

CONSERVATION
MANAGEMENT PLAN
VOL. 2 GAZETTEERS
DRAFT APRIL 2021



YORK MINSTER CONSERVATION MANAGEMENT PLAN VOL. 2 GAZETTEERS PREPARED FOR THE CHAPTER OF YORK DRAFT APRIL 2021

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INTRODUCTION TO THE GAZETTEERS

The following Gazetteers set out the significance of the component areas of the Minster and Precinct. They form the foundation for the 'Understanding' and 'Significance' chapters of the Conservation Management Plan. The majority of the information was compiled for the 2009 edition of the plan. The latest update is based on visits made in October and December 2015, the city council's planning register and information supplied by the Minster. The original discussion of the buildings was prepared by Alistair Fair; monuments, glass and fittings by Teresa Sladen. Drawings and plans were prepared by Gemma Fowlie. We would like to thank Andrew Arrol for his help with many questions of detail.

In the entries which follow, the component elevations and spaces which together make up the Minster are discussed in greater detail and a grading is applied to each. The gradings are as follows:

A*	Exceptional significance
A	High significance
B	Medium significance
C	Some significance
D	Little significance
N	Neutral
X	Detracts

As an entity, the Minster is of exceptional significance (A*), and to a great extent this significance relates from its totality as a work of architecture, a place of worship and burial, a symbol of the city and county, and a visitor attraction. Attempting, therefore, to distil the significance of component parts may seem a rather crude undertaking. But it is also an essential task if an understanding of the Minster is to be developed, for only in this way can management priorities and areas for change be identified.

Detailed stone-by-stone analysis has to date only been undertaken on limited areas of the Minster (e.g. the east front). Further analysis was not within the scope of this project. However, such analysis is necessary to determine the extent of survival of original fabric with any degree of confidence, given the complexity and extent of repair and restoration to the exterior. Moreover, attempts to assess the relative significance of successive restoration campaigns are fraught with philosophical difficulties. Therefore, in these Gazetteers the significance of each component of the exterior has been graded according to the value of the original design, with no weighting given to the extent or significance of replacement stonework (except in the case of sculpture).

Key plans with bay numbers are given on the following A3 pages, which for ease of use can be folded out alongside the Gazetteers. We have devised our own bay classification system, but for reference include a plan of Bernard Feilden's scheme which is used by the Surveyor of the Fabric.

The A*-X grading system is also used for the Precinct. As was discussed in the Introduction to the Conservation Management Plan (Vol 1), Precinct buildings have not been visited internally: for internal descriptions and background research relating to these properties, we are indebted to the Minster's earlier CMP, prepared in 2008, for which full internal surveys were made.

