

ARTS & CRAFTS IN THE MINSTER

In more detail

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This fact sheet needs to be read in conjunction with fact sheet 2. Whilst there is duplication of the subjects, fact sheet 2 is more general and this fact sheet has in many cases, particularly the silver and needle craft more background and detail.

1 WOOD CARVINGS

THE MISERICORDS

The six misericords can be found in the stalls in the east side of the pulpitum. Believed to date from the 14th century the carvings represent:

South side:

On the Bishop of Southwell's: two Dryads with tails turning into foliage.

On the Bishop of Sherwood's: A Green Man with boughs coming from his mouth.

On the Archdeacon of Nottingham's: Samson breaking the jaw of a lion.

North side:

On the Dean's: A human head and hands, a scaly body with a tail which turns into a branch, and a feathered cloak.

On the Assistant Bishop's: A kneeling woman holding foliage.

On the Archdeacon of Newark's: A seated figure with a bough springing from the side.

This decoration helps to date the misericords. It is in line with the heyday of marginalia, just prior to the Black Death: the Church was sanctifying old superstitions.

Lady Pamela Wedgewood, a Medieval Art Historian and a former member of our Fabric Advisory Committee, visually dated the misericords at 1340, for the following reasons:

1)'globular' seaweed greenery occurs in carvings well into the 14th century.

The fall of the drapery and the simple mouldings suggest a date not beyond the middle of the 14th century.

Hairstyles, facial features and headdresses are all 14th century in style.

There are parallels in the Luttrell Psalter, a manuscript which is dated at 1340.

Dr R.Laxton is a Mathematician at Nottingham University and also conducts the Tree Ring Dating section of the Archaeological Department. He took test pieces from three of the misericords and produced datings, which indicated that they were probably made between 1325 and 1350.

The misericords are unlikely to have come from Thurgaton Priory where three 15th century misericords were included in the restoration of 1853; they in no way match those at Southwell.

Lady Wedgewood and Charles Tracey believe that the Minster's misericords were part of the Prebendal Stalls which pre-dated Ewan Christian's work.

THE BREAD PEWS

Dr Laxton Tree Ring Dated three samples of wood from the Bread Pews, 2 of which he decided were from the late 18th century and 1 was from the late 12th century. Owing to the wide difference in these dates, he did not follow up the remaining 5 samples that he had taken.

However, the 17th century samples match those which were taken from the North Quire Aisle roof, replaced after the Fire in 1711. There is the possibility that the pews date from around 1230, were damaged in the fire, and were repaired during the 17th century. It is unlikely that they were in their present place at the time of the fire, as they would then have been burned completely and not just in part,

THE SIMPSON CHOIR STALLS

The two blocks of stalls on either side of the quire which are used by the Minster Choir, the Residence, Bishop's Manor and the Churchwardens, have beautifully decorated bench ends; carvings of plants and animals of all kinds are amazingly lifelike, and there are also musical instruments carved along the front. These were created in 1886 by Charles Henry Simpson from Norfolk. The two items from the Newark Advertiser which follow give some idea of why these stalls repay close attention.

(Extract from the Newark Advertiser, June 1st 1949)

With the recent bringing to light of the carving in stone of one of the loveliest early English heads of its type in the country, one is reminded of the fact that many local visitors to the Minster, including even residents in Southwell, have confessed themselves unaware of the very fine work to be seen on the first blocks of stalls in the choir. This work is of comparatively recent origin, being that of one Charles Henry Simpson in 1886, a gifted artist who culled his inspiration from the beauties of the gardens and fields surrounding the Minster - recording them faithfully in the oak of Sherwood.

There, as realistic as though alive, are to be seen birds in flight, on the nest, swinging on twigs, in full song, while with truly amazing artistry is shown one poor little songster hanging limp - caught in a string trap among the pea-pods. To achieve the effect of the limpness of death, in wood, can be no less than the work of a genius.

Here is a feast for the artistic eye - flowers of all kinds, both of hedgerow and garden, from the delicate lily-of-the-valley, the primrose, sprays of lilac, to the sunflower in which is shown a bee busily at work.

Here we have horse chestnuts so realistically carved that it is possible to prick one's fingers on the sharp points of the nut cases, one of which is split open to show the nut within.

Blackberries grow in careless profusion; hazel nuts and acorns seem about to fall in their ripeness; while the ears of corn, one of which is bent over in supporting the amazingly real nest of the field mice, have to be seen to be believed.

And again from the Newark Advertiser, June 1949:

SOUTHWELL TOPICS by Southwellian - Minster Carvings. Reference made in this column to the fine wood-carvings to be found in the Minster brings an appreciative letter from Provost Conybeare, now retired and living in Oxfordshire, who also encloses the following lines written by his sister, Miss Dorothea Conybeare, some years ago:

I sometimes wonder, which you loved the best;
The harvest mice, with tiny wheat-bowered nest,
The songster lark, arising from the clover,
The little wren, a-calling to its lover,
The chestnut from its prickly shell just glancing,
The butterfly so delicately dancing,
The airy sweet-pea and the bullrush tall,
Fern, berry, leaf, you loved them all.
For love it was inspired the mind that planned.
The eye observant and the skilful hand,
And, therefore, looking on your work, a thrill

Of love intensified uplifts us still.
Elsewhere in this dear Minster are we shown
Beauties of nature chiselled out in stone.
But here we think with reverent gratitude
Of you, who carved her loveliness in wood.

(Thanks to Christine Whitehouse who discovered these treasures while researching local war graves in Newark Library).

THE NAVE PULPIT

G.F.BODLEY designed the nave pulpit which was made by Ratty and Kent of Cambridge. The carvings depict Mary and Jesus in the centre panel, St Augustine of Canterbury to their left and St Paulinus to their right. On the far left there are carvings of King Edwin of York and his Queen, Ethelburga. The rose of York decorates Paulinus's robes and is prominent in the decorative work, especially in the tester board. The pulpit was dedicated by Bishop Ridding on September 11th 1898 in memory of The Revd John Gordon and Frances Octavia his wife. An early photograph of this pulpit shows it in its present position, but it must have been moved across to the north side of the nave at a fairly early date as there was a huge outcry from worshippers when it was restored to the south side in 1986.

THE QUIRE PULPIT

This pulpit, like the four eastern blocks of stalls, was designed by Caroe, built of teak and made by Robinsons of Bloomsbury. This was a gift from the Ecclesiastical Commissioners and was dedicated by Bishop Ridding on 9th May 1897. Until 1986 the stairs from this pulpit led down into the space now occupied by the Airmen's Chapel. Moving the stairs meant a complicated rebuild of the whole pulpit.

THE THOMPSON MICE

Robert Thompson was born in 1876; he was apprenticed as an engineer at Cleckheaton and at 20 he joined his father's general woodworking business. Robert was influenced by Bromflet's carving at Ripon which he saw while travelling to and from Cleckheaton, and before 1910 he was undertaking church work himself.

Working on a huge cornice for a screen with another carpenter, Charlie Barker, who murmured something about "being as poor as church mice", Thompson promptly carved one. He believed this was in about 1919.

Until 1930 all mice had front paws but these were then left off because they split too easily. There is no other method of dating the mice. Each carver had his own style, and usually the craftsman who produced an article carved his own mouse in his own style. Incised mice were used where churches requested them to prevent the mouse from intruding.

Thompson died in 1955. However the firm still exists and mice are still coming into the Minster.

Not all of the mice in the Minster are clearly visible or easily accessible, and only the obvious ones should be pointed out to visitors except in special circumstances.

