

Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 63, Spring 2026



The Minster vergers are ever multi-tasking and, for a moment, it looked as if Hamish Alexander had won a starring role in a remake of the 'Ghostbusters' film, or perhaps as a 'Dr Who' cast member. Thankfully, it is not alien technology, but a back-mounted vacuum cleaner he is seen operating prior to Friends gathering for last November's Chairman's Reception. Hamish writes: "I've been working at the Minster for just over

a year and I have absolutely loved being able to serve God, this building and the amazing people of Southwell all at the same time. Whether it's Communion, Evensong or cleaning, everything we do as a team can be a rewarding opportunity to serve this wonderful place."

Many thanks to all the vergers from the Friends; the varied tasks you undertake are greatly appreciated.

Chairman's Welcome

Charlie Leggatt writes

Welcome to the Spring 2026 issue of Pepperpots. It looks as if we have a busy year ahead of us! To start with, David Spencer's munificent legacy of £681,000 was received on 3rd March. This benefaction from a former Lay Clerk will enable us to do so much more in support of Southwell Minster, and we could not be more grateful nor humbled at David's thoughtfulness. In accordance with his wishes, the capital sum will be retained and invested, the interest arising used for the grants we make.

On Sunday 19th April, as Pepperpots is at press, The Revd Canon Dr Stephen Evans will be installed as Dean of Southwell. On behalf of us all, I wish him every success in the tasks ahead and express the hope that the Friends, corporately and individually, can be the fair wind in his sails. Dean Stephen introduces himself on page 5.

On Thursday 14th May our Spring visit, organised by Pauline Rouse, is to Renishaw Hall. The Annual General Meeting and Festival Day is Saturday 13th June (and the usual information sheets are enclosed). Our speaker is Rebecca Burrows, who chairs the Fabric Advisory Committee (FAC). She is an Associate Director at Donald Insall Associates with over fourteen years' experience working as a heritage consultant in the historic built environment. In 2020, she authored the Conservation Management Plan for the Minster. The Autumn outing is to York Minster on Tuesday 22nd September (information sheet enclosed). The Chairman's Reception is on Thursday 19th November, when Gino Lupini, a University of Nottingham alumnus, author, and recently retired professional rugby union player, will talk on the Royal House of Savoy (the former reigning house of Italy).

Reflecting on last year, autumn 2025 was equally action-packed. On 3rd October, Jonny Allsopp and the Lay Clerks put on a wonderful evening, primarily to demonstrate the new-found voice of the Quire Organ, recently refurbished with our support. It was a wild and windy day; the delicious canapes almost didn't make it over from the State Chamber kitchen as a strong gust by the south door sent vol-au-vents flying down toward the garden gate. Fortunately, no such fate befell intrepid Friends. The Chairman's Reception last year was on 20th November when Dr Richard Fisher gave a fascinating illustrated talk on how cathedrals survived the Reformation and, using the Three Choirs cathedrals of Hereford, Worcester and Gloucester as examples, contributed to the distinctive musical worship of the emergent Anglican Church.

The National Conference of Friends of Cathedrals and Greater Churches took place from 10 – 12th October at Liverpool Cathedral. Elizabeth Johnson and I represented Southwell, and the discussion groups and exchanges with colleagues were informative



A music powerhouse at the organ recital, with Rector Chori Emeritus Paul Hale flanked on his left by Rector Chori Paul Provost and, on his right, Assistant Director of Music, Jonny Allsopp.

and stimulating. We are all, for example, struggling to maintain membership levels. It was noted that people who would in the past have joined Friends' groups upon retirement, are working longer and looking after both their own parents and helping with grandchildren. As I wrote regarding David Spencer's bequest, it was agreed that, as membership levels decline, the importance of legacies to Friends' organisations – Chapters' critical (independent) best friend – come ever more sharply into focus. Another topic was how to reduce the costs of contacting our memberships. Many colleagues produce but one modest printed publication a year, with all other communication done now by email. As you know, Pepperpots is subsidised privately and, thus, we are in the fortunate position of being able to produce two handsome issues a year (says he, immodestly). However, one never knows what the morrow brings and we, too, must look at trimming our sails. Therefore, to keep postage costs down, the financial pages and Annual Report are not included as they are usually in this Spring issue. Instead, they will be sent electronically, in good time for the AGM. If I do not yet have your email address, mine is: chairman@southwellfriends.org (I know a few of our members are not on email and, if you are one such, please just telephone me and I will of course post you the papers 07968 499550). A few photocopies will be available at the AGM itself. We have already used email to contact members about the visit to Renishaw, and will do so again for the invitations to the Chairman's Reception. So, all the more encouragement, I hope, to let me have your email address.

Since my update in the last issue of Pepperpots on our grants to Chapter, we have met the cost of Sidespersons Long Service Badges, as well as the bench in the new area for cremated remains by the south





Working on the Headless Cleric tomb monument. Red pigment has been found in the folds of the robe and considerable early graffiti around the base. Victoria Arthurson, Hon Librarian and Archivist, discussed the monument in an article for *Pepperpots*, Spring 2024.

door. The first instalment of our £30,000 per annum three-year support to the Music Foundation has been paid. Conservation work on the 'Headless Cleric' Tomb Monument in the south quire aisle started on 23rd February, which we have agreed to fund up to £6,000 (including the interpretation). We are in discussion with Chapter on other projects, which I will return to in the autumn issue of *Pepperpots*.

In my column in the last issue, I flagged up that elections for a new Council are scheduled for this year's AGM. At the time of writing, I can confirm that the present Council, except for Margaret Waddington

and the former Head Verger, Andrew Todd, are putting their names forward for re-election. Andrew, who is leaving the area, is really part of the Minster's fixtures and fittings and his quietly-given advice is unfailingly spot-on. We shall miss him. Margaret has been our Membership Secretary for twenty-two years. Her dedication to her task has been phenomenal; indeed, when I was still a new member, Margaret reminded me as I scuttled out the north door that my subscription was overdue. I became a life member there and then. Thank you, dear Margaret.

The constitution states that: "(18.9) Nominations for members of the Council to be elected at the Annual General Meeting must be sent to the Secretary in writing one week before the date of the meeting, with confirmation that the nominee is willing to serve if elected. (18.10) The Chair may, at their discretion, accept further nominations at the meeting. (18.11) Nominations must be by a Proposer and Seconder, both of whom must be members of the charity. (18.6.1) The Chair of the Friends (ergo the Council) is elected by the Council from amongst its number, and (18.6.3) The Chair is not subject to triennial re-election but holds office for a four-year period." In other words, you are stuck with me for another year.