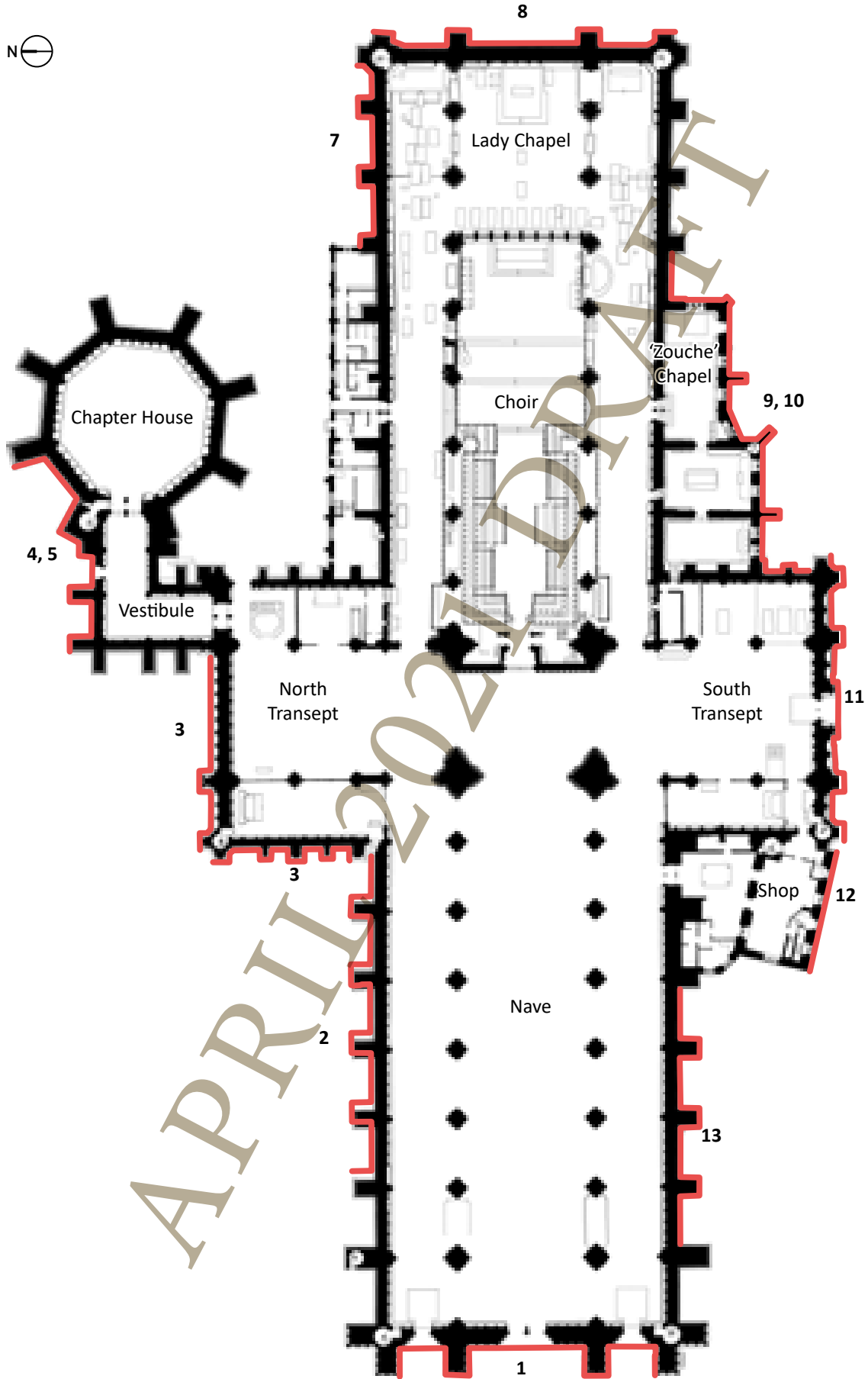


Fig. 1: Minster Exterior

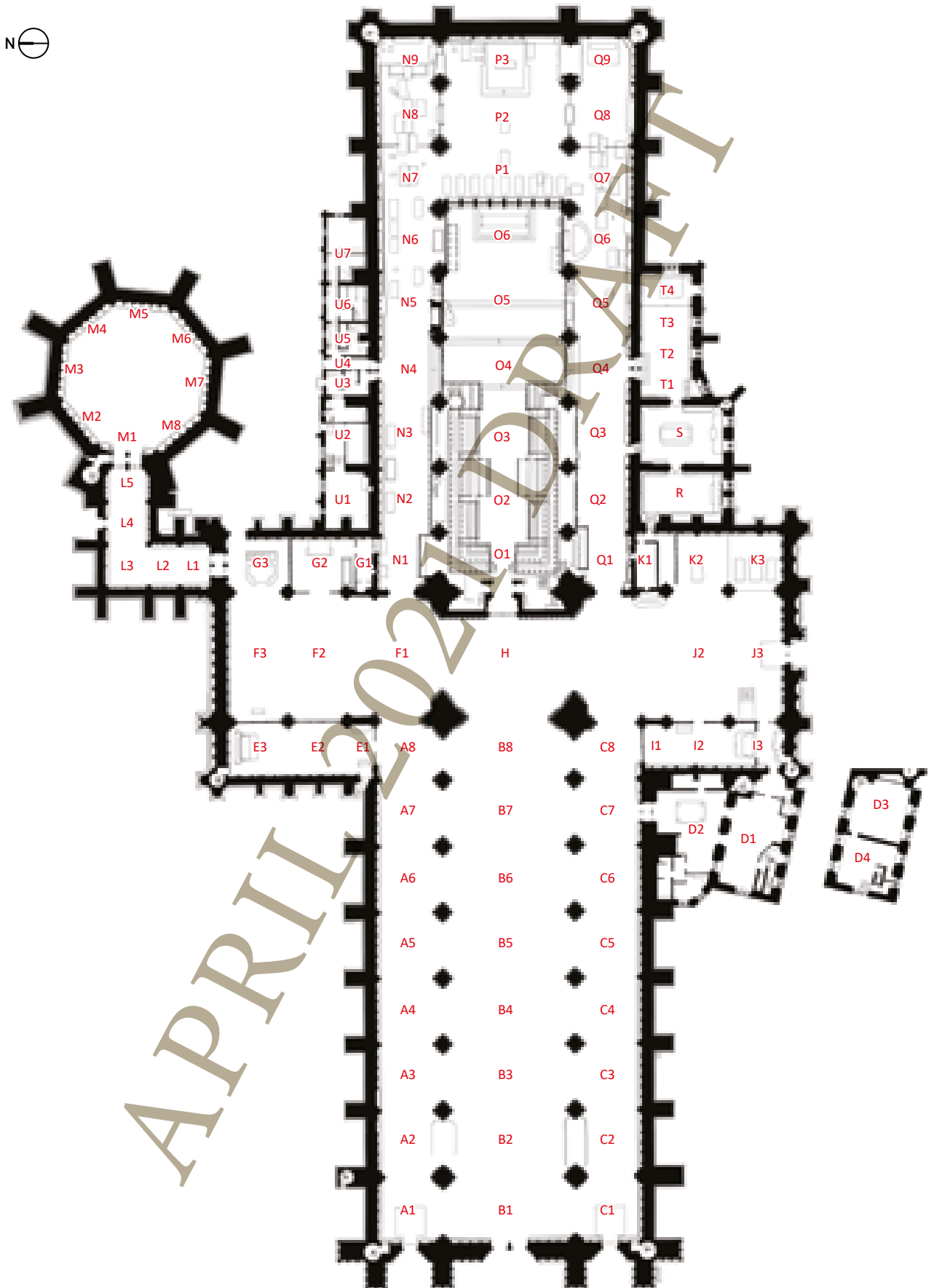