- 1 Incised mice on the four kneeling desks at the sides of the nave altar
- 2
- 3
- 4

- 5 The three stools at the nave altar
- 6
- 7
- 8 The two altars underneath the pulpitum
- 9
- 10 The crosses on these two altars
- 11
- 12 The two kneeling desks beneath the pulpitum
- 13
- 14 Incised mouse on the credence table in St Oswald's Chapel
- 15 The altar rails at the High Altar
- 16
- 17 The large kneeling desk in the sanctuary
- 18 The two prie-dieu in the sanctuary
- 19
- 20 The Dean's chair in the sanctuary
- 21 The Bishop's Throne
- 22 The prie-dieu in St Thomas' Chapel
- 23 The portable Lectern
- 24 The two hymn boards in the Quire
- 25
- 26 Altar book rest

THE KELHAM MADONNA

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

THE FLIGHT INTO EGYPT

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

PETER BALL'S CARVINGS

THE CHRISTUS REX was made for the Minster in 1987 and was designed to fit in with the Norman building's chevron and cable carvings. The body of the figure is made from unseasoned elm, and the arms are of 18th century oak from Ossington. The whole is covered with copper and highlighted with gold leaf. The oxidising of the copper is deliberate, though in time it will be so widespread that the figure will need to be taken down for some re-gilding. The figure weighs 7 cwt and is hung by 4 lines and a safety line. The weight will decrease a little as the wood dries out. The way that the lighting is arranged does not show up the eyelids, so the eyes look too big. There has been a suggestion that the Christus Rex should be lowered a little so that it hangs just below the level of the crossing arch.

CHRIST THE LIGHT OF THE WORLD This statue is also carved from 18th century oak taken from the stable block at Ossington. Peter says that he does not have a "blinding light" vision of what he should carve. The shape of the piece of wood gave the form to the sculpture - then, "as you think about it and are handling it, it happens as you go along. Things change and develop as you make them,"

THE PIETA is special to Peter. It was made at his suggestion and was made with Pamela Irvine in

mind (it is a memorial to Pamela, wife of the former Provost of Southwell, who died in December 1992, shortly after their retirement).

ECCE HOMO is made from a railway sleeper bought in Newark. The wood is jarrah. The shape of the sleeper suggested a standing human form and it is almost untouched. The metal used is pewter with copper sulphate, and the crown of thorns is barbed wire.

The materials used:

Wood comes from a variety of sources. Large works (like the body of the Reigning Christ or the altar at Winchester) are made from large blocks of unseasoned wood. Older, seasoned wood is often re-used wood, as with that from Ossington and the railway sleeper mentioned above. Sometimes it is driftwood - wood from the sea oxidises and gets very hard.

Metals are normally copper, pewter and gold leaf. Peter rarely works with bronze because it is so expensive. Copper comes in three thicknesses: - very thin sheets (almost like tin foil), thicker but still pliable sheets and rigid sheets. The two thinner varieties are annealed, moulded to the shape of the sculpture, glued and nailed with copper tacks. The thickest variety has to be heated and beaten to shape. Pewter is used in the same way as copper, but is covered with copper sulphate. Small quantities of Gold Leaf are used for highlights.

Peter has other religious works in many other cathedrals and churches. Among other places they may be seen in Ely Cathedral, Winchester Cathedral, a Crucifix at Portsmouth Cathedral and a Virgin at Southwark Cathedral. There is a crucifix at Chilcombe, near Winchester. Nearer to home Peter's work can be seen at Newark, St Martha's, Broxtowe, Cotgrave and at St Mary's Nottingham. His style is usually easily recognisable. However, most of Peter's sculptures are not Christian but pagan, and many of them are fertility symbols which people buy for their gardens.

2 SILVER

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

Southwell Minster has not got any pre-Reformation silver. Some was confiscated at the

Reformation and some during the Civil War, though on each occasion some of the Church property was subsequently recovered.

THE BISHOP'S PASTORAL STAFF. Inside the case for this staff is a small piece of paper on which is hand written:

"This pastoral staff was subscribed for privately by Clergy and Laity of the Diocese of Southwell. The only subscriber not living at the time in this Diocese was the Reverend Arthur Sutton, who gave the whole of the ivory - Narwhale. The staff was presented to George Ridding, First Bishop of Southwell, on October 16th 1894, at Nottingham, at the close of the First Session of the Diocesan Conference, and was intended for his use, and that of his Successors in the Diocese for all time,"

In a letter to the Southwell Diocesan Magazine (? January 1895) the Bishop of Southwell wrote: *"The very beautiful Episcopal Staff presented by the Diocese to the See at the recent Diocesan Conference, on the completion of the first decade of the See, calls me to repeat to the wider circle who read the magazine, what I said at the time of its presentation. I welcome the gift as a mark of Diocesan unity developed happily in these first ten years, and I am very grateful for the kind association of myself with the gift as its first holder. The staff is, to my eyes, the most beautiful that I have seen, and it will add to the dignity of our Diocesan ceremonial, an emblem worthy of the unique beauties of our Cathedral. I trust that the jurisdiction of which the staff is emblem will always rest on that loyal spirit of duty, law, and order, which alone makes constitutional government possible. No less do I trust that the holders of the staff will always make its pastoral character represent the spirit of their rule. In thanking, as I do most cordially, the numerous donors of this costly staff, I desire to express again my oft-repeated and ever-felt thanks to the whole diocese for the unfailing kindness and assistance which I have received from clergy and laity on every opportunity.*

GEORGE SOUTHWELL"

VERGES

THE HEAD VERGER'S VERGE: The original is a silver verge which was given by Thomas Wren in 1664. The verge is a three feet long mace with a square head composed of wings and death's heads. The hollow stem bears the following inscription, engraved spirally down the shaft: *"Thomas Wren, Legum Doctor, Prebendarius Collegiatae Beatae Mariae Virginis de Southwell in Comitatu Notting,"* The rest of the text is rubbed out and, due to cleaning and rubbing against the gown, much of what exists is almost illegible. There is no date, place or maker's mark on it. A wooden rod has been inserted into the tube to strengthen it. Thomas Wren, born in 1633, was the second son of Matthew Wren, the Bishop of Ely, and was a first cousin of Sir Christopher Wren, the architect of St Paul's Cathedral in London. He was Prebendary of Oxton in 1664 and Archdeacon of Ely in 1665. He died in 1679.

In 1999 the Friends of Southwell Cathedral gave a replica of this verge. Made in Sheffield, it is made of solid silver and carries the same engravings as its predecessor. Both verges are to have a protective case, the older one being visible through a glass panel.

VERGE (1982). Made by Iain Doxford, this is decorated with the Diocesan Coat of Arms and the Minster Seal.

CHALICES (1663). These are a pair of silver Communion cups, without patens, nine inches high and five inches in diameter, with a hexagonal base. The following inscription is engraved on the

underside of the base: "Ex dono Johannis Palmer Armiger An. Do.1663," Engraved on the top of the base is a lily in a pot, but there is no date or place mark. This could be the mark of John, son of James Plummer of York, 1648-57. These have been repaired and are in regular use.

The owners of Southwell and East Thorpe in 1612 are said to be, amongst others, Sir Matthew Palmer whose son and heir, William Palmer, married the sister of Sir John Digby and had two sons. Matthew Palmer was Sheriff of Nottingham in 1623 and lived in Southwell from the reign of Henry VIII until 1664. The principal part of his estate and house came into the possession of Sir Richard Sutton of Norwood. John Palmer sold the house and land in 1664 to Roger Stayner. Perhaps this was the John Palmer who gave the silver cups to the Minster?

THE MOMPESSEON TANKARD (1665). This is a silver tankard, seven inches high, with the following inscription engraved on the side: "Ex: dono: G.Mompesson: Preb: de: Southwell: a: m: 1711," The date mark is 1695 (the first year of King William III). It has both place and maker's marks. The Revd George Mompesson, the donor of the tankard, was the only son of the Revd William Mompesson, the hero of the plague at Eyam in Derbyshire. William's wife, Catherine, died in the plague in 1666. William later became Rector of Eakring and Prebendary of Normanton in Southwell Minster (1671) and Vicar General of the Minster Chapter. His son succeeded him in this post.

THE SOUTHWELL PATENS (1664). The pair of silver patens, eight inches square, bear the inscription "Eccliae B. Mariae V. de Southwell 1664," They have both date and place marks, and other work by the maker, John Thompson, can be found at Conistone Kilnsey and Melsonby, York. One of them is kept at Newark.

THE SOUTHWELL ALMS DISHES (1661). Each of the pair of dishes is eleven inches in diameter, with an engraving of the Virgin Mary and Child in the centre of the front. They have date, place and maker's mark.