Thank you, as ever, for all your support and friendship.

Our speakers for 2026

Annual General Meeting

Saturday 13th June

The Conservation of Cathedrals:

Managing Change in the Twenty-First Century

Rebecca Burrows,
Chair of the Southwell Minster Fabric Advisory
Committee, writes

"The talk is an introduction to heritage conservation within the context of some of England's most significant historic buildings. I will examine what conservation means in the twenty-first century, drawing on my experience of managing change at Southwell Minster and across the wider cathedral sector. My presentation will explore how heritage professionals balance legislative complexities with local challenges, securing a sustainable future for both people and buildings".



Chairman's Reception

Thursday 19th November

The Royal House of Savoy:

Power and Piety

Gino Lupini writes

"For more than a millennium following the fall of the Western Roman Empire, Italy was the playground of warlords, dukes, princes, kings, emperors and popes. It would take an extraordinary combination of events for the nation to finally unify, but Italy was not won by politics alone. It was forged through a centuries-long dance between the sword and the spirit.

The story of the Savoy is one of profound contrast: from the military and political prowess that secured the Italian throne, to the deep devotion of figures such as Blessed Maria Christina and Saint Margaret of Savoy. I am delighted to be coming to Southwell Minster to discuss how this dynasty navigated the complex tensions between temporal power and eternal faith".



Gino Lupini is author of *The Royal House of Savoy: Unifiers of Italy*, due for publication in the Spring of this year.

Copies will be available for sale at the end of his talk.



Dean's Column

The Revd Canon Dr Neil Evans writes



I am writing this on the Feast of the Presentation of Christ in the Temple, or Candlemas, which is of course the Minster's Patronal Festival.

We have had a feast of music and liturgy, commissioned new Stewards and welcomed an excellent visiting preacher to the Cathedral Festival Eucharist, the Revd Prebendary Paula Hollingsworth from St Paul's Cathedral. A wonderful celebration of the life and community of the Cathedral Church of Southwell Minster.

Celebrating our Patronal Festival at Candlemas brings together wonderfully thanksgiving for our Patron, the Blessed Virgin Mary, appreciation for our beautiful building, joy of the whole community of our Cathedral, and the worship of Almighty God in liturgy, music and prayer. St Luke's account of the Presentation (Luke 2:22-40) speaks directly to our Cathedral and its life and witness.

Jesus is brought to the Temple by Mary and Joseph to fulfil all that is necessary in Jewish law. They would have been part of a constant stream of people doing the same thing. They came to an awesome building, filled with people praying, undertaking Jewish rites of passage, making sacrifices, taking part in worship, meeting others and just being there at the heart of the Jewish faith.

There are so many resonances for us at Southwell. The word 'church', of course, refers first and foremostly to the people of God who gather in the building, but the association with church buildings is so strong and important. And what a church building we have; both Minster and Cathedral; one thousand years of history and of the worship of God; the mother church of the Diocese of Southwell & Nottingham. Southwell Minster means so much, to so many people, as the Temple was a focus for the prayer, worship and life of Judaism. And Mary and Joseph take Jesus to the Temple.

In the Temple they encounter Simeon and Anna. Simeon's words, so familiar at Evensong, of the Nunc Dimittis are at the centre of this story and are uttered by Simeon because he is in the right place at the right time. The Temple was a place of encounter. Mary encounters Simeon who reveals something of her Son's and her destiny. Anna encounters the Christ Child and goes and tells EVERYONE!

The Temple, too, was a place of gathering. The Jewish people were spread out not just across Israel, but across the known world. They came to the Temple to gather with those who shared their faith and worship with them. Mary and Joseph would have been part of a constant stream of people gathering to fulfil the expectations of their faith, in worship, praise and thanksgiving.

And it was a place of abiding. Simply being there, and the heart of the Jewish faith, would have been special for people. But I just love the bit about Anna in Luke's account of the Candlemas: she never left the temple but worshipped there with fasting and prayer night and day.

The story of Candlemas is one of the Temple as a place of encounter, gathering and abiding. And the story of the Cathedral Church of Southwell Minster is (amongst many things) one of encounter, gathering and abiding.

Of encounter. From the brief encounters of visitors and sightseers, through the encounter of thousands of children to the encounter of those who attend worship and so much else here. We have been a place of encounter for the best part of a thousand years. Encounters will, inevitably, have been variable, but all within these sacred walls where worship takes place three times every day, and held in prayer.

Of gathering, as we worship together, meeting our friends and those who join us in prayer and worship. Of joining together in corporate worship and enjoying the glories of the English choral tradition. Of drinking tea and coffee together. Of celebrating key life events.

And of abiding. I love the word 'abiding', it says so much more to me than simply staying or being there. There is a depth to the word which suggests belonging and holding the things that are precious to us. To abide in our wonderful building joins us with the myriads who have abided here over a thousand years, and with one another today. And ultimately abiding in Jesus, the Son of God who reaches out in love and in that love abides with us eternally.

Our Patronal Festival, Candlemas, joins our prayers, praises and thanksgiving with the Blessed Virgin Mary as she takes her Son to pray, praise and give thanks in the Temple, knowing that we, throughout the year, join our praises with the saints of God who have encountered, gathered and abided in this glorious place for a thousand years. Thanks be to God.



Stephen Evans, our new Dean

Stephen Evans writes



Dear Friends of Southwell Cathedral,

I am very grateful to Charlie Leggatt, Chairman of the Minster's Friends' organisation, for asking me to say "Hello!" through Pepperpots. Diana and I are looking forward with great excitement to moving into The Residence in preparation for my Installation as Dean just after Easter.

For almost sixteen years, Diana and I have lived in the very heart of central London, just a few hundred metres from Oxford Street and Madame Tussaud's. Within a few days of our arrival in St Marylebone, a neighbour complained to the churchwardens that "washing had been

seen on the roof terrace of the Rectory for the first time since the Second World War!". The churchwarden replied by saying that it was probably because we had not yet had our tumble dryer installed, to which the complainant replied, "Well, I hope they won't be bringing any more of their country ways with them!"

Returning to the East Midlands, having lived in Northamptonshire and Rutland for twenty years, I hope that we shall not be bringing too many of our unwelcome "city ways" with us!