Fig. 2: Key to Minster Gazetteer

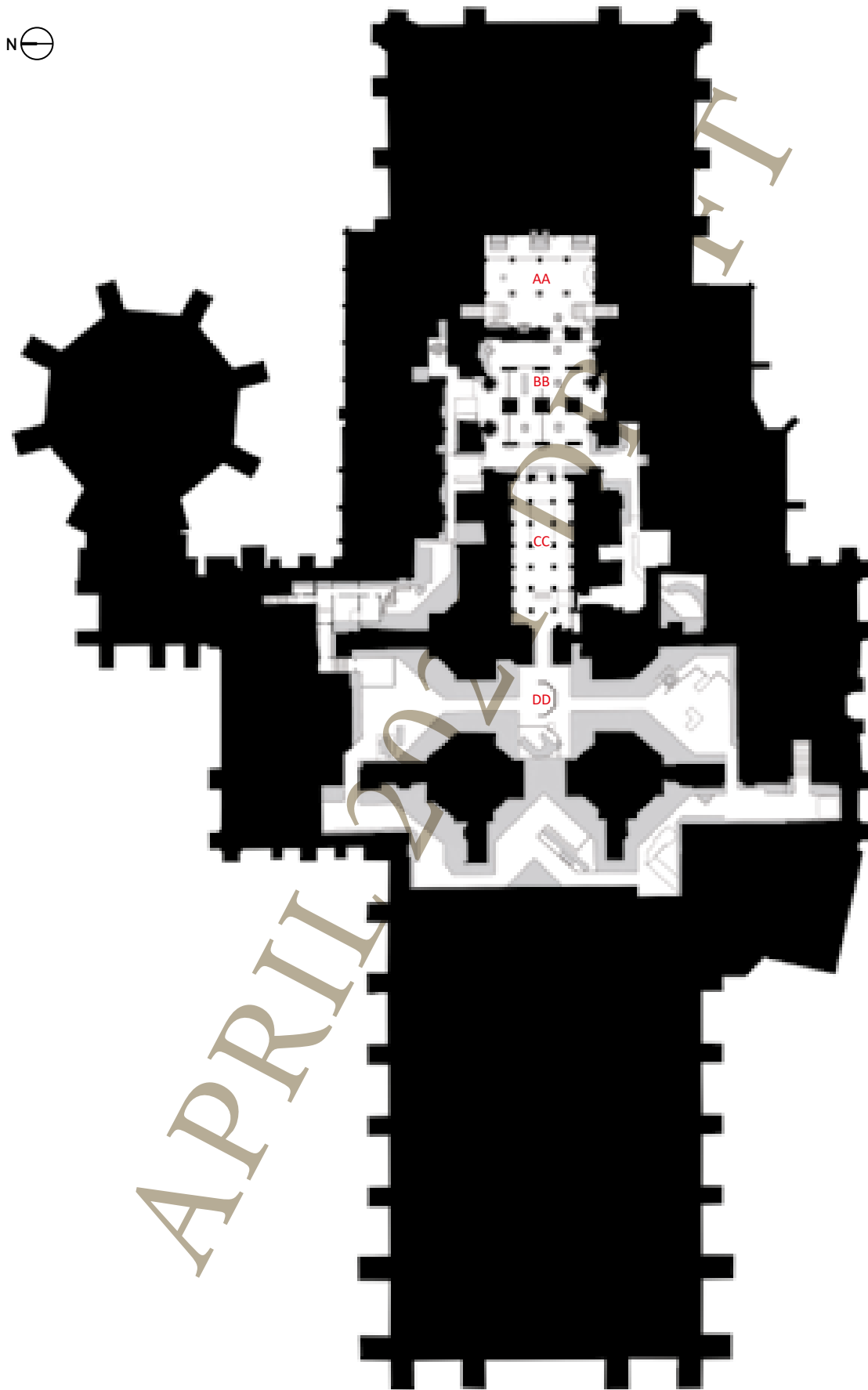