THE SOUTHWELL FLAGONS (1670). These two silver flagons, nine inches high and six inches wide at the base, bear date, place and maker's marks. The coat of arms engraved on the front - argent a quarter purple with a Viscount Coronet above it - is thought to be the Sutton Coat of Arms.

THE ARCHBISHOP SHARPE PATEN (1689).

THE WATKINS TRAY (1800). This was a gift from the Dearne and Dove Canal Company to the Revd Mr Watkins.

A WATER JUG (1840). Mabel Hicking, former owner of Brackenhurst, who later lived at Cranfield House, gave this.

THE CONEYBEARE SET (1872).

THE BOLTON LAVABO (1887). This is a silver, saucer-shaped dish, fourteen inches wide and three inches deep, with an ornamental edge. The inscription on the inside of the bottom rim is in Latin, and translated reads, "This silver lavabo formerly belonged to the French Church, but was stolen at the first Revolution and bought by our ancestor, who left it to us, and we, the Reverend Richard Knott Bolton, Master of Arts, and Josephine Ruth Susanna Bolton, husband

and wife, have restored it to the Church at Southwell as a thank offering to God who has blessed us and our children, and who delivered us from many great dangers. Dated 1887,"

The Reverend E.E.Morris, Canon of Dunham, who married a daughter of the donors, reports that the lavabo was bought in Paris about 1810 by Mrs Morris's great-grandfather, Lyndon Bolton of Dublin, son of William Bolton of the Island, Oulart, Gorey. The donor was vicar of Chesterfield (1857 - 1889) and Rector of Fenny Bentley, Ashbourne until 1909 when he died. The Lavabo was given to Southwell in 1904, at which time Derbyshire was within the Diocese of Southwell.

LARGE ALMS DISH (1887). This silver dish, eighteen inches wide and an inch and a half high, bears four equidistant medallions of St Matthew, St Mark, St Luke and St John on the top of the rim. Between each is engraved the wording, "Of him", "Through Him", "To Him" and "are all things," On the reverse of the rim is inscribed "To the glory of the Eternal King and in Commemoration of the completion of 50 years of the Most Happy reign of Queen Victoria, this alms dish is presented for use in the Cathedral Church of Southwell, by William Vincent Jackson, M.A., Honorary Canon, June 20. 1887," The dish bears date, place and maker's marks. Canon Jackson's stall was Beckingham.

THE OSSINGTON SET (1889). This is made in a Tudor pattern and is set with jewels. There are drawings which list the position of the various jewels.

STIFF PALL (1901). This was made to commemorate the Golden Jubilee of Queen Victoria. It was presented by William Vincent Jackson.

THE OMAR RAMSDEN PYX (1912). Omar Ramsden, a very noted silversmith, made this. It is often kept in the aumbry for the Reserved Sacrament.

THE BECHER CROSS AND CANDLESTICKS-(1942). These were given in memory of Squadron Leader John Henry Becher, who was killed on August 10th 1940, in Aden. There is some enamel work on the cross as well as pictures from the life of Christ in silver.

WAFER BOX (1946). This was presented by RAF. Chaplains in memory of Gareth Bernard Banting, Harry Smith and Archibald Selwyn Pryor, killed in action. Leslie Durbin, a noted modern silversmith, made it.

CIBORIUM (1960). This was presented in memory of Arthur Geoffrey Barker.

JOHN DA COSTA CUP AND PATEN (1967).

CIBORIUM (1981). Made by Iain Doxford, and given in memory of Nora Bottomley and Margaret Carney.

BAPTISMAL SHELL (1983). Made by Iain Doxford and given in memory of Sheila Archer

CIBORIUM (1984). This was presented anonymously to celebrate the Diocesan Centenary.

CENTENARY GOBLET (1984).

PROCESSIONAL CROSS (1984). Made by Iain Doxford, and given in memory of Rosemary Hiscock.

THE DAVID LEANING CHALICE. Modern design

THE KELHAM CROSS AND CANDLESTICKS. Alexander Fisher made these for the Chapel at Kelham while the Society of the Sacred Mission were resident there. The Cross is plated and hammered, silver on wood. The central crossing is filled with an oval panel in enamel, showing Christ in Majesty. The angles of the cross have cast panels representing the four evangelists. The candlesticks are plated and hammered and have royal blue globes inset below a dished sconce on quadruple cluster columns and circular bases. When the Society of the Sacred Mission left Kelham the buildings were taken over by the Newark and Sherwood District Council and the contents were sold. The Cross and Candlesticks went to Stoke Hall, near Newark until 1994 when the hall's contents were sold at auction and these pieces bought by the Friends of Southwell Cathedral.

3 OTHER METALWORK

BRASS

THE NEWSTEAD LECTERN

The lectern in the quire was cast in Tournai, Belgium, c1503 for Newstead Abbey, and is a rare example of a pre-Reformation brass eagle lectern. The Latin inscription on the stem reads, "Orate pro anima Radulphi Savage et pro animabus omnium fidelium defunctorum" (Pray for the soul of Ralph Savage and for the souls of all the faithful departed). After the Dissolution of the monasteries the Abbey lands were given to the Byron Family. Legend has it that before the monks left the lectern was hidden in the lake from whence it was rescued in the 18th century; when it was sent to be cleaned a secret compartment is supposed to have been found, containing a number of important documents. Recent research has failed to turn up any such documents. The lectern was bought in 1775 from the fifth Lord Byron (great uncle to the poet) by Sir Richard Kaye, then Rector of Kirkby in Ashfield, who gave it to the Minster in April 1805, when he was Dean of Lincoln.

THE CHOIR FREE STANDING CANDLESTICKS

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

THE 18TH CENTURY CANDELABRUM

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

BRONZE

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

BISHOP HOSKYN'S MEMORIAL

In the North Transept is a memorial to the second Bishop of Southwell, Bishop Edwin Hoskyn's.

The bust, which shows a kindly-faced man turns easily on its plinth to show the back of his beautifully embroidered cope (which the Minster still has). The bronze is by Reynolds Stephens.

WROUGHT IRON

In the Southwell Diocesan Magazine for October 1934, Provost Conybeare wrote in the Cathedral Notes: "The wrought iron gates in the Screen are a fine example of local craftsmanship and design, and Mr Caldron, of Brant Broughton, is to be congratulated on such artistic work, the whole of it carried out in his blacksmith's forge, hand-wrought with just the ancient means of bellows and tongs. We are truly grateful to Mrs W.G. Player for this beautiful addition to the Minster "

THE STATIONS OF THE CROSS Made by Mr Jonathan Clarke of Bury St Edmunds, the 14 Stations of the Cross are cast in aluminium and set onto large oak blocks. The initial sculpture is made out of polystyrene, which is then cast using a version of the "lost wax" process. Evidence of the initial material can still be seen in the rough "bubbles" that break up the surface texture of the works. The difficulty of cutting polystyrene has meant that the figures are built up from basic geometric shapes, which gives the work a formal simplicity. Another set of larger oak blocks is in the garden at Sacrista Prebend and the stations can be set up there. They were given to the Cathedral by an anonymous donor.

4 SCULPTURES

THE SAXON TYMPANUM

The Tympanum is the one remaining piece of the Saxon Church which is clearly visible in the Minster. It originally formed the lintel above the doorway in the northwest corner of the north transept. It shows St Michael slaying the dragon, and David taking the lamb from the lion's mouth (though it has also been interpreted as David fighting with the lion while the Lamb of God looks on from above). This tympanum was immediately above the door, resting on the walls on either side until 1984, when it was taken out for display at the Romanesque Art Exhibition in the Hayward Gallery in London. At that time it was in three pieces and it was repaired for the exhibition. When it was taken out it was seen that the carving on the underside extended to the parts which had rested on the walls and had not been visible. When the tympanum was returned to Southwell, a piece of plain stone was set into the wall and the tympanum was mounted on that so that the new discovery could be seen but it is not clear what they depict

THE MILLENNIUM PILGRIM

The concept of the Millennium Pilgrim evolved during 1999. Various designs were produced, permissions were sought and granted, and the work was commissioned from the sculptor, Rory Young, in 2000. Rory himself, in these extracts from his address to the Friends of Southwell Cathedral on 15th June 2002, describes the work thus:

"The specific challenge was to illustrate the theme of pilgrimage. But how? I went beyond the archetypal image of St James the Great and his followers through the centuries, in which we recognise the outward props of a physical journey (to Compostella). In place of a narrative or 'historical' image, I produced a figure to whom we might all relate, but who is beyond time and space. Here we have Everyman, not to be revered, but serving to inspire contemplation of our inner and spiritual journey through life. The text which inspired me and resulted in the specific detail of the image was suggested by a friend to whom I showed my initial sketches.