I was born in Swansea, the eldest of three children, and attended what had been Swansea Grammar School, where Dylan Thomas had received his education. Having studied two arts and two science A Levels, I couldn't decide which pathway to take following school, so ran away to sea, joining the Royal Navy in 1979!

After completing officer training at Britannia Royal Naval College, Dartmouth, I served as a Seaman Officer in HMS AVELEY, HMS ARGONAUT and HMS GALATEA, obtaining my Ocean Navigation Certificate, Officer of the Watch qualifications and a Private Pilot's Licence along the way.

In the autumn of 1983, I 'jumped ship' and was admitted to St Stephen's House, Oxford, to read Theology at the University of Oxford and to undertake training for ordination as an ordinand of the Diocese of Moray, Ross and Caithness. It was at St Stephen's House that I met Diana, who had read English at Somerville College, before reading Theology, as a second first degree, and training to be a Deaconess.

I was ordained Deacon and Priest at St Andrew's Cathedral in Inverness, where I served as Precentor and Bishop's Chaplain. Diana, who had been the senior assistant curate at Sherborne Abbey, and I married in the Abbey in 1988 and joined me in the Scottish Highlands.

In 1989, we moved to Angus where I was inducted as Rector of Montrose with Inverbervie and also served as a Missions to Seafarers Chaplain to the Port of Montrose. Whilst in Scotland, I began post-graduate

studies in Liturgy and Doctrine at the University of Aberdeen, and Diana taught English to Sixth Form students. Our daughter Lydia was born in Montrose, the first child to be born to a Rector of Montrose since the 19th century! I was honoured to be awarded the degree of Doctor of Divinity honoris causa by the University of Aberdeen in 2007.

Late in 1991, Diana, Lydia and I moved to the Diocese of Peterborough, where I served as the Vicar of an inner-city parish in Northampton and in the twin roles of Diocesan Continuing Ministerial Education Officer and Diocesan Liturgical Officer. Six years later, I became the Warden of the diocesan retreat house and conference centre, Ecton House, and Priest-in-Charge of Ecton, before becoming Rector of Uppingham, Belton, Wardley and Ayston and Area Dean of Rutland in 2000.

In 2003, I was installed as a Non-Residential Canon of Peterborough and, in addition to my full-time role as a parish priest, served as a hospital chaplain, a member of General Synod, and as a member of the Church Commissioners' Mission and Pastoral Committee.

Diana, meanwhile had undertaken post-graduate work at the University of Warwick and taught prisoners with whole life sentences ethics, as part of an innovative degree programme but when government funding was withdrawn 'reinvented' herself as the Diocesan Advisory Committee for Churches and Churchyards (DAC) Secretary and began studying, part-time, for an advanced diploma (IHBC) in historic building conservation and management at the University of Reading.

It has been wonderful to have had the opportunity to serve as Rector of St Marylebone, a Crown Living with a parish history of more than 900 years, for the past fifteen and a half years; to have been part of a large and growing team of ordained and lay colleagues, and to have helped the parish church through a series of restoration projects costing £22 million. Not only has the fabric of Thomas Hardwick's monumental Regency parish church been restored, but the building has been equipped to become a major community asset at the heart of a great world city. In 2023, St Marylebone was named UK Church of the Year and Best Church Open to Visitors by the National Churches' Trust.

I continue to be a Liveryman of the Worshipful Company of Educators, a Member of the External Advisory Group of Contemporary British Painters and Patron of the Kurdish Aid Foundation. Diana will continue in her current post as Head of Places of Worship at Historic England.

Whilst it is, of course, sad to say "goodbye" to so many people, we are looking forward to meeting many new people and making many new friends at the Minster and across the diocese.



‘Contrapuntal Emphasis’: Barbara Hepworth’s *Figure (Requiem)* 1957

Dr Clare Nadal writes

‘This effect of the outer surfaces and quality being in counterpoint with the inner heart is intrinsic to the material – in this case walnut. I have always been fascinated by the relationship of inner and outer form.’¹

Barbara Hepworth, ‘The Sculptor Speaks’, 8 December 1961

Fig. 1 Barbara Hepworth, *Figure (Requiem)* 1957, walnut, 218 x 56 x 41cm. Barbara Hepworth © Bowness. Image provided by Aberdeen City Council (Archives, Gallery & Museums Collection).

In 1961 Barbara Hepworth recorded a talk entitled ‘The Sculptor Speaks’ for the British Council in which she discussed various sculptures produced throughout her career. A section of the talk focused on wooden carvings produced during the 1950s, including the 1957 walnut sculpture *Figure (Requiem)*. For Hepworth, the essence of these works lay in the relationship between inner and outer form, that which she observed in nature in ‘a nut in its shell – or of a child in the womb – or the amazingly different qualities of say the inner and outer surfaces of shells or of crystals.’² Taking ‘The Sculptor Speaks’ talk as a starting point, this article offers a close reading of *Figure (Requiem)*, placing it within the context of Hepworth’s sculpture of the late 1940s and 1950s, and exploring the significance of ‘counterpoint’ within the work. [FIG 1]

Figure (Requiem) is one of a series of *Figure* sculptures that Hepworth produced in the 1950s and 1960s, many carved from wood and each taking a subtitle in parenthesis. Arguably, *Figure (Requiem)* might be considered as part of a trio with the earlier *Figure (Churinga)* 1952 in Spanish mahogany and the later *Figure (Nanjizal)* 1958 in yew, all of which are characterised by their vertical elongated rising forms and hollow carved out interiors, epitomising the relationship between inner and outer form that Hepworth described in ‘The Sculptor Speaks’. Art historians Matthew Gale and Chris Stephens have argued that the tendency towards verticality in Hepworth’s sculpture of this period can be read in relation to works by other St Ives artists also exploring these forms, such as Denis Mitchell’s *Turning Form* 1959, as well as in the broader context of Henry Moore’s totemic-like *Upright Motives* and the columnar works of William Turnbull³. Yet, the specific origins of Hepworth’s *Figure* sculptures date back to her return to the human form in the late 1940s, having spent the preceding years focusing on landscape and abstraction. As has been discussed by many authors, this shift occurred first in drawing, beginning with her hospital drawings and drawings of nude models



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in the late 1940s⁴. The *Figure* sculptures also marked a reprise of the Single Form motif of the late 1930s, albeit now humanised. The ‘standing form’ was one of three forms that Hepworth identified as having ‘had special meaning for me since childhood’, also including the ‘two forms’ and the ‘closed form’. For Hepworth, the standing form was ‘the translation of my feeling towards the human being standing in landscape’.⁵