Fig. 3: Key to Minster Gazetteer - undercroft and crypts

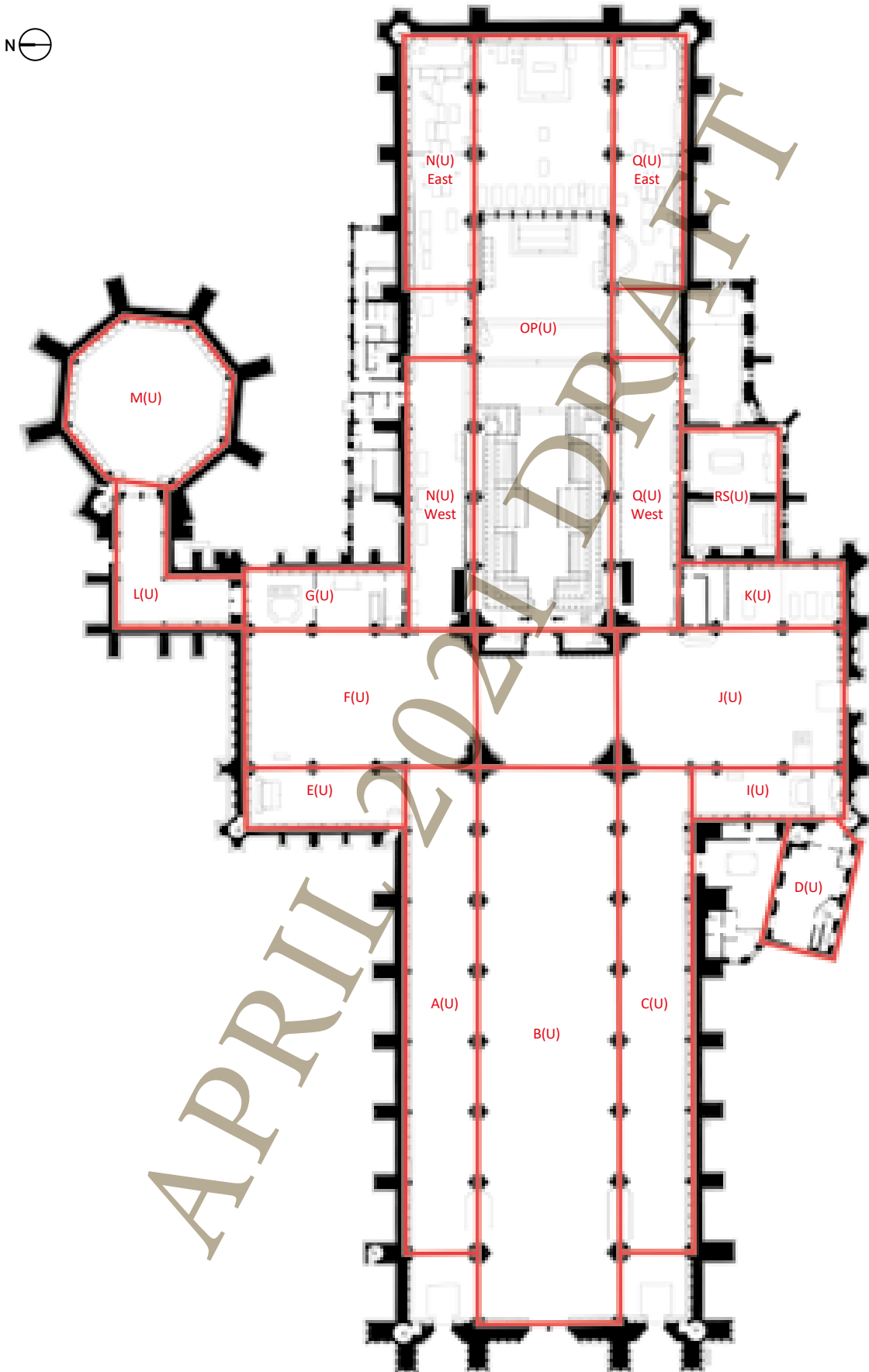