It comes from Chapter 12 of the Letter to the Hebrews: "Since we are surrounded by so great a cloud of witnesses, let us lay aside every weight and the sin that clings so closely, and let us run with perseverance the race that is set before us."

The model I chose happened to be that of a professional athlete, at the beginning of his career. He is bravely stepping out almost as if on to a tightrope. Though the body conveys a sense of confidence the angle of the head and features convey the tentative nature of true commitment: self-doubt and despair accompanying hope. I attempted to achieve a balance between body and drapery. The latter is somewhat abstracted. As well as being integral with the figure (and physically supporting the head), it related to the mouldings of the adjacent Early English arches. Its overall shape is resonant of a mandorla, a sacred aura or space (and symbolic of the Kingdom of Heaven). In the expression of his hands we read a paradox. His right hand sweeps away the impediment of materialism as he resolves to attain spirituality. Simultaneously his left hand still anxiously clutches at worldly security. We all share the dilemma experienced by that great pilgrim Abraham when God called him to leave home and follow him on a long and arduous journey. He had his household to look after and had to convince them to come with him. It is difficult to deal with practical responsibilities whilst allowing our lives to become spiritually enriched and meaningful."

The stone which was used for the figure is Ancaster Hard White and it was several weeks into the work that the blue kernel was revealed. Ancaster is one of the "blue hearted limestones" the colour being iron sulphide, the result of anaerobic bacteria that lived on the rock when it was under the sea millions of years ago.

(For details of how Rory Young actually worked on the Millennium Pilgrim, see his article in "Pepperpots" No.16, Autumn 2002).

ARCHBISHOP SANDYS'S TOMB

At the top of the steps leading down into the Pilgrim's Chapel is the fine alabaster tomb of Archbishop Edwyn Sandys who died at Southwell in 1588, as the Spanish Armada sailed up the English Channel. It has not always been in this position and is thought to have been previously at the high altar and in the south transept: it is not complete, and the remains of the Archbishop are not inside it.

"The widow and six sons and two daughters are shown at the side of the base. The children's names are: Samuel, Edwyn, Myles, Thomas, Henry, George, Margaret and Ann. The Widow, whom Sandys married as his second wife in 1559 was Cicely, daughter of Thomas Wilford of Cranbrook, Kent. She outlived Sandys by 22 years. A monument to her is on the north wall of the chancel of the Church of Woodham Ferrers, Essex, the home of her predecessor.

Sandys' effigy was badly damaged during the Civil War period. The present head was made by an Italian craftsman at the expense of a former Lord Sandys and is based on a portrait of him at Ombersley in Worcestershire, where his descendants live. The hands, which were originally uplifted and holding an open Bible, were replaced to show the Archbishop at prayer. This might well be thought a fitting ending to a turbulent life of one who was a founder of Low Church Anglicanism,"

Translation of the Latin Epitaph on the Archbishop Sandys Monument in Southwell Minster:

On the side of the monument, beneath the head of the figure is a long, Latin inscription which is not easy to read. It translates thus:

"The body of him who lies here was not of humble birth and lived with rank and in great state,

but the example he set was greater; having filled two Bishoprics he was at length promoted to be Archbishop having attained these honours at a high price with his virtues and deserts. He was a man above all men free from malice and vindictiveness, open and free of flattery, very liberal and compassionate, most hospitable, easy going and proud without it being a vice. He lived no less worthily than he taught others to do and devoted himself in preaching the Gospel, being assiduous in this task to the end. No one could go away from listening to his sermons without being the better for them. He wished for eloquence and it was evident in him. Conscious of his own hard labours he despised the idlers. He encouraged learning for the benefits it brought. He upheld Church possessions as anything dedicated to God deserved to be. By your favour with Elizabeth, the most illustrious of mortals, oh venerable man, you were able to save this Church, in which you yourself lie, from despoil. You were a notable example of the chances of life who, however much you had to bear, endured all ills, great and many, with imperturbable spirit - prison, exile, loss of much good fortune and above all the hardest thing for an innocent mind to bear, most malicious slanders: and in one thing alone was your wish unfulfilled, the shedding of your own blood in support of your belief in Christ. And now after such fluctuation in prosperity and so many contests against hostility, being tired of life you have at length achieved the goal of perpetual rest in your search for God, rejoice evermore for your toils are acceptable to God instead of your blood being shed. Go reader, do not think it enough to know these things, but copy them. The word of the Lord abideth forever,"

(These quotations are taken from "Archbishop Sandys and his Monument in Southwell Minster" by Richard M. Beaumont, now out of print).

(THE STATIONS OF THE CROSS by Jonathan Clarke are listed under Metalwork

5 WINDOWS

(Details of all the windows in the Minster can be found in the book "Stained Glass in Southwell Minster" by the late John Beaumont, revised by his son Graham. Extra information on some of the more important windows is given here.)

THE GREAT WEST WINDOW

In March 1991 it was agreed that the residue of funds held by the Southwell Cathedral Preservation Trust, following the closure of their Appeal for the fabric of the cathedral, should be allocated to the re-glazing of the Great West Window, and by the summer of that year plans were already in hand for the re-glazing with some coloured glass. The design of the new window was entrusted to Mr Martin Stancliffe, the Cathedral Architect, and he worked for a very long time on the designs, which, with the approval of the local Fabric Committee, were submitted to the cathedrals Fabric Commission for England and approved in June 1994.

On the 2th June the Secretary to the Commission wrote enclosing the formal notice giving the Commission's approval for the proposed window and adding "This is clearly going to be a very major contribution to the cathedral and members of our Commission were enthusiastic about the quality of the approved design." The architect's design was subsequently implemented by Patrick Reyntiens who painted the glass and Mr Keith Barley of York who made the window - two of the foremost experts in stained glass in the country. (Taken from some notes by the Very Revd David Leaning, then Provost, in October 1994)

The Bishop of Southwell, the Rt. Revd Patrick Harris, dedicated the window on Sunday 7th July. In the Introduction to the service of Evensong, the Provost said: We come today to offer worship,

praise and thanksgiving to Almighty God and to dedicate the new Great West Window of this Cathedral and Parish Church. We give thanks to God for the vision of Martin Stancliffe, our architect, who initiated this project; for the artistic skill and ability of Patrick Reyntiens who designed and painted the window,; and for the craftsmanship of Keith Barley and his staff who led the glass and installed the window. We give thanks for the generosity of those who contributed to the Southwell Cathedral Preservation Trust which made this commission possible. We remember before God with thanksgiving John Beaumont, sometime treasurer of the Preservation Trust whose encouragement for this project revealed his love for this place, its worship and its adornments."

This window is such an important addition to Southwell Minster and is also the largest to be installed in a church in recent times that several descriptions of it are recorded here, even though there is a certain amount of overlap.

1 A new Great West Window has been inserted in the nave of Southwell Minster. Its dedication by the Bishop of Southwell at a special Evensong on Sunday 7th July 1996 was the culmination of an artistic collaboration, which has transformed the interior of this exquisite cathedral. One hundred separate panels of new coloured glass have been inserted into a window measuring 57 feet high by 34 feet wide. The stonework of the window was inserted into the west wall of the Norman nave during the fifteenth century to let a flood of light into the interior. Any stained glass which it may originally have had has not survived. Until recently the window has been glazed with plain glass, inserted - according to the date found scratched on the tiny topmost quatrefoil - in May 1856. In recent years it had been in poor condition; and it is this which presented the opportunity to provide glass more worthy of its setting.