Fig. 2 *Contrapuntal Forms* 1950-1 at Trewyn Studio, March 1951. Photograph: Studio St Ives © Bowness. Hepworth Photograph Collection



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One of the first figure carvings made following this return to the human figure was the monumental *Contrapuntal Forms* 1950-51 which was commissioned by the Arts Council for the 1951 Festival of Britain, where it was sited on London's South Bank. It was Hepworth's largest work to date, measuring ten feet in height, with each of the two carved figures weighing four tons.⁶ [FIG 2] Like many of the sculptures of the late 1940s and early 1950s, *Contrapuntal Forms* explores the 'two forms', described by Hepworth as 'the idea of two or more figures as a unity'⁷. Although the sculpture consists of two distinct separate carvings - as opposed to other of her contemporaneous works such as *Bicentric Form* 1949 which combines two figures into a single carving - when seen from a distance, the two figures appear to blur as one. *Contrapuntal Forms* marked one of Hepworth's first uses of the word 'counterpoint' and dates from a period when she was exploring polyphonic music with the South African composer Priaulx Rainier, who became an important friend during the early 1950s.⁸ Hepworth's conception of 'a group of separate figures as a single sculptural entity'⁹ seems to owe much to the musical definition of counterpoint which refers to the 'combination of simultaneous parts [...] each of significance in itself and the whole resulting in a coherent texture'¹⁰. She originally proposed *Contrapuntal Forms* to be titled either "'Motet (contrapuntal forms in blue limestone)'" or "'Motet (Praising)" blue stone figures', emphasising the musical connection further¹¹. One of the most famous examples of motets across the history of music, Thomas Tallis' forty-part *Spem in Alium*, was particularly important to Hepworth and she owned a copy of the score, given to her by Rainier. Although Hepworth ultimately dropped 'Motet' from the title of *Contrapuntal Forms*, she did however use it for the later sculpture *Standing Form (Motet)* 1960. References to counterpoint are also evident in the 1956 sculptures *Wood and Strings (Fugue)*

and *Stone Sculpture (Fugue II)*, both of which are characterised by the device of divergent oval openings, perhaps relating to the different parts or voices in a fugue.

If the two figures in *Contrapuntal Forms* might be said to exist in counterpoint with one another, in *Figure (Requiem)* it is the outer form which is in counterpoint with the inner concavity. Hepworth's hollowing out of the walnut leaves the uppermost section of the sculpture open, with the inner wood visible; in this way, the distinction between inner and outer form becomes blurred. Like *Contrapuntal Forms*, the musical association is again implicit in the subtitle 'Requiem', the Roman Catholic Mass for the Dead. In Hepworth's sculpture records compiled by the artist throughout her life, the front cover of the 1957 file lists the sculpture not as 'Figure (Requiem)', but as 'Fugue (Requiem)', suggesting a more direct connection to counterpoint¹³. In 1956, the year before Hepworth made *Figure (Requiem)*, Rainier completed her own requiem for tenor and a capella choir, with a text specially written by David Gascoyne, the surrealist poet. Gascoyne's text was written during the Second World War and anticipates the loss of life to come. Given the closeness in dates, it is possible that Hepworth was thinking of Rainier's Requiem when carving *Figure (Requiem)*¹⁴. This was not the only occasion when Hepworth and Rainier were both working on similar subjects. In the early 1950s Rainier was composing a setting of the German poet Rainer Maria Rilke's *Sonnets to Orpheus* (1923) for vocal soloists, chorus and orchestra, while in 1956 Hepworth began her own series of *Orpheus* sculptures in response to a commission for the electronics firm Mullard Ltd., resulting in *Theme on Electronics (Orpheus)* 1956¹⁵.

It has also been suggested that the subtitle 'Requiem' may reference the tragic death of Hepworth's son Paul Skeaping and his navigator, who were killed in active service with the RAF while in Thailand on 13 February 1953. A requiem took place in St Ives shortly after the tragedy; as Hepworth wrote in a letter to a friend, 'I found some peace this Friday after a Requiem was held for him in the church of St. Eia'¹⁶. Hepworth went on to commemorate their deaths in several works, including the limestone *Monolith (Empyrean)* 1953, the 1954 carving *Madonna and Child* - given to St Ives Parish Church where the requiem had been held - and the painting *Two Figures (Heroes)* 1954, which includes a dedication on the reverse. Of these works, *Figure (Requiem)* shares the clearest formal connection to *Monolith (Empyrean)*, which again utilises a rising form containing two pierced openings. Hepworth wrote of *Monolith (Empyrean)* that 'the rising forms spring from the bridged, pierced hollow which could be the bridge between the body and the mind seeking comprehension'¹⁷. Fittingly, the subtitle 'Empyrean' is likewise a reference to the heavens. If the rising forms and piercings of *Monolith (Empyrean)* may be seen in a spiritual light, then the verticality of *Figure (Requiem)* with its open upper form appearing to stretch towards the sky may similarly be considered in a religious context, further emphasised through language by the choice of subtitle.





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Fig. 3
Cantate Domino
1958 in the garden of
Trewyn Studio with
St Ives Parish Church
in the background,
September 1958.
Photograph:
Studio St Ives
© Bowness. Hepworth
Photograph Collection

Fig. 4
Ascending Form
(*Gloria*) 1958 in
Trewyn Studio,
January 1959.
Photograph:
Studio St Ives ©
Bowness. Hepworth
Photograph Collection

Hepworth again drew on references to religion and sacred vocal music in two subsequent bronze sculptures made in 1958, *Cantate Domino* and *Ascending Form* (*Gloria*). [FIG 3+4] ‘*Cantate Domino*’ refers to the opening line of Psalm 98, ‘O Sing unto the Lord’, while ‘*Gloria*’, or ‘*Gloria in Excelsis Deo*’ in full, translates as ‘Glory to God in the highest’ and occurs in the Roman Mass and Communion Service. Both have been regularly set to music, including a *Cantate Domino* motet by Italian Renaissance composer Claudio Monteverdi and famous *Gloria* settings by Baroque composers George Frederick Handel and Antonio Vivaldi. Like *Figure (Requiem)*, both *Ascending Form (Gloria)* and *Cantate Domino* again utilise vertical forms, in this case in the shape of a diamond. The critic Edwin Mullins considered both bronzes to represent ‘a free stylisation of the human hand raised in supplication and praise’¹⁸. This reading was also reinforced through photography: in photographs reproduced in many of Hepworth’s exhibition catalogues from the 1950s and 1960s, *Cantate Domino* is framed against St Ives Parish Church, while *Ascending Form* is shown dappled with sunlight, the circular hole within the sculpture appearing as a kind of halo, reflected on the wall of Hepworth’s studio. Similarly, *Figure (Requiem)* is seen from a low



