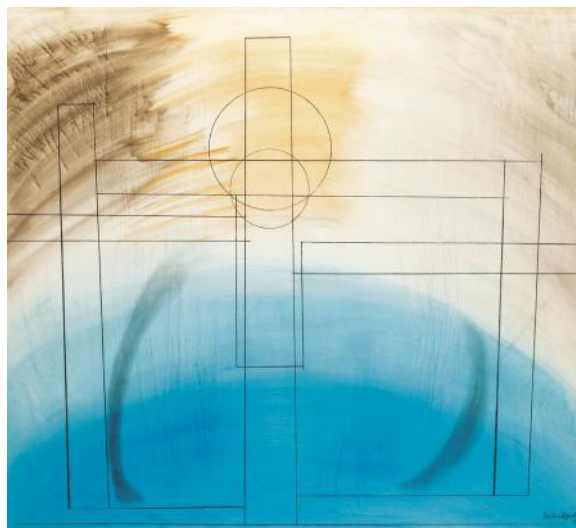


Fig. 1
Barbara Hepworth
Construction I 1965
oil and pencil on gesso-
prepared board
88.3 x 101 cm

Courtesy of
The Ingram Collection
Barbara Hepworth
© Bowness

Fig. 2
Barbara Hepworth
Construction (Crucifixion)
1966–7
aluminium, part painted
391 x 471.3 x 92 cm

Prototype for casting
in bronze, on display in
The Hepworth Family Gift
at The Hepworth Wakefield
Permanent Art Collection
(The Hepworth Wakefield).
Presented by the artist's
daughters, Rachel Kidd and
Sarah Bowness, through
the Trustees of the Barbara
Hepworth Estate and the
Art Fund, 2011.

Barbara Hepworth
© Bowness. Photograph:
Mark Heathcote



In its linear formation and use of the circle motif – a recurring form in Hepworth’s 1960s work – the sculpture seems to most closely resonate with her drawings and prints of the late 1960s and early 1970s, rather than with her sculptures of the period. The horizontal lines extending out to the edge of the page in *Construction I* are translated into sculptural form through the horizontal bronze arms which reach out beyond the edges of the main rectangular form of the sculpture [Fig. 2]. Similarly, the hollow gold steel halo emerges out of the original pencil circles in *Construction I*, while the painted blue and red rectangular bronze panels offer a comparison with the coloured rectangular shapes in Hepworth’s later lithographs, such as the yellow rectangle in *Sun Setting* 1971 from *The Aegean Suite* [Fig. 3]. The use of small coloured shapes within a geometric web of curved and straight lines drawn over a translucent ground of either watercolour or gouache had been a hallmark of the visual language of Hepworth’s abstract wartime drawings and can be seen here reconfigured for both print and bronze. Such brightly coloured panels seen within an otherwise monochrome geometric structure also offers a parallel with the paintings of Piet Mondrian, with whom the sculpture has often been connected.

Hepworth would later recall that *Construction (Crucifixion)* grew out of her experiments ‘with colour in relation to bronze’.⁴ While she had long placed great importance on the colours of her patinas, *Construction (Crucifixion)* and the related *Sphere* 1967/73 went a step further by including painted bronze panels. In this way, these works seem closer to the painterly coloured sculptures of Anthony Caro than to Hepworth’s other bronzes or carvings of the period, while the choice of paint colours recalls the work of Mondrian and other De Stijl artists. Indeed, Caro’s *Early One Morning*, produced only five years earlier in 1962, could offer a productive point of reference in its similar use of painted steel, rectilinear shapes and horizontal and vertical lines. Yet, while in one sense *Construction (Crucifixion)* might seem somewhat set apart from Hepworth’s contemporaneous works, its inclusion on the dust jacket of her 1971 monograph *The Complete Sculpture of Barbara Hepworth, 1960–69* marks it as the indicative representative work from that decade. Certainly, the use of circles and lines connects the work not only with Hepworth’s drawings and prints of the decade, but also with her carvings and bronzes. Hollow circles form a recurring feature of the bronzes of the 1960s, while incised lines and circles trace the surface of marble carvings such as *Cone and Sphere* 1973, offering a parallel with those in Hepworth’s prints of the period. As Smith has noted, the configuration of overlapping horizontal and vertical lines forms a kind of cruciform shape in itself.⁵

