

THE EARLY ENGLISH QUIRE
By Jos Hall

"In quires and places where they sing" It has been a place for praying and singing ever since it was built.

Building: approx. 1234_

1233 Archbishop Walter de Grey issued 30 days' indulgence for assisting with ongoing work. Great change in style from Nave and previous Quire 100 years earlier. eg. clustered pillars instead of plain round , rubble-filled ones, Lancet windows (possibly filled with waxed-linen), more elaborate vaulted ceiling , originally called " keys " . Verticality..... " stretching up to God ."

More and bigger windows, so strengthening of walls needed. Tools used for building different : chisels , not hammers : this mentioned by Master Gervaise, contemporary working at Canterbury. Thirteenth century apogee of the medieval period: Henry III rebuilt Westminster and Windsor, Walter de Grey did much at York. England also famous for embroidery: England described as "a garden of delight and inexhaustible wealth." -- (Pope Innocent III)

A class of architects as distinct from masons was emerging, but names of architects / masons of Quire not known.

Description :

Mansfield stone used throughout again —with blue vein. At the west end, some of the original stone re-used. Dogtooth decoration (so-called from dogtooth violet) but missing from the inner arches on the south side. Roof bosses very fine, especially at the east end of the north aisle. West end of inner north side: one boss has plaster flowers with a king and queen head to head below. Blind doorway in the south aisle has heads of Henry IV and Queen Joanna of Navarre on "becketts". Foliage on bosses stiff-leaved (artificial, not naturalistic as in the Chapter House). Mark the join between the building from the east and from the west: on the north side by a step in the string course, on the south side by a gap between the top of the arch and the string course. Triforium and clerestory combined : "York style ."

East End :

See Harold Brooke's "Closed for Business" on the change in levels in the nineteenth century.

Eastern wall weakened by 8 windows, and more at the sides of the Sanctuary. Strengthening bar inserted in the nineteenth century. Top four windows by Clayton and Bell 1876 : 4 Evangelists and their emblems. Side windows by Kempe, trained by Clayton and Bell.

Lower four windows from the Temple in Paris, chapel of the Knights Hospitallers, built in the thirteenth century , enlarged in the sixteenth century when these windows were made. After the Revolution it became a prison. Louis XVI , Marie Antoinette and the Dauphin were held there. 1795 auctioned ; bought by a wigmaker and demolished. Windows taken into

a collection of glass , and eventually sold: bought by a local M.P., Henry Gally Knight, whose coat of arms, with others , is in the windows on the north and south of the Sanctuary (difficult to see) . Made by J H Miller 1820/25.

South aisle windows include one of medieval fragments, one of the crucifixion by Clayton and Be!!, one of St. Michael and St. George with Kempe's Wheatsheaf " trademark".

NB. 3 Wheatsheaves are pre-1895 and a single one post-1895.

Furnishings:

Newstead Lectern made in Tournai 1503, retrieved from Abbey fishpond in the eighteenth century. Inscription "Pray for Randolph Savage and for the souls of the faithful departed." Candlesticks on either side of it are considered to be exceptionally fine medieval work . Few others in existence.

Candelabra above: 12 lights and inscription "Boni ex bonis"

Pulpit by Caroe 1902 , much altered by Sims. Probably made of teak. Note baby held on right arm, not left as is traditional at Southwell. Inscription: "In the beginning was the Word..."

Stalls: first two banks carved by C H Simpson about 1886. Deserve more attention than normally receive.

Next two banks by Caroe, given by Canon Lewis and the Chapter in 1902. Ridding Memorial: base by Caroe, figure by F W Pomeroy.

Woodwork in Sanctuary : Thompson in the 1950's.

Pulpitum completed by 1340. Ivo de Wroughton's mason's mark is on it; heavily restored by Bernasconi brothers .

Note diaper work behind the Archbishop's stall and 6 misericord, contemporary with the pulpitum.

Organ Case: by Caroe . Retained for new Nicholson organ.