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angle so that it seems to soar up into the sky above, or photographed in sunlight, illuminated in front of the darker trees behind. [FIG 5+6]

In ‘The Sculptor Speaks’ Hepworth stated that the 1952 carving *Figure (Churinga)* allowed her to ‘express the idea of ritual image containing the soul’¹⁹. This observation offers a different perspective on the relationship between inner and outer form, one with a distinctly spiritual leaning. When discussing *Figure (Requiem)*, she similarly spoke of the ‘effect of the outer surfaces and quality being in counterpoint with the inner heart’ of the work. For Hepworth then, counterpoint itself had a spiritual aspect, and it is no coincidence that much of the polyphonic music that she was listening to at this time was of a sacred nature, Tallis being a prime example. During this period she also re-established ties with the Anglican Church, perhaps in part as a response to the death of Paul Skeaping²⁰. She would later describe her sculpture as ‘offering a prayer at moments of great unhappiness’, with a desire to make ‘something that rises up, something that will win’²¹. In *Figure (Requiem)* she drew upon personal loss to create such a work that combines references to spirituality and sacred vocal music together in counterpoint.





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Fig. 5 and Fig. 6
Figure (Requiem) in the garden
of Trewyn Studio, January 1958.
Photograph:
Studio St Ives © Bowness.
Hepworth Photograph Collection

1. Barbara Hepworth, 'The Sculptor Speaks', recorded talk for the British Council, 8 December 1951, reprinted in Sophie Bowness (ed.), *Barbara Hepworth: Writings and Conversations* (London: Tate Publishing, 2015), p.156. The recording of the talk is held in the Tate Archive and the British Library Sound Archive.

2. Ibid.

3. Matthew Gale and Chris Stephens, *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives* (London: Tate Publishing, 1999, repr. 2015), p.178.

4. See for example Penelope Curtis, *Barbara Hepworth* (London: Tate Publishing, 1998, repr. 2013), p. 47.

5. Text by Hepworth in *Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawing from 1927 to 1954* (London: Whitechapel Art Gallery, 1954), reprinted in *Barbara Hepworth: Writings and Conversations*, p. 95.

6. Sophie Bowness, 'Barbara Hepworth: artist in society 1948-53', exhibition guide, 2019.

7. Text by Hepworth in *Barbara Hepworth: Carvings and Drawings* (London: Lund Humphries, 1952), reprinted in *Barbara Hepworth: Writings and Conversations*, p.70 and p.97

8. For more on Hepworth and Rainier, see Sophie Bowness, 'Rhythms of the Stones: Hepworth and Music', in Chris Stephens (ed.), *Barbara Hepworth Centenary* (London: Tate Publishing, 2003), pp.22-28.

9. Text by Hepworth in *Barbara Hepworth: Carvings and Drawings, 1952*, reprinted in *Barbara Hepworth: Writings and Conversations*, p.70.



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10. Michael Kennedy, *The Concise Oxford Dictionary of Music*, Third Edition (Oxford: Oxford University Press, 1980) p.151.

11. Barbara Hepworth to Priaulx Rainier, 4 February 1951, Royal Academy of Music Archive.

13. Volume of Sculpture Records 1957, Tate Archive, TGA 7247/27.

14. For more on the connection between *Figure (Requiem)* and Rainier's Requiem, see Chris van Rhyn, 'Priaulx Rainier's Requiem and its contexts', *Musica*, vol.39, no.2, 2011.

15. Rainier's Sonnets to Orpheus remained unfinished on her death.

16. Barbara Hepworth to Margaret Gardiner, 'Sunday' [22 February 1953, date suggested by Alan Bowness, 2005], Tate Archive, TGA 202016, qtd. in Eleanor Clayton, *Barbara Hepworth: Art and Life* (London: Thames and Hudson, 2021), p. 183.

17. Text by Hepworth in *Barbara Hepworth: Carvings and Drawings* (London: Lund Humphries, 1952),

reprinted in *Barbara Hepworth: Writings and Conversations*, p.70 and p.97

18. Edwin Mullins in *Barbara Hepworth Exhibition 1970*, (Hakone: Hakone Open-Air Museum, 1970), n.p. Hepworth had intended *Cantate Domino* to be used as a headstone for her grave but it was denied on account of the sculpture being too tall. Instead, a cast of *Ascending Form* is located in the entrance to Longstone Cemetery, Carbis Bay, where the artist is buried.

19. Barbara Hepworth, 'The Sculptor Speaks', reprinted in *Barbara Hepworth: Writings and Conversations*, p.156.

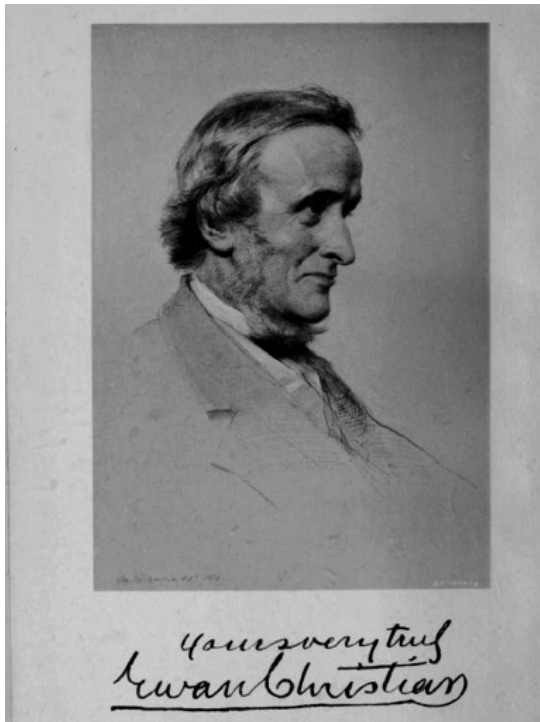
20. For more on Hepworth's relationship with religion, see Lucy Kent, 'An Act of Praise: Religion and the Work of Barbara Hepworth', in Penelope Curtis and Chris Stephens (eds), *Barbara Hepworth: Sculpture for a Modern World*, (London: Tate Publishing, 2015), p.46.