The new window is based on an initial vision of Martin Stancliffe. It has been entirely designed and painted by Patrick Reyntiens. Its inspiration is light: the light which clothes the "Company of Heaven." The subject is the "Glorious assembly of Angels," These are assembled one above the other in ranks rising to the vault. In the lower range are the angels of creation, each holding a "Day of Creation" in globes or luminous worlds. Below them are tiny scenes of visitations recorded in the Old and New Testaments. In the upper tier are archangels surrounding the Blessed Virgin Mary, to whom the Minster is dedicated. Above these, in a multitude of tiny lights, are arrayed the other orders of angels: powers, thrones, dominions, cherubim and seraphim, culminating in a tiny representation of the Godhead.

The design of the traceries is intended to exhibit the hidden message of the stonework pattern, which is that of three interlaced panels of glass, perhaps representing the Trinity. The initial idea for the window was to use the colours, textures and patterns of 15th century glass in an entirely modern way to create a work of both art and fine craftsmanship. Martin Stancliffe's concept was adopted and fully worked out in a series of original drawings and paintings by Patrick Reyntiens. These formed the basis from which the window was made.

Reyntiens painted every fragment of glass, incorporating many tiny and delightful details into the overall grand design. At the same time close cooperation was always maintained between Reyntiens and Stancliffe so that the effect, of mainly shimmering gold and white, would achieve the balance of light needed in the nave. The execution of the window was entrusted to Keith Barley Studios, of York, under the supervision of Keith Barley and Stephen Collins. The Isothermal glazing scheme, primarily designed for the conservation of medieval glass, has been employed for the new window making it unique - it will protect the window from damage

which may be caused by atmospheric pollution, as well as affording the benefit of "mechanical" protection (i.e. to prevent vandalism).

2 Higher than the cherubim (Richard Davey on Southwell's new west window, Church Times, 12th July 1996). Visitors to Southwell over the last two weeks will have noticed a significant transformation of the great west window. The plain glass which had illuminated the dark Romanesque of the cathedral for more than 100 years has now been replaced by a stained glass window whose impact is stunning. The artist Patrick Reyntiens has used an initial design by the architect Martin Stancliffe to produce a shimmering and luminous evocation of the angelic company of heaven. Stancliffe's concern was to ensure that the design of the window should blend harmoniously with its architectural setting. What he and Reyntiens have produced is so successful that it gives the impression of having been there for ever.

At the bottom of the window is a series of small but exquisite scenes of angelic visitations from the Bible. Above these are seven serene angels, each of whom holds a globe containing a scene from one of the days of creation. (These echo the recently installed windows, also by Reyntiens, in the passage to the Chapter House, in which half-length angels hold globes containing Biblical scenes. Here we can study close up the detail only glimpsed in the larger window). Above these lower angels is a row of archangels, who stand in support of the Virgin Mary, to whom the Minster is dedicated. Above this are found the whole order of angels, surrounding a central, but almost insignificant, figure of God the Father.

The effect created by these ranks of serried beings is one of calm and peace; and yet there is a great sense of rhythm and movement within the window. This is partially created by the vivid lines made by the leads, but also by the rich use of colour. Our eyes are led upwards, as we witness the shimmering silver yellow at the bottom of the window becoming increasingly punctuated with deeper blues and reds, until we reach the highest lights, where we find an explosion of colour that surrounds the small figure of God the Father. The whole focus of the window is this small figure, a visual expression of the still, small voice experienced by Elijah. This is a window whose intricate details can only be guessed at from the ground; and yet it weaves a spell through its calm presence that demands our attention and study. For visitors to Southwell, this window must surely become a prophetic sign that visually reminds them of the presence of God's kingdom here on earth. ("Calm Presence": Southwell Minster's new window by Patrick Reyntiens: glass by Keith Barley Studios).

3 Company of Angels (From The Tablet - 3rd August 1966). Praise is being lavished on the spectacular new glass in the west window at Southwell Minster, and on its painter, Patrick Reyntiens, The Tablet's art critic. The project was conceived about five years ago by Martin Stancliffe, architect to the Minster, who sketched an initial design and asked Reyntiens to develop it. Now, in place of the plain glass that used to fill the window, visitors are confronted by a magnificent set of richly coloured figures representing the angelic company of heaven.

Measuring 57ft by 34ft, Southwell's is a prime example of the huge perpendicular windows that were built in Romanesque churches during the fifteenth and sixteenth centuries as status symbols. The window's three main inter-penetrating arches bear a Trinitarian message, and as a pungent critic of Romantic excess in modern art, Reyntiens has evidently valued the chance to put his skills at the service of traditional Christian design.

At the very bottom of the window are biblical scenes of angelic interventions. Above this, in the lower of two registers, are seven angels carrying orbs that each depict one of the days of

creation. And above them are a row of archangels flanking the Virgin, who forms the window's central focus.

Reyntiens has introduced pale green as well as blue in the backgrounds on this level, and there is an effective interplay of the archangels' wings, with shades of silver resolving finally to gold. Soaring into the tracery lights, other, smaller angels are splashed with a shade of ruby which becomes more intense in the final apex, almost beyond sight, where God the Father is flanked by Alpha and Omega. Take your binoculars.

Delighted with the end result, one Anglican art historian suggests that this "could be the window the fifteenth century architect wanted all along,"

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

THE GLASS IN THE LOWER PANELS OF THE EAST WINDOW

In 1994/5 some French experts visited the Minster to study this glass and they subsequently sent us a page from a magazine giving part of an article they had written. The translation which follows is by Alan Yates, one of the Minster Stewards, and he has added a few notes of his own. Obviously there is an earlier part of the text, which we were not sent, which refers to other windows elsewhere.

Extract from "Ville de Paris" (Supplement to the Bulletin municipal officiel de la Ville de Paris"), No 52, Tuesday 4th July 1955 SOUTHWELL. The history of the four ancient windows installed in the collegiate church of Southwell is better known. Closely related by their scale and manufacture to the three works already cited, they are the only ones of a series which an ancient tradition links with the Temple Church. (3) Each of four episodes from the New Testament occupies one lancet: The Baptism of Christ; the Raising of Lazarus; The Entry into Jerusalem and The Mocking of Christ (fig.12-13 and 16-17). They are made up of five panels 85cm. wide by 70cm. high and showing traces of intervention - albeit very skilful - by the painter-glassmaker who has adapted them to their new destination. Like the Bristol Kiss of Judas, they have lost a few centimetres of width, the lower panels have been lengthened and, most importantly, the upper ones have been modified to adapt to the pointed bays of Southwell. In two of the windows, The Raising of Lazarus and The Entry into Jerusalem, the dulling in the original upper part of the arch shows up very clearly.(4).

There can be no doubt in attributing these works to Jean Chastellain except in the case of the three windows of Bristol and Antwerp: the cartoon of The Baptism of Christ has twice been re-used in the workshop, at Saint-Etienne-du Mont, in the window of the Sacred Name of Jesus in 1.541 and at Nemours, probably towards 1550, after the master's death. (Fig.9 & 10) The Entry into Jerusalem and The Mocking of Christ draw their inspiration from the corresponding engravings in Durer's Petite Passion (fig.26 & 27) but, as in the case of the Bristol windows, the interpretation is fairly free, and one can guess that other models must have been used in conjunction. Since the two scenes are not treated in Durer's others Passions, and since it has proved impossible to identify any existing designs, it is in Chastellain's work that we must look for any trace. Indeed, the figures which differ most noticeably from the carved models are

precisely the ones we find again in the corresponding scenes in the Triel windows: Zacchaeus in The Entry into Jerusalem, the attitude of Jesus and two of his tormentors in The Mocking of Christ (fig.14 & 15). The difference of scale between the two scenes - at Triel it occupies only one aperture in the tympanum - forbids us to proceed further with this comparison, but, on the other hand, one can easily find similarities between the face of one of the figures in Southwell's The Mocking of Christ and that of the messenger in The Judgement of Solomon at Saint Gervais (1531), whilst one of those present at The Raising of Lazarus already appeared in The Meal of Simon of Triel. As in the case of the Saint Gervais window it is equally clear that recourse has been made to other engravings by Durer where decorative elements are concerned; for instance, in The Mocking of Christ, the lustre and the medallion carved in the upper panel come from two woods from the series of the Life of the Virgin, Joachim's Offering and The Annunciation.