Whilst the crucifixion theme was a common subject for artists of Hepworth’s generation, her own motivations were more overtly personal. She related it to a recent illness and it might also be seen as the culmination of a period of work – beginning with her 1954 *Madonna and Child* – which employed biblical subjects or used the language of the sacred vocal music that she was exploring at the time with her friend, the composer Priaux Rainier. Perhaps then it was unsurprising that her preferred setting for *Construction (Crucifixion)* was to be a cathedral

environment, particularly that of a Gothic cathedral.⁶ Cathedrals had always had an equivalence to carving for Hepworth; as she stated in 1970, ‘in a cathedral-building age, I would simply have carved cathedrals’.⁷ Accordingly, the display of the sculpture has largely been associated with church and cathedral settings. In 1968, the year after its completion, casts of the work were displayed in three different church and cathedral locations, beginning with an *Exhibition of British Sculpture* held in Coventry Cathedral during July and August 1968. In July of the same year, several sculptures by Hepworth including *Construction (Crucifixion)* were shown in the sculpture section of the 1968 iteration of the annual City of London Festival, with the latter sited at the South Portico of St Paul’s Cathedral. September 1968 saw the Honorary Freedom of the Borough of St Ives conferred upon Hepworth and her friend the potter Bernard Leach. The ceremony was accompanied by exhibitions of both artists’ work in the town, with *Construction (Crucifixion)* shown in the churchyard of St Ives Parish Church, overlooking the sea, a setting that Hepworth particularly loved [Fig. 4]. In such a setting, or in a new cathedral or on a hillside, she hoped that the sculpture would be ‘valid in all respects two thousand years hence’.⁸

It was Hepworth’s friendship with Moelwyn Merchant, Canon of Salisbury Cathedral and Professor of English at the University of Exeter, which led to a more permanent – albeit controversial – siting for *Construction (Crucifixion)* at Salisbury Cathedral in 1969. Merchant was one of several ministers in St Ives and beyond with whom Hepworth had become acquainted during the 1950s and 1960s, a period when she began to return to the Church of England following the tragic death of her son Paul in 1953. She first met Merchant when she was awarded an Honorary Degree from the University of Exeter in 1966. Merchant had a particular interest in the visual arts, counting a number of artists among his friends including John Piper and Josef Herman, and even took up sculpting himself during the 1960s. In 1967 he conducted a broadcast interview with Hepworth as part of the long-running religious BBC *Viewpoint* series to mark the completion of *Construction (Crucifixion)*.⁹ Nonetheless, the siting of the sculpture – placed prominently near the entrance to the cathedral – provoked hostility, leading the Wiltshire County Council’s Planning Executive Committee to reject the Town Planning Application for the work to remain at Salisbury Cathedral which was followed by a subsequent appeal. From 1988 to 1997 *Construction (Crucifixion)* was loaned to Portsmouth Cathedral, followed by a second stint at Winchester Cathedral from 1997 to 2017. In 2017 the sculpture finally returned to Salisbury Cathedral where it was given a new siting in the Cloister Garth [Fig. 5]. Following a recent loan to the 2022 exhibition *Barbara Hepworth in the Rijksmuseum Gardens*, the sculpture has now once again been reinstated in its home in the cathedral.

In wanting to ‘go free and hang up a circle’, Hepworth envisioned a new possibility for the crucifixion genre and produced what was arguably the first constructivist rendering of the subject. In contrast to the fleshy and tormented images of her peers, she instead created a crucifixion that was ‘very serene and quiet’.¹⁰

1 Neville Wallis, ‘The Hepworth Way’, *The Observer Weekend Review*, 12 July 1964, reprinted in Sophie Bowness (ed.), *Barbara Hepworth: Writings and Conversations* (London: Tate Publishing, 2015), p. 281.

2 For more on the crucifixion theme in modern art, see Chris Stephens, ‘Graham Sutherland *Crucifixion* 1946’, *Tate*, <https://www.tate.org.uk/art/artworks/sutherland-crucifixion-n05774> (accessed 12.02.23).

3 Rachel Rose Smith, ‘Coda: 1965–75’, in *Barbara Hepworth: Divided Circle* (Cambridge: Downing College, 2019), p. 57.

4 Alan Bowness: Conversations with Barbara Hepworth’, in *The Complete Sculpture of Barbara Hepworth, 1960–69*, reprinted in *Barbara Hepworth: Writings and Conversations*, p. 237.

5 Smith, ‘Coda: 1965–75’, *Barbara Hepworth: Divided Circle*, p. 57.

6 Sophie Bowness, ‘Construction (Crucifixion)’, in Sophie Bowness and Stephen Feeke, *Barbara Hepworth at the Rijksmuseum* (Amsterdam: Rijksmuseum, 2022) n.p.

7 Edwin Mullins, ‘Barbara Hepworth’, in *Barbara Hepworth Exhibition 1970* (Hakone: Hakone Open-Air Museum, 1970), reprinted in *Barbara Hepworth: Writings and Conversations*, p. 223.

8 Interview with Moelwyn Merchant, ‘Barbara Hepworth: Sculptor’, BBC1 *Viewpoint* series, broadcast on 13 September 1967, quoted in Bowness, ‘Construction (Crucifixion)’, *Barbara Hepworth at the Rijksmuseum*, n.p.