21. Barbara Hepworth qtd. in *Barbara Hepworth Exhibition 1970*, n.p.



Learning More About Ewan Christian

Margaret McCaskill writes



Ewan Christian,
by George Richmond,
1876, (in E. R. Charles,
*Ewan Christian
Architect*, Cambridge
University Press,
1896)

Introduction

Membership of the Guild of Stewards at the Minster includes the opportunity to enjoy 'Learning More' talks which have prompted some significant original research. There remains a lot to discover. Ewan Christian's contribution to the restoration of the Minster in the 19th century, and the difficulties he encountered, is one such example. Christian's first Report for the Ecclesiastical Commissioners, completed by 9 May 1851, on the state of Southwell Minster, has recently resurfaced after many years of assuming that it had been lost. (1) Harold Brooke's important study, *Closed for Business*, (1997), therefore inevitably lacked material for assessing that early thinking which inspired much of Christian's subsequent work.

Christian's early career

Christian, born in 1814, was articled to Matthew Habershon, a London architect, in 1829 on leaving school aged just fifteen, and studied at the Royal Academy. (2) He developed quickly and set up his own architectural practice. His relationship with Southwell spanned almost the whole of his career. But it goes back farther than had been realised. He produced a fine drawing of a chimney in the Archbishop's Palace in 1845. (3) Who commissioned this work is unknown. When he arrived in Southwell in 1845, he would have known of the upheaval caused by the transfer of Southwell to the Diocese of Lincoln in 1837, and the suspension of the chapter by the Ecclesiastical Commissioners Act of 1840. The two forceful men in power: John Thomas Becher, Vicar General since 1830, and George Wilkins, Archdeacon of Nottingham

from 1832, were fierce rivals, and Christian would have been aware of this and of Wilkins' high church principles, fervent anti-evangelical writings and propensity to offend. Christian was of the evangelical persuasion. (4) The scene was therefore set for conflict before Christian's work at Southwell had even begun.

Becher died in 1848, the year that Christian was appointed Architect to the Ecclesiastical Commissioners. Responsibility for restoring the church became theirs in August 1848. It had fallen into disrepair over the preceding decades since the great fire of 1711. Wilkins considered himself as something of an architect, son of William Wilkins, employed by chapter in 1803 to repair the chapter house roof, and brother of William Wilkins jun., architect of the National Gallery. Despite Wilkins' best efforts and pleadings, working with the Clerk of the Fabric James Nicholson and a team led by head stonemason John Gregory, the Commissioners were not satisfied that restoration was proceeding well, with sufficient economy. Christian was commissioned by the Ecclesiastical Commissioners, on 21 March 1851 to prepare a full report on the state of the fabric at Southwell.

The state of the Minster in 1851

Christian was not starting from a blank sheet. Richard Ingleman's 1815 report was available to him. (5) He may also have seen Samuel H. Grimm's many drawings of the Minster, commissioned by Dean Kaye in c1787 and work had been undertaken under Wilkins' watch. Some very basic issues of structural repair, including the roof, had, however, been largely left unfinished. (6) Earth surrounded the exterior and the interior was dark, cold and unwelcoming. The whole fabric required renewal.

Christian's 1851 Report

The report was completed quite quickly. Christian spent all of two days plus a few hours in Southwell, helped by the development of the rail network. He estimated his many commissions meant travelling 27,000 miles in one year. (7) In the seven-page letter prefacing his Report, Christian provided 'general observations only'. At the outset, he was clearly sensitive to local politics, although 'Much however remains to be done....'

He specified some walls, roofs, drainage and glazing and greater attention to the foundations. And 'irrespective of the pressing repair of the great arches of the Central Tower' all needed to be done, 'in a regularly progressive manner'. Serious cracks to the arches in the crossing had been revealed, '... absolutely dangerous to all passers underneath them'.

Re-laying the pavements of the church would help with the damp, the church yard was already drained. The current method of buying the considerable amount of stone and other materials needed, via the



sanction of Wilkins, should continue, with Nicholson managing oversight and accounts.

The twenty-three-page Detailed Report included a plan describing the main areas of concern: roofs and walls. Each page had specific left-margin instructions. The nave roof, other than at the western end, was not initially seen as much of a problem. The towers required stabilising, and he credited work already done.

Christian was concerned with the basics of stability, and the building being water and windproof. He prioritised urgent work, especially the central tower. He also drew attention to incomplete work, as in the chapter house, where the foundation of one buttress had been only partially repaired.

His summary 'General Remarks' identified the real neglect of the Minster over many years, even basic ventilation. Wilkins and Nicholson must have seen the Report as a devastating critique. Christian was now signing off Nicholson's accounts, not Wilkins. It was Christian that the Commissioners looked to for confidence in both the design of the work programme and its progression, contracts for materials and payments to workmen.

Southwell and Elsewhere

Christian carried out around 1,300 restorations and additions to churches across England and Wales, as well as 90 completely new churches. It was Carlisle Cathedral, where he worked from 1853-1870, that provides the clearest comparisons with Southwell. He accomplished a great deal, over a shorter period than at Southwell. His new south doorway there was modelled on Southwell's chapter house. Christian was controversial at Carlisle, as he became at Southwell, with his restoration stopping short of the latest high church fashions exemplified by George Edmund Street, who took over his role in 1871 after Christian was summarily dismissed. (8)

While Christian encountered problems with Wilkins over the belfry floor and the central tower the ringers' gallery and the new chamber were eventually finished to Christian's satisfaction, but the central tower would continue to pose issues as late as 1865.

In 1854 the heaped earth round the Minster perimeter was removed, external pavements were lowered and the north porch repaired. Wilkins and Christian clashed over the west front and a south arch, and glazing of the west window. The Commissioners eventually agreed to pay for Wilkins' glazing, although he went ahead without permission, and warned not to do so again. (9) Christian must have been exasperated.

Work on the chapter house began in 1857. That having been completed, the internal north wall of the nave and the windows were repaired in 1860, with Christian reporting in 1862 that all was satisfactory

and agreeing with Wilkins that the nave roof should be restored to its original form. Nicholson, who had carried the burden of liaising between Wilkins and Christian for so long, died in May 1862. The Clerk of the Fabric role was divided between an increasingly ageing Gregory and a new man, Kirkland.