Thus, the examination of the Southwell windows confirms the observations made with reference to those of Bristol and Antwerp and leads us to date them all from the end of the fifteen-twenties, later than the Triel windows and a little earlier than the Wisdom of Solomon.

The tradition attributing these four scenes of the life of Christ to the Church of the Temple in Paris is based on a precise document dated 1837 and preserved in the church archives; in reply to a letter from the Provost of Southwell, the archaeologist who had offered these windows to the church in 1818, Henry Gally Knight, states precisely the circumstances of their acquisition: he found them, so he says, in 1815, consigned to an obscure corner of the shop of a Parisian pawnbroker who declared to him that these windows came from the Temple Church. So, we are dealing with direct evidence, coming from a man who had no reason whatsoever to lie about the origins of his merchandise, if he knew it, at a time when the trade in ancient windows scarcely existed in France. However, one cannot exclude the possibility that the dealer, being unaware of the real origin, invented one in order to please an eventual purchaser. In this case, since he was not an officially certificated archaeologist, the confrontation between the ancient descriptions of the Temple windows and the four windows bought by Gally Knight could be responsible for him being confused.

Notes from the text submitted for translation:

Note (3) Jean Lafond recalls this tradition in the chapter which he devotes to the Renaissance in the "Vitrail Francais" Paris, 1958 p.153 while stressing that it raises "more than one difficulty," It will be seen later that a careful reading of the writings of Alexandre Lenoir enables us to pick out the main one, that is to say the date of the purchase of these windows, before the dispersal of the collections of the Museum of French Monuments*. On the other hand, J.Booth "Riddle of a Church's Window" in Country Life dated 27th March 1953 pp.896- 898, concluded strongly in favour of this origin.

(I have left the word "monuments" untranslated since I know of no single word in English containing all the various meanings of the French - i.e. anything of national interest/ importance, past or present.)

Note (4) In The Baptism of Christ, the upper part has been more widely modified and in The Mocking of Christ the restorer has skilfully added a strip of architecture in the lower section of the uppermost panel so as to preserve only ancient glass in the upper section.

(Notes 1 & 2 of the text for translation do not apply to this section on Southwell.)

Own notes: "Painter-glassmaker" - could refer to painted, coloured, stained glass etc.

Petite Passion: ("Little Passion") - I have been unable to find the accepted English title for this particular work.

Triel. Although the text reads simply "Triel", I suspect that the reference is to "Triel-sur-Seine" which possesses a gothic church with windows dating back to the 16th century.

St Gervais. I know of three "St Gervais" in France:- Saint-Gervais-d'Auvergne in the Puy de Dome, Saint-Gervais-les-Bains in the Haute Savoie, Saint-Gervais-les-Trois-Clochers in Vienne. I have not yet been able to identify which, if any, of these three is the one to which the French text refers. Any relevant information would be most welcome.

Joachim's Offering. Again, I have been unable to find the reference. Is it, perhaps possible that Joachim made some offering at the Temple as a thanksgiving for the birth of his daughter the Virgin Mary?

Any information on any of the above points would be gratefully received! A.Y.

6 PAINTINGS

THE PEACE TRIPTYCH The painting by Hamish Moyle, at that time in his 20's, of the Little Gidding Community was suggested by Lady Pamela Wedgwood who was, at that time, a member of the Fabric Committee, and had connections with the Community. The Fabric Committee saw the drawing on the 7th May 1987 and recommended it, recommending also that £1,000 should be given for it. The Cathedrals' Advisory Commission (England) met Hamish Moyle and saw his maquette on 22nd July 1987 and encouraged production in tempera. They also suggested that there should be regular times for opening and closing the triptych. It was hoped that the work would be completed in time for Easter 1988, but it in fact arrived shortly after that.

Hamish Moyle also produced a miniature version of the triptych: this was given to Provost J.M.Irvine and Mrs Irvine, by the Cathedral Council, as a leaving present. The small copy on display in the Minster is a photograph.

7 NEEDLECRAFT

VESTMENTS - COPES

BISHOP RIDDINGS COPE WITH JEWELLED MORSE. This was made for the first Bishop of Southwell and is worn at the enthronement of Bishops of Southwell. It is represented, in bronze, on the memorial to Dr Riddings in the Quire. A note inside the original, leather cope carrying case reads:

"This cope (white and gold with jewelled morse) made and subscribed for by ladies in the Diocese, was presented to the Bishop of Southwell on Dec.23. 1895, for his use and that of his successors in the Diocese.

"This cope was worn by the Archbishop of Canterbury at the Coronation of Edward VII, Aug. 9. 1902," (The Archbishop of Canterbury at that time was Frederick Temple). The cope case also contains detailed instructions for the correct folding of the cope, which is now kept in the Minster cope chest.

In 1983 a Mitre was made to be worn with Bishop Ridding's cope. The design for it was adapted from carving on Bishop Ridding's monument. It was designed and embroidered by M. Maureen Voisey.

BISHOP HOSKYNS COPE. This cope was made for the second Bishop of Southwell. It had a richly

embroidered hood which shows the Diocesan Coat of Arms being held by angels. It is represented on the bust of Bishop Hoskyns in the North Transept.

A SET OF FOUR GOLD COPES, edged with red was presented by the Diocesan Mothers' Union in 1984.

A SET OF WHITE COPES EDGED WITH GOLD, with ORANGE AND GOLD COPES FOR THE ARCHDEACONS, purchased from St Martin's Vestments.

A SET OF FLORAL COPES which matches the High Mass set, purchased from Hazel Finch.

THE BELPER COPE was given to the Minster when the nuns of the Convent of St Laurence moved to Southwell. Mainly blue and white, the cope has a picture of the Virgin and Child on the back and is generously decorated with embroidered Passion Flowers.

RED VESTMENTS WITH MATCHING COPE were given to the Minster by the Reverend Anthony Reader- Moore, Vicar of the Alford Group of parishes in the Diocese of Lincoln. Father Reader-Moore served in this Diocese as Rector of the Clays Group and as Rural Officer for some years. He had decided to leave this lovely set of vestments and cope to the Minster in his will, but realising - and hoping! - that this may be some time away he decided to give them to us to use now. They are of particular significance because they are hand made by Father Reader-Moore himself. He is a skilled needle worker who works meticulously and offers all he does to the glory of God. It is so kind of him to think of us; this is his second gift to us of recent years. The WHITE COPE, which is sometimes worn by one of the clergy on festal occasions, and the Provost at weddings, was also made by him. (David Leaning in Leaves Parish Magazine)

VESTMENTS - CHASUBLES

VIOLET CHASUBLE made by St Martin's Vestments of Spalding in 1974.

JACOBAN FIDDLE BACK CHASUBLE

GREEN CHASUBLE made by Leonard Childs of Derby in 1981 with a design which represents the Norman ball and zigzag pattern carved on the gable ends on the exterior of the transepts.

RED CHASUBLE made by Leonard Childs of Derby in 1981 with a design which represents the Norman interlaced arches in the arcading in the north porch.

A HIGH MASS SET comprising chasuble, dalmatic and tunicle with orphreys, in a floral design, are from Hazel Finch.

VERGERS' GOWNS: Mrs Honor Redman embroidered the Minster seal in silver thread for the gowns to celebrate the Centenary of the Southwell Diocese in 1984.

ALTAR FRONTALS

After the arrival of the new nave altar in 1988 Leonard Childs of Buxton was asked to design some frontals for it. He designed a basic frontal and, through the generosity of the Friends, the Simmonds Trust and a private gift two super frontals were ordered to go with it. These days the plain frontal and the super frontal decorated with swags of vine leaves and grapes are rarely used. However the Festal frontal, a memorial to the late Honor Redman and paid for by her legacy which was supplemented by her husband, attracts much attention. Semi-circular in shape it mirrors the great Norman arch above it, and the applique work reflects the billet carving and the cable moulding. The colours are those of the Christus Rex that hangs above the

altar.