9 Ibid. For more on Merchant, see David Shaw and Paul Merchant, ‘Obituary: The Rev W. Professor Moelwyn Merchant’, *The Independent*, 2 May 1997, <https://www.independent.co.uk/news/people/obituary-the-rev-professor-w-moelwyn-merchant-1259416.html> (accessed 12.02.23).

10 Alan Bowness: Conversations with Barbara Hepworth’, *Barbara Hepworth: Writings and Conversations*, p. 237.

Through the sculpture's use of geometric abstraction, emphasis is shifted from a focus on the corporeal dying body of Jesus to that of the eternal Christ who rose from the cross to save humankind. Appropriately, footage of the sculpture forms the final moments of the 1968 documentary *Barbara Hepworth at the Tate*, where a sequence of different sculptures appear on screen

accompanied by Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. As the solo violin soars heavenwards in the final bars, the camera pans in on the golden halo and yellow circle before the sculpture disappears from screen.

Clare Nadal is an art historian and curator who completed her PhD on the work of Barbara Hepworth (1903–1975). She has worked for The Hepworth Wakefield, the Henry Moore Foundation and the University of Leeds and is the incoming Assistant Curator, Sculpture, at Leeds Museums and Galleries.



Images:

Fig. 3 (far left)
Barbara Hepworth
*Sun Setting from
The Aegean Suite 1971*
Lithograph on paper
76.4 x 54.3 cm

Wakefield Permanent Art Collection (The Hepworth Wakefield). Presented by the artist's daughters, Rachel Kidd and Sarah Bowness, through the Trustees of the Barbara Hepworth Estate and the Art Fund, 2011.
Barbara Hepworth
© Bowness

Fig. 4 (below)
Construction (Crucifixion)
photographed in the
St Ives Churchyard in 1968

Hepworth
Photograph Collection
Studio St Ives
© Bowness

Fig. 5 (above right)
Construction (Crucifixion)
on display in the
Cloister Garth,
Salisbury Cathedral, 2023

Courtesy: Bowness



Southwell Minster Processional Banner – buried treasure!

Emma Frith writes

A place like Southwell Minster needs a veritable army of staff and volunteers to keep things ticking over.

Some are easy to spot, but others are so well hidden, you might not even know who they are and what their role is.

The Needlework Guild is one such ‘behind the scenes’ team. We are the people who are standing by with a ‘stitch in time’ to reinforce the Minster’s textiles and make sure they carry on looking their best and last for hundreds of years. We alter cassocks to fit tiny new choristers, then let the hem down again when they shoot up in year six. We also take care of all the embroidery. As the tutor, it is my job to design vestments and textiles to enhance our worship, and that are in keeping with the artistic heritage of our stunning cathedral.

This is nothing new – embroidered textiles have been used in worship since the early days of the Church, and at around the time our Chapter House carvings were made, England was the most important place in the world for church and heraldic embroidery. *Opus anglicanum* (English work) graced courts and cathedrals all over Europe, right up until the Black Death decimated the industry in the 15th century. Sadly, vestments are much more fragile than stone and glass, and even before the reformers came for them, the richly-embroidered saints and symbols were fading and fraying. Today, the Minster has no surviving textiles that date back any farther than Victorian times, and that is part of the reason the Ridding cope is so important to us, and why it was so distressing when the hood was stolen back in 2017. The story of my predecessor, Hilary Tinley’s quest to create a replacement hood can be read in *Peppercots* issue 48.

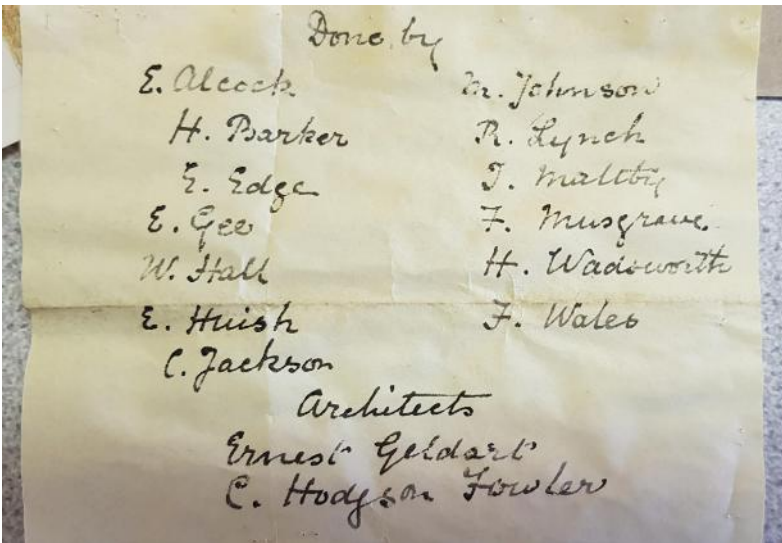
When I took over as tutor, one of the first jobs was to sort through our storage cupboards. Behind the boxes of linen and brocade, right at the back of the cupboard, was a large rolled up bit of fabric. On opening it up, we found ourselves looking into the eyes of the Madonna and Child embroidered onto a large processional banner, in full, vivid colour, with details highlighted in Japanese gold thread. The inscription reads “Behold, The tabernacle of God is with men” (Revelation 21:3) and there was a central figure of the Virgin and Child, set against a backdrop of stonework, and a border of roses and monograms of Jesus and Mary. On the reverse, the words “St Mary the Virgin, Southwell” confirmed that this was definitely ours, but there was no other indication as to how old it was or why it was there.