Fig. 4: Key to Minster Gazetteer - Roof Spaces

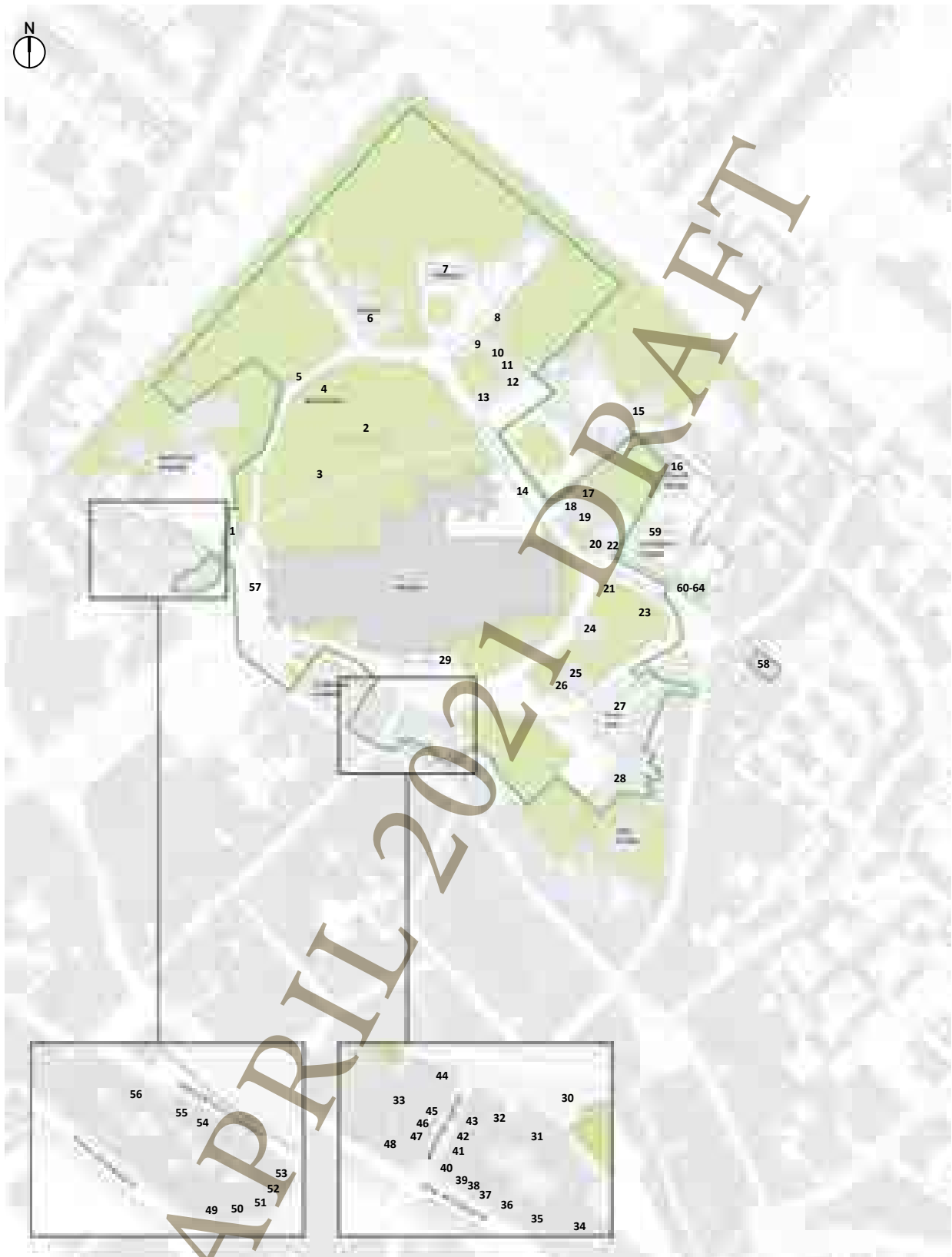