In 2001 a new fall-over frontal to be used for all the ordinary seasons of the year was provided from the legacy of the late Sylvia Hooley of Kegworth - an aunt of the Revd John Wardle, a member of the Friends, and a regular worshipper at the Minster.

A set of frontals for use in Lent was made at the Convent of St Laurence, Belper. All of these frontals are of unbleached linen, and most of them have a design which uses the Crown of Thorns and the Three Nails of the Crucifixion, worked in black. The frontal for the nave altar bears the letters INRI, the initial letters of the Latin version of the words which Pontius Pilate had placed above the Cross: Jesus Nazarenus Rex Judaeorum (Jesus of Nazareth, King of the Jews).

The white frontal, which is on the Belper altar in St Thomas' Chapel for festal occasions, illustrates a gridiron, the symbol of St Laurence, and was brought from the Convent in Belper when the nuns moved to Southwell.

KNEELERS AND CUSHIONS

THE HIGH ALTAR The long kneelers at the High Altar were designed by Ronald Sims when he was Architect to the Minster and the tapestry work was done by Miss Hazel Ball. It was completed in time to be used in Lent 1991. The design embodies the names and emblems of the Apostles and the Minster seal to represent Our Lady.

The kneeler is in several sections, only two of which have fixed positions because they are shaped to fit the stone work. St Simon is always at the north end, and St Bartholomew at the south. The centre panel commemorates Our Lady and St Peter and St Paul. The remaining sections sometimes move around. The following alphabetical list will help to identify the various saints.

<u>Saint</u>	<u>Emblem employed</u>
Our Lady	The Minster Seal
St Andrew	Saltire Cross
St Bartholomew	Butcher's Knife
St James the Great	Pilgrim's Staff and Scallop Shell
St James the Less	Fuller's Club
St John the Evangelist	Poisoned Chalice
St Jude	Boat
St Matthew	Money Bag
St Matthias	Halberd
St Paul	Swords in Saltire
St Peter	Keys in Saltire
St Philip	Long C
St Simon	Saw
St Thomas	Builder's Setsquare

For further details about these saints and their emblems see "The Stories of the Saints". These may be found in the quire pews. The needlework guild has made new cushions for the high altar, see next sheet.

THE QUIRE

Lady Hicking, from Brackenhurst, was responsible for the design of these kneelers and for getting them made by local ladies. In the late 1990s a group of ladies, under the direction of Miss Hazel Ball, removed, cleaned and repaired the embroidery then inserted new kneeling

pads and embroidered new side bands.

THE AIRMEN'S CHAPEL

The kneelers were designed c.1962 by Professor Anne Morrell (then Anne Butler), and were embroidered by local ladies. The altar rail kneelers, the three designs on the small kneelers and the cushions on the two chairs which are now in the south eastern transept show aircraft wings and angels' wings. The aircraft wings (with the red, white and blue roundels) were researched in the Science Museum, and the Angel wings are based on part of the Sion Cope and other ecclesiastical embroideries in the Victoria and Albert museum. The thin black lines represent the airflow going round the wings and being stopped by them. Some of the kneelers can be put together so that these lines fit together jigsaw-wise.

(Correspondence in the library refers to some kneelers which were designed in 1965 by a Miss Howard, a Hassock Embroidery Expert of 43 Cambridge Road, South Chiswick, London W.4. The embroidery was carried out by a Mrs Wade who lived in Bingham. Could Miss Howard and Professor Morrell be the same person, or is this a different set of kneelers?).

ST OSWALD'S CHAPEL These red kneelers were embroidered in 1982 by a group of ladies led by Mrs Josephine Wakeling, and were designed by her husband, the Rt Revd Denis Wakeling, 6th Bishop of Southwell.

THE MOTHERS' UNION MILLENNARY KNEELERS

The Millenary of the foundation of Southwell Minster and the 80th Birthday of the Mothers' Union fell in 1956 and to commemorate both these events the MU Diocesan Council wished to make a gift to the Minster. After long consultations with the Provost it was decided that this should be oak kneelers and rails for the small altars under the screen organ. These were designed by Mr Caroe, consultant architect to the Minster, who also prepared a design for the cushions, based on the carvings in the Chapter House. Mrs Wade of Bingham was responsible for arranging and supervising the embroidery of these by MU members. The six main panels were done by Mrs Richardson (President), Mrs Boulton (Porchester Branch), Mrs Allen (Old Basford), Mrs Rice-Oxley (St Anne's, Worksop), Mrs Alexander (Lady Bay), and Mrs Kennington (Lady Bay); the ends and sides were done by Mrs Lee (Lady Bay - a former Diocesan Secretary), Mrs Reed (Porchester), Mrs Hitchcock (Bingham), Mrs Fisher (Shelford), Mrs Underwood (Lady Bay) and Mrs Wade herself, who also mounted the embroidery. The inscription on the base of the kneelers read, "These kneelers were given at the time of the Millenary of Southwell Minster, by the Mothers' Union, then in its Eightieth Year and by the Young Wives' Groups." Members were asked to subscribe 3d each towards this gift which was dedicated at a crowded and inspiring service in September 1957.

The cushion and matching kneeler for the Joseph Whitaker chair have been provided by the Minster Guild of Needlecraft.

BANNERS

THE DIOCESAN MOTHERS' UNION BANNER The new banner, given in memory of Jessica Marwood, the late Diocesan Secretary, who died in January 2002, was dedicated by the Dean at a special service in the Minster on 7th May 2003. The banner was made by Juliet Hemingway in her Derby studio and incorporates the angel image from the west window in the Minster, and the world to represent the world-wide work of the Mothers' Union. The reverse of the banner has an image of the Minster passion flowers (a favourite of Jessica's) and a dedication.

THE CREATION STATION BANNERS

Many people have commented upon the new banners. They are the result of a surge of creativity experienced by an all-age team one day last November (1997). The planning began in September. Firstly, I was asked, for a separate event, to tie-dye a sheet in rainbow colours with yellow in the middle by Steve Pearce to be used at the Children's Workers' Training Day at Ollerton later in the month. I discovered that it was impossible to dye a sheet in rainbow colours, but produced one that had a central sunburst, followed by rings of pale blue, dark blue and green. This was achieved by dyeing the whole sheet yellow, then bleaching a section and dipping the outer area in blue dye. This sheet later became the central banner (to be used during Advent, Lent, June, August and September) when it had been screen-printed with the "I am the Way, the Truth and the Life" quotation, designed by Margaret Waddington.

Also in September, Catherine Fatkin, the leader of the Creation Station Group, expressed the need for something to cover the backboard in the Creation Station - and so the idea of a banner-making day was born. The "I am" sayings were chosen because the children always say "Jesus said, "I am the Light of the World"" during Sunday Club worship; and also because Canon Michael Austin once gave a memorable series of sermons on St John's Gospel with particular reference to the imagery of the "I am" sayings. They are, of course, a wonderful collection of quotations, which resonate with spiritual meaning, yet lend themselves to simple symbolic motifs such as light, door, vine and bread, which can be used in a yearly cycle. The resurrection and the life were less easy to visualise, but a picture in a children's printing book gave us the idea of a block-printed fish, which seemed appropriate. The idea for another central banner came from Sabina Crosse, who painted the figure of Jesus surrounded by planets on a dyed yellow/orange sheet. This is the one that appeared on Christmas Day and will be up until Lent. It will reappear for Easter, July, October and November.

*A wide range of printing and dyeing techniques were used to produce the side banners:-
Advent. "I am the Light of the World" - Black and gold fabric paint for the hillside and Bethlehem silhouette; a tie-dyed big star and wax-resist (batik) for the lettering and stars. Banners then dyed midnight blue.*

Lent. "I am the Door of the Sheepfold" - Natural calico, with purple fabric paint dabbed over letters cut out of Fablon (later peeled off); interesting spotted effect when fabric paint reacts with coarse salt. Doors drawn with fabric pens from children's own observations; stencilled leaf prints.

Easter. "I am the Resurrection and the Life" - Calico pre-dyed turquoise; fish-shaped printing blocks pre-made. Fabric paint used to "ink" the blocks. Letters painted through stencils; corks and fingertips useful for spots and eyes.