As soon as we unrolled it, a rust red fringe started to disintegrate and cover everything with red dust, so we had to remove it. On opening the side seam, we discovered a note with the names of the architect designers and all the people who made it, all hand written on yellowed paper, but with no date. I contacted our honorary librarian, Victoria Arthurson, and we soon found ourselves on a fascinating dive into the story of this beautiful embroidery.

The designers were both well-known figures in the great Victorian period of church building and restoration. Ernest Geldart (1848–1929) was a priest and architect whose name may be familiar locally, because he took over as architect at Clumber Chapel, after the relationship soured between the original designer, GF Bodley, and his patron at Clumber. Charles Hodgson Fowler (1840–1910) was a priest and architect born locally – his father was the vicar at Rolleston. The fact that both men were working in the late nineteenth century led us to a working hypothesis that the banner may have been commissioned around the time that the diocese of Southwell was formed in 1884. This would make it approximately contemporary with the Ridding cope, adding a welcome additional strand to our rather threadbare collection of antique textiles!

Victoria continues to look for evidence of the banner in our archives, and has unearthed a couple of photographs of it in use. We are no closer to knowing how it came to be lost at the back of a cupboard, and nobody can remember ever seeing it in use, even people who have attended the Minster for many decades. It may simply have become unfashionable or surplus to requirements, or put away pending repair. It is always possible that, like Marian art in other churches, the large image of the Holy Mother, surrounded by the crowned intertwined A and M (standing for ‘Ave Maria’ with a crown symbolising Mary as Queen of Heaven) could have become victim to hard-line Protestant sensibilities at some point. Whatever the reason, it seems that long years in a cupboard may have actually helped to preserve the colour and prevent further wear and tear, and we are delighted to have found her in a salvageable condition, bright and fresh.

We had been hoping to restore the banner in-house, but close inspection revealed that the silk had undergone dry rot, and shattered as soon as it was touched. When we told the Friends of the treasure we had found, and the place it had in the history of our church, they decided to fund the conservation and display costs, much to the delight of all of us. We can’t wait to be able to share this lovely embroidered art with everyone. The conservation work will be done in a specialist textile conservation lab at the People’s History Museum in Manchester, and is due to start this summer. Once completed, we very much hope to be able to process with our banner one last time before it is put on permanent display. As much as I love the embroidery, I will always be drawn to that list of names, feeling a kindred spirit with those embroiderers, who worked just as we do – quietly making and mending to support worship in the Minster, separated only by one hundred and thirty years or so.



Out and About

Pauline Rouse writes

Our visit in September 2022 was to Lichfield Cathedral. This was a much-anticipated trip as it had been cancelled in 2020 due to Covid.

Lichfield is a beautiful cathedral, dedicated to St Chad and St Mary, and is the only three spired cathedral in the United Kingdom. It is also the burial place of the great Anglo-Saxon missionary Bishop, St Chad (d.672). The Lichfield Angel, a carved limestone panel of circa 800, is made up of three separate fragments and may have marked Chad's original burial place.

The Cathedral stands in a beautiful Close and Friends were able to walk around the outside before enjoying a splendid lunch at the Bistro Café, adjacent to the cathedral.

The Friends of Lichfield had arranged guides for our tour following the cathedral's story from Norman times until 18th century, when it became a centre of culture and learning. Over the years the cathedral has been rebuilt several times, most recently by the nineteenth century architect, Sir George Gilbert Scott, reusing elements of mediaeval stonework, metal work from the Black Country, stone from Derbyshire, and tiles from Stoke on Trent.

Our tour ended rather abruptly as the fire alarm went off and we had to vacate the building (a false alarm, fortunately). This did give us the opportunity to view the extraordinary West Front of the cathedral which carries one hundred and thirteen statues, some mediaeval, depicting apostles, Old Testament prophets, mediaeval kings and saints.

Our tour culminated with a wonderful afternoon tea, organised by the Friends of Lichfield, which completed a most enjoyable day.



Keeping in touch your email address

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Pepperpots is the magazine of The Friends of Southwell Cathedral

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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