Archdeacon Wilkins died in August 1866, with his son John Murray Wilkins taking over as Rector but not Archdeacon. Restoration work stalled. Heating and lighting were now a major problem. Christian also decided that the best solution for the choir was to be the removal of the wooden galleries, and then later the Bernasconi screens. The galleries were removed in 1872, the Bernasconi screens in 1876, choir aisles flooring was completed in late 1873. (10)

The 1875 Report and following

After illness in 1874 kept him away for several months, in 1875 Christian prepared a further Report, instigated by the Bishop of Lincoln, Christopher Wordsworth. Opening the Minster Choir for worship was his main issue. Christian's intention though was to provide a church fit for parish worship rather than a cathedral.

The roofs still needed complete renewal and Hollar's engraving of 1672 defined for Christian the original rooflines of the whole Minster, including that of the chapter house.

He wanted the communion rail to be restored to a line within the sedilia location and interestingly also wanted to restore coloured decoration on the choir vaulting. His experience at Carlisle was probably in mind, although there he had removed much of the remaining medieval wall decoration, still a contentious issue.

The Library was to be moved to the room over the two side chapels off the north transept, with the floor level of the chapels restored to '3 feet below the present floor'.

The Bishop and people of Southwell were unhappy with this Report, with John Murray Wilkins described as unable to carry out his duties. John James Trebeck, Assistant Curate and eventually Rector, took over his role. (11) While the Commissioners agreed with Christian's proposals, the Bishop asked G. E. Street to provide an alternative view – behind Christian's back. Street argued for the restoration of a lady chapel at the east end of the church, considering this to be the original medieval plan, still today a disputed contention as a chantry chapel to the Virgin Mary, in addition to the Minster dedication, is thought to have been located to the north side of the church and not at the east end. (12) Street also recommended removing the pulpitum and erecting it instead in the south transept. Christian's simpler plan was adopted: to retain the east end, with the pulpitum still in place, and the high altar and communion rail as now seen.



The controversy rallied Christian's directing of the restoration work, which speeded up considerably. The nave roof was completed in 1882 and the chapter house roofline also raised. The new tower spires were completed in May 1881, and the nave repaving was finished, with Christian keen to preserve as far as possible 'the original arrangement' of the old stones. The nave paving seen today therefore has many of the ledger slabs in their original positions, but with innumerable bodies under the floor whose names are not known.

Cornish and Gaymer provided new choir stalls and worked on the new library. All was completed in time for the re-opening of the church in February 1888, for full business, following Christian's inspection visit in December 1887. The removal of the transept doors into the Choir aisles and raising of the arches had also transformed the entrances to the side chapels. Sadly, John Gregory did not live to see all this. He had died in February 1885 aged 76 after a lifetime working for the Minster.

Christian never considered that his work at Southwell was complete, as he explained in a last letter to Bishop Ridding, dated December 22nd 1887. (13) In 1890 he reported on the ongoing repairs and work required, just as Gregory's assistant John Cook was forced to retire through ill health, dying in 1896. Christian's final report on work completed was in February 1894. He died on February 21st, 1895, aged 81 and did not see the opening of his National Portrait Gallery in 1896.

Christian's legacy?

Christian rose to the top of his profession as President of the Royal Institute of British Architects in 1884-6, receiving its Royal Gold Medal in 1887. Southwell Minster was mentioned in the citation although he was criticised for removing the choir galleries and the Bernasconi screens. (14)

Christian's reputation has been mixed. 'Arrogant, domineering, opinionated and contrary' (15) he was also open to others' insights, following Turner in the height of the spires, as 'Turner was always correct in his architectural drawings'. (16)

Christian was undoubtedly mostly correct in his judgements. He was a phenomenal driving force and it is to his 1851 Report that we should look for the initiatives that resulted in the eventual successful restoration project. However, the work of those preceding him and the intense lifelong commitment of his Southwell workforce who faithfully carried out his instructions to the letter, notably Gregory and Nicholson, were also responsible for what has been achieved.

Acknowledgments

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For access to an extended version of this article, contact profmargaret.mccaskill@btinternet.com



God's Vineyard

– the slow, sure growth of a vocation.

Jamie Bostock writes

Conventional Beginnings

Having been baptised into the Church of England at the age of two, I wasn't really accustomed to attending. We would go to a crib service at Christmas time, and our primary school concerts and assemblies were my main source of Christian teaching as interpreted by the Anglican and Methodist traditions. I had never even contemplated that the stories I knew about Jesus would be anything but literally true. My life was a Christian life without me even realising that it was so. Nevertheless, I didn't really grasp what the Church of England's ministry actually looked like. During my time at primary school, I would occasionally see Canon Jacqui Jones in her clerical collar, mostly out with her dogs or encouraging and chatting to all of us young people at the Crib Service.

Learning from examples, both real and fictional.

I first explicitly came across the notion of ordained ministry in an unlikely place. One rainy weekday morning, I must have been aged eight or nine, I was sitting in our family friends' living room, waiting for them to get ready so that we could all walk to school together. To ensure that we didn't get bored, my friend put on a DVD called 'The Vicar of Dibley'. For some strange reason, the memory is now so deeply rooted in my mind that I can play out entire scenes in my head without even needing to watch them on the television. Here was this fantastic, glowing, charismatic lady, arriving in a rural English village and breathing new life into their church. She was loving to those people that society would find a little odd, and she was passionate about this man, Jesus (the same guy that we learnt about at school). She found a way to speak about him and to live her life, mostly, centred on his message of love. Here I was, aged nine, and the only people that I knew of in ordained ministry, were charismatic, kind and generous women. Granted, one was a fictional character played by Dawn French, but the impact was still profound. For a number of years afterwards, it never even occurred to me that anyone except for kind, humorous women were ordained to the Priesthood.

Only when I arrived at The Minster School, would I find myself fully submerged in the rich life that the Church of England offers to all those who are willing to walk through its doors. I auditioned for the Cathedral choir, knowing nothing about what that actually meant. Yes, I liked to sing, but I had no idea about the sacred and ancient musical tradition that has been handed down through the Church of England from the very beginnings of Christian life on our islands. I'd learnt a lot about Jesus from Baptist Church youth club on a Friday night, but I'd never understood that worship could take place outside of a modern,



Jamie

reformed context. It was in Southwell Minster that I began to understand myself as a person called to follow Jesus.

Taking the decisive step - Faith as a Sacramental Life not a binary decision.

Years later, I came to the next milestone of faith aged eighteen, when I finally agreed to be confirmed. This made my commitment concrete. However, Christianity and vocation are not a black and white binary. It's not simply a question of whether you are 'in' or 'out'. You do have to take the first step forward, supported by grace, in order to follow Jesus. However, what follows isn't a static state of being - once you're in there is still room for growth.