June/July. "I am the Good Shepherd" - Calico pre-dyed green; sheep sponge-printed using white emulsion paint. Letters painted through stencils. Sabina finished the banners with fabric pens/paints to give the sheep more shape.

August/September. "I am the Vine" - Calico pre-dyed warm soft gold letters, grapes and leaves stencilled using fabric paint.

October/November. "I am the bread" - Calico pre-dyed terracotta; letters, bread and goblets discharged using dilute bleach and sodium metabisulphate solution. Black fabric pens used to

enhance the images; gold for the highlights. The teenagers' drawings were reproduced on screens to print over in turquoise blue.

I would like to acknowledge the support I have had from the Departments of Art/Design and Fashion and Textiles at West Nottinghamshire College, Mansfield. They have allowed me to use facilities and provided me with the techniques in the first place. We are very grateful to Catherine for the administration of the day, and masterminding the delicious buffet lunch for the helpers; also to John Watson for his prayerful support and the back-up design team of Christine Measures, Helen Davy, Ann Rose, Sabina Crosse, Helen Charnley and Vicky Laughton. We thank all the other helpers - husbands, mothers, sisters etc. and especially the children, whose concentration and motivation were a marvel.

Lyn Morris

THE THREE KINGS FOLLOWING THE STAR This banner is now kept in the Creation Station. It was the then Vicar Choral, the Revd Garry Taylor, who encouraged the Sunday School to have a banner with ribbons for the children to parade at Family Services. This project was discussed at the Women's Fellowship Group which Mrs Muriel Keene ran, and Muriel remembered that she had a half-Worked, embroidered picture of the Kings, made from a kit. Mrs Nanette Ball volunteered to finish the embroidery, then the group made it into a banner.

ADORAMUS TE, DOMINE This banner is currently kept in the Pilgrim's Chapel. Mrs Lynn Morris designed it to be worked on by a small group of children at the first of the Minster's Good Friday Activity Days in about 1986. The image incorporates some random patchwork applique which individual children stitched. The text was taken from a Taize chant which the children learned as one of their activities.

THE MINSTER LADIES' BANNER IN THE HOSKYNS ROOM

We all had a hand in it. The new Minster Ladies' banner, made to commemorate their 40th anniversary, has a piece of work by every current member incorporated into the design. We requested that each member draw around their hand on a piece of sage green or terracotta cloth (provided) and sign her name along one finger. Most ladies embroidered their signature themselves - though one or two had help. (Rita Dobbs also embroidered her wedding ring!)

Why hands? At the May meeting, members decided they wanted to celebrate Friendship and Fellowship on their banner - and "hands going round the Minster" was suggested. The hand is a very potent symbol: not only does it represent friendship as Canon Collins mentioned at the recent opening service, but I think the hand also symbolises work - in this case, women's work in the service of their fellows; in the way they appear to encircle the Minster lovingly, they symbolise cherishing. In addition, the hands look as if they are lifted to God in praise, which is appropriate for a church group.

The banner, which is intended to be used as a backdrop to the Minster Ladies' meetings in the Edwyn Hoskyns Room, was given a professional finishing touch by Sandra Robenson, who made a little bit of spare cloth go a long way. She also zigzagged round every finger to make sure that none escaped. I dyed the background calico olive green, which came out of the dye bath all blotchy. This gave an attractive leafy mottling which softens the overall effect. Another piece of calico was dyed golden yellow. On this piece I screen-printed a photographic image of the Minster in dark chocolate fabric printing ink. The lettering and dates were screen printed onto the olive background, using metallic gold, having been calligraphed and then enlarged on a photocopier. The lettering and numbers are in the traditional "copperplate" handwriting style, to

blend in with the signatures and give a classical and dignified ambience to the whole thing.

A small group spent one morning in July at my house, ironing the hands onto Bondaweb, cutting them out and finally assembling them on to the background for a final ironing. The project evolved over three and a half months, and, after one or two changes of mind, came to a most satisfying conclusion. It was an effective collaboration.

A Member of the Minster Ladies Group

THE BATTLE OF BRITAIN LACE

This commemorative panel was produced between 1942 and 1946, to perpetuate that glorious epic in our history, and as a tribute to those who so gallantly saved this island. It is an exact replica of scenes witnessed during the bombing of London. The panel is 65 inches wide by 5 yards long and it took two years to design and produce.

One of these panels was presented to the Rt. Hon. Sir Winston Churchill, and others to the Burgomaster of Apeldoorn, Holland, the Air Council, the Royal Air Forces Association, and to the Councils of Sheerness, Beckenham, Southampton and Croydon. Further panels have been presented to Australia, New Zealand, Canada and South Africa.

Only some 16 copies were manufactured and when these were completed the Jacquard was destroyed.

At the top of the lace panel are the names of the Designer, Harry Cross, and the Draughtsmen, J.W.Herod and W.J.Jackson. Next come the Badge of the New Zealand Royal Air Force with the National Fern Leaf; the Badge of the Royal Canadian Air Force with Maple Leaf and the National Flower; the Cap Badge of the Royal Air Force with the National Tudor Rose; the Badge of the Royal Australian Air Force with Wattle - the National Flower; the Badge of the South African Air Force (Lug-Mag) with Protea, the National Flower. ("Lug-Mag" is Afrikaans for "Air Force").

The Centre of the panel shows the words "THE BATTLE OF BRITAIN" on a background of flames; Spitfires, Hurricanes, Defiants, Me.'s, Stukkas and Dorniers in combat; and Airman baling out; a typical country cottage with oak tree adjacent; an English Mansion; Tudor Rose, Thistle and Shamrock; St Paul's Cathedral surrounded by flames; "NEVER WAS SO MUCH OWED BY SO MANY TO SO FEW"; the RAF badge, Tudor Rose, Thistle, Shamrock, Daffodil and Acorns.

Down the left side of the panel there are pictures of a tottering building in Queen Victoria Street (showing NFS firemen at work); the City Temple in ruins; the Old Bailey; Buckingham Palace; a Fighter Pilot standing by his Aircraft.

Down the right hand side of the panel are pictures of Bow Church; St Clement Danes; the Walls of the Guildhall; the House of Commons showing damage; an AA gun and searchlight in action. The edging of the panel is comprised of ripening ears of corn representing the season during which the Battle of Britain took place. Interwoven with these ears of corn are Tudor Roses, Thistles, Shamrock and Oak Leaves.

THE PILGRIM TAPESTRY

The tapestry, which hangs on the south wall of the Pilgrim's Chapel, is a woven tapestry measuring 4 ft. by 12 ft. It was made by Mrs Geraldine Brock.

The tapestry was presented to Southwell Minster on 13th May 1990 as a gift from the Nottinghamshire Constabulary to commemorate 150 years of policing in the County. It had been

agreed that the tapestry should hang in the Pilgrim's Chapel and it was designed to reflect both Pilgrimage and Law.

St James, the patron saint of pilgrims, became the focal point of the design. He is seen with the symbols of the pilgrim, staff, purse and the bag decorated with a shell. The figures on horseback are based on characters associated with law and order, from Chaucer's Canterbury Tales. Chaucer himself is on the left. He follows the Man of Law, and on the extreme right, astride a black horse, is the Pardoner.

The design for the central figures that stand in front of a picture of the Minster's west window was based on the stone carving of pilgrims in the cathedral of Autun in central France.

The five panels containing the figures are geometrically formed, using interlocking circles that form the vesica, an almond shape found chiefly in medieval art. The panels thus formed can also be seen as windows through which the Nottinghamshire landscape can be glimpsed.

Various symbols are included in the design: the dove of peace, the two crosses framing the west window symbolising the twin towers of the Minster, the Chapter House, a capital with carved leaves, the probable date of St James' martyrdom and his feast day, the scales of justice, the oak leaf for Sherwood Forest, the ploughed fields. Linking all the elements together is the River Trent winding its way through the tapestry.

The tapestry is woven sideways in traditional Gobelin technique on a Finnish upright loom. The cotton warp is set at 8 ends per inch and the weft, a 2 ply Swedish worsted, is woven at approximately 30 rows per inch.