

# EXILED TO HOLY TRINITY CHURCH, SUTTON COLDFIELD, WARWICKSHIRE: THE REFUGEE MARIAN CHOIR STALLS FROM WORCESTER CATHEDRAL

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## **SUPPLEMENTARY MATERIAL**

### **APPENDIX SM1 A CATALOGUE OF MARIAN FRIEZE AND ENTABLATURE PANELS**

## APPENDIX SM1

### A CATALOGUE OF MARIAN FRIEZE AND ENTABLATURE PANELS

*All references to figures here are to those in the main paper.*

A striking feature of the Marian choir stalls at Worcester is the use of colonnades. These were taken en masse to Holy Trinity, in Sutton Coldfield, and set into the four bays of the chancel and used in the south chapel inner screen. The colonnades comprise a series of alternating types of column (see figs 8, 13 and 17*a*–17*d* in the main paper) rising from the back-seat rail to an entablature that again is very Classical in its styling, if not fully reflecting a Classical layout. Suspended between each pair of columns are swags: these are doubled in the north, the Vesey chapel and the west side of the south chapel (see figs 18 and 19 of main paper). Above the swags is a deep plain-moulded architrave that provides a platform for a series of consoles (modillions) that conform to a single type, between which are set decorative frieze panels in a range of designs. The ensemble is capped by a further plain architrave.

#### FRONTAL FRIEZE PANELS

The frieze panels in the more decorative frontals are of greater interest than most of the other work here because of their higher ornamentation and range of designs. All these pieces were used in the chancel at Holy Trinity, with eight forming the reredos. The lists that follows describes the panels as seen from the north side of the chancel round to the south.

*Reredos 1:* winged putto set onto plain rinceaux that terminates in a pair of dolphins lying on their backs. Leafy covering to rinceaux end in ball terminal.

*Reredos 2:* a central shield charged at top with cockerel and two crosses, above a bend with three pellets. The shield is set between addorsed, outward-looking fish with fronds that emerge from their mouths, and whose tails morph into rinceaux, which terminate in lilies.

*Reredos 3:* similar layout showing a central shield that shows a cross with three nails, from which hangs a pair of scourges. The addorsed fish differ in their depiction.

*Reredos 4:* the central shield has a painted chi–rho and is probably a Victorian change, the addorsed fish again differ but the overall design remains the same.

*Reredos 5:* the central shield is again painted and thus probably Victorian, the supporting fish much the same as the last panel.

*Reredos 6:* the central shield has a cartouche across its top edge, here are the Five Wounds (hands, feet and heart) set onto a cross. The supporting addorsed fish mirror those in panel 3 (see fig 12 of the main paper).

*Reredos 7*: the central shield carries nine pellets, perhaps representing the arms of the diocese of Worcester. The supporting addorsed fish mirror earlier examples, as do terminal lilies and foliage.

*Reredos 8*: the central figure here is an image of St Catherine with part of the wheel set around her head; this is probably an intended reference to Katherine of Aragon (see fig 11 in the main paper). The partially leaf-draped addorsed fish have wide-open mouths from which emerge decorative details; their sinuous bodies merge into exuberant lilies that have a line of beads emerging from their flowers, perhaps a reference to the rosary. The open-work panel in the lower bay features a centrally placed pomegranate.

The four upper panels in the frontals used for the priests' desks offer similar layouts of addorsed fish set either side of a shield, although here three of the shields have been painted and again reflect Victorian interventions (see fig 6 in the main paper).

## ENTABLATURE FRIEZE

As diverse for stylistic traits and design changes are the frieze panels in the entablature above the colonnades. These form two main groups: (1) rinceaux and (2) scrollwork, both of which can be divided into sub-groups based on design or layout differences. Overall, the group of frieze panels reflect an enduring taste for earlier *all'antica* designs alongside the introduction of the latest design memes. The friezes are re-coded here as seen from left to right when facing individual sections of the work. Thus, the Vesey chapel sequence runs east to west, but the chancel north section runs west to east, and the south section east to west. The friezes in the south chapel are described as S, being the south side of the chancel south-east colonnade and N, for the west side of the inner screen in the south chapel (since 2018 this is now the west screen).

### *Rinceaux frieze panels*

*Rinceaux 1*: N2, N8 and Vesey 4. Central group of pointed leaves set upright, with part leaf covered slashed volutes to either side, with ball-terminals, from which depend more leaves on stalks. The three main leaves in the central group have pronounced spines (see fig 20a in main paper).

*Rinceaux 2*: N3. Central shield, supported by slashed volutes with lily in the head, merging into a second volute that is striped along its length, which terminates in a floral motif.

*Rinceaux 3*: N6, S chapel 4, Vesey 2. Central group of leaves and fruits supported by zoomorphic volutes, addorsed and lying on their backs, that merge into slashed volutes via floral trumpets, with terminal lily with large bract. Further leaves subtend from the arrangement via stalks.

*Rinceaux 4*: S1, Vesey 6. Central shield, supported by lily-headed volute that is merged into a large leaf with strongly defined spine (very similar to those in the festoons below). Fruit and leaf subtend (see fig 20b in main paper).

*Rinceaux 5*: S4 and S7. Central component merged into the butted heads of a pair of slashed volutes, part leaf-clad, with ball terminals each end. Further leaves subtend from stalks.

*Rinceaux 6:* S6, S8, South chapel 2 and 6. Shield in centre with large volutes either side that are slashed and terminate in rosettes, from which emerge upright thistles, fruit either end and lily underneath. Volute head is part draped in leaf and has a ball terminal.

*Rinceaux 7:* Vesey 8. Central group of leaves from a floral trumpet, supported by leaf-draped plain volutes or bodies that expand into a zoomorphic motif resembling an open-mouthed fish, with in turn these merging into bodies striped down their length. A pair of leaves on stalks subtend on either side.

### *Scrollwork panels*

*Scrollwork 1:* N1, N5, N7, S2, South chapel EW1 and 3, and Vesey 5. Scrollwork set onto the frame of a round-ended cartouche, the scrollwork ends open out and then are furled back and tied with a splayed ribbon that has three bands. Along the body of the cartouche the scrolls are open, then closed - open in the centre - then closed and open again. There are deep rectangular cuts through individual scrolls. The three ends of the ribbon tie have nicks similar to those seen on the consoles (see fig 21*b* in main paper).

*Scrollwork 2:* N4, S3, S5, South chapel EW2, Vesey 1 and 7. A round-ended cartouche with closed scrolls along its length, the ends being taken out into plain 'volutes' with ball terminals. Here the ribbon ties are missing, also the open scrolls. The rectangular cuts in the scrolls a main feature (see fig 21*a* in main paper).

*Scrollwork 3:* South chapel EW4, South chapel NS1 and NS3, Vesey 3. A variation of strapwork 2 but here the volutes are flat and slashed, but with the ball terminals. The cartouche is now square ended, not round. Scrolls as before.

*Scrollwork 4:* South chapel NS5. This panel combines the last two types, so that the rounded end and rounded plain volutes are matched with a square end and slashed volutes.