An unpredictable, growing faith.

Vocation is like watering a spider plant, or one of those indoor plants that someone kindly gifts you. Ten years later, you realise you've now got a sprawling tree in your kitchen that can't be tamed or restrained. This has been my experience with God. I never meant to be religious, I never woke up one day and said 'today I am going to become a practising member of the Church of England'. God pulled me in, gradually embracing me. The image of God's church as a vineyard is probably one of the most apt for me. It grew and made fruit so softly that it felt completely natural.

I am the true vine, and My Father is the vinedresser. Every branch in Me that does not bear fruit He takes away; and every branch that bears fruit He prunes, that it may bear more fruit. You are already clean



because of the word which I have spoken to you. Abide in Me, and I in you. As the branch cannot bear fruit of itself, unless it abides in the vine, neither can you, unless you abide in Me. (John 15:1-4, NKJV)



To me it felt more like the tide coming in, centimetre by centimetre, until your life, your thoughts and everything you do is saturated. We are lucky, in the Church of England, that our sacramental life gives space and time to this process. Yes, some do experience overnight conversions, altar calls that bring people to a sudden, overwhelming knowledge of Jesus as Saviour. However, our liturgical tradition encourages us to allow the pattern of prayer to embed within us. In the collect from evening prayer, members of the Church of England ask that God:

Give unto thy servants that peace which the world cannot give; that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. Amen. (The Book of Common Prayer, Cambridge University Press, 2011 Reprint)

The Transformative God: Grace heals us and knits us to Him.

We have a God that works transformatively from inside and outside. The patristic and Orthodox worldview is most helpful in this regard. It suggests that the process of repentance is not simply a legalistic admission of guilt and a desire to do better. It is embodied through a reorientation towards, and a dwelling as close to, Jesus. We are called to detach ourselves from those things that distract, deceive and degrade us. Through

immersion in the Christian sacramental life and the life of prayer, we can allow God to illuminate us. We can allow him to pour his grace into our minds and hearts, healing us and transforming us spiritually. His grace actively works in our lives. Through the dual action of grace and our own will, we become woven with the will of God, united with him and in communion with him. (<https://www.patristicfaith.com/orthodox-christianity/the-inner-work-of-the-spiritual-life/>)

Self-Examination to discover vocation

Each of us is called to a renewed life in Jesus Christ, but we must examine our own hearts and God's will in order to determine what this life looks like for us. It is the task of every person seeking to live the Christian life, that we take time to sit with God - his word, the liturgy and our own private contemplation. This way we can allow him to illuminate our strengths, then we can begin to see how best we can use these to advance the Kingdom of God. Each of us has been gifted a mustard seed of faith, which we can nurture:

He told them another parable: "The kingdom of heaven is like a mustard seed, which a man took and planted in his field. 32 Though it is the smallest of all seeds, yet when it grows, it is the largest of garden plants and becomes a tree, so that the birds come and perch in its branches." (Matthew 13:31-32 NIV)

My Vocation Journey

For the past few months, I have been involved in a placement in the lovely Parishes of Burton Joyce and Lowdham. Supported by the help and kindness of friends, clergy and those who share the faith, I must seek to understand where my place in God's Kingdom actually is. I am continually pulled towards ordained ministry, but it will take time and consideration to fully understand if this is the path that God wants me to take.

God embraces us, but helps us to grow in the right direction.

This brings me back to where my idea of ministry began. The residents of Dibley were initially shocked to find a woman standing before them. She would be the active agent of pastoral care and sacramental life for their village. Geraldine Granger was the person vicariously representing Jesus amongst them, through the Priesthood, In persona Christi (in the person of Christ). She acts on his behalf to reach out and bring the Good News to her community. I think that this is part of the power of God's reaching out, God's calling out amongst us. He doesn't exclusively choose the high and mighty, the worldly 'rulers...authorities and powers' (Ephesians 6:12, NIV), that we would expect for such a responsibility. He chooses each of us, embracing all of our flaws and quirks. The challenge and joy of a growing life of faith is that we are called to use our talents to help people to know Jesus better. It is our responsibility to support his growing, sometimes unruly, sometimes mystifying, vineyard however we are able.



Out & About

Pauline Rouse writes



Friends gather outside Stow Minster in the sunshine.

In September last year, forty Friends visited Stow Minster in Lincolnshire.

St Mary's church, otherwise known as Stow Minster, Stow in Lindsey, is one of the most important Saxon parish churches in England. Stow was at the centre of a large block of estates belonging to the Saxon bishops of Dorchester on Thames. So it was here, in about 975 AD, that Bishop Aelfnoth built a church to serve, as it seems, as head Minster for the Lincolnshire part of his large diocese. The title 'Minster' refers to the system of church management before the introduction of the parish system. Stow is sometimes referred to as the first Lincoln Cathedral.

We were fortunate to have the churchwarden, David Justham, take us through the history and architecture of St Mary's. Starting with the magnificent porch built by Bishop Alexander in the 12th century, the font dating from the 13th century and the oak carving of the head of Christ over the vestry door from 1980.

The area behind the Victorian organ was once a chapel dedicated to St Thomas Becket.

Outside, the central tower was built in the 15th century and the parapet is decorated with the beasts of the four evangelists. The church is a fascinating mix of periods from 15th century to Victorian copies. In present times, it accommodates the Post Office one day a week.

On leaving the Minster we walked around the corner

to The Cross Keys pub, where our party enjoyed an excellent meal, produced by Hayley and her team.

The final part of the day was in the next village and a little gem of a church. St Edith's at Coates by Stow can only be found by driving down a farm lane. And what a delightful surprise to everyone. This tiny church is set in a quiet garden surrounded by a medieval moat and hidden amongst trees. It is probably of Saxon origin and has many special features including a Norman doorway and font and a stunning rood screen with loft. It is an oasis of calm in the middle of a very busy commercial farm.

Both churches are well worth a return visit.

Future visit

Our next visit for the Friends will be to York Minster on Tuesday 22nd September 2026.

This magnificent building has been at the centre of Christianity in the north of England since the 7th century. There is always something fresh to see at York; we will be able to visit the new Design Centre and also the exhibition on the Lost Shrine of St William of York. Some Friends might like just to appreciate the handcrafted stonework and the wonderful stained glass of this exceptional building. Please refer to the insert for further information and the booking form.



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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