Fig. 5: Key to Precinct Gazetteer

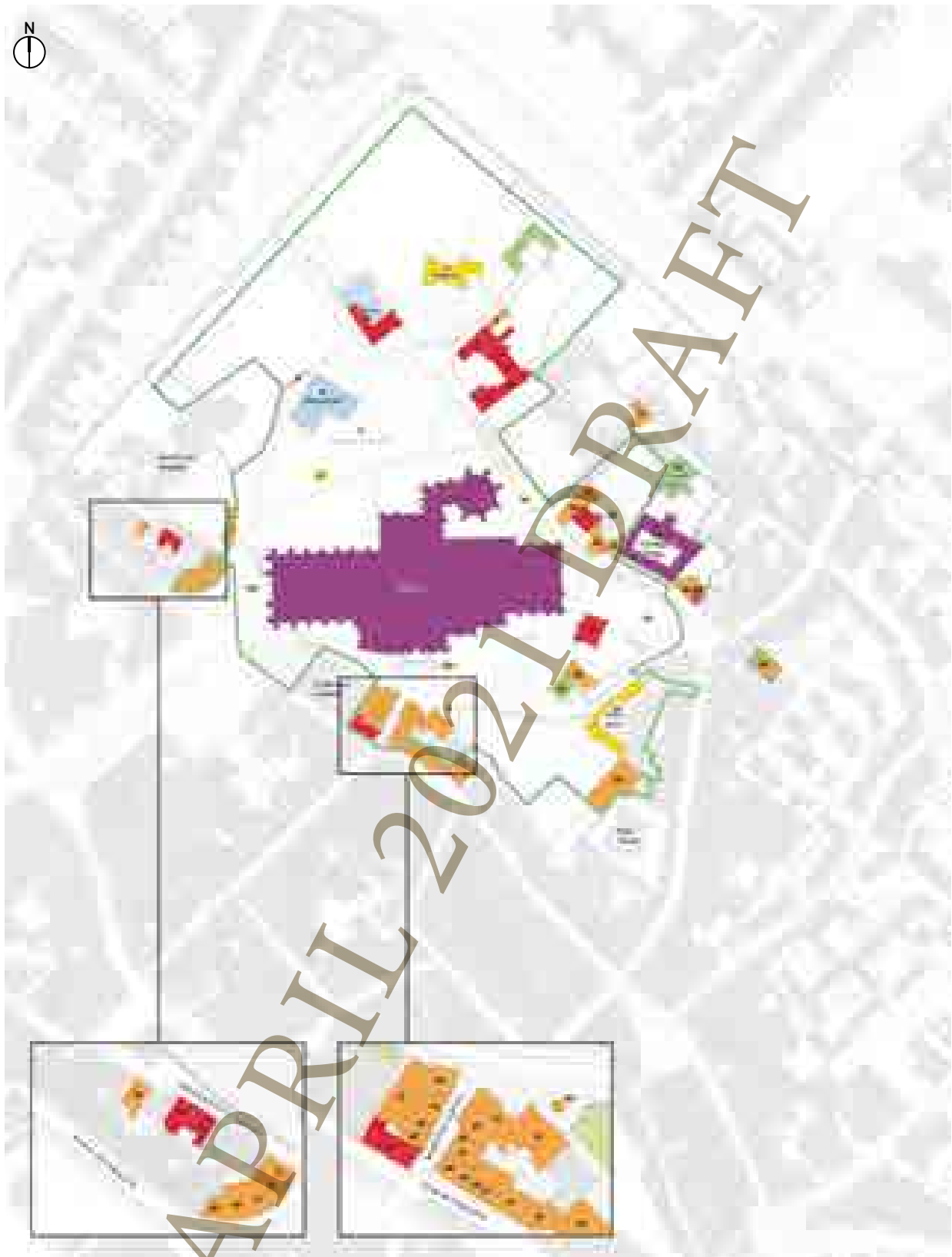


Fig. 6: Precinct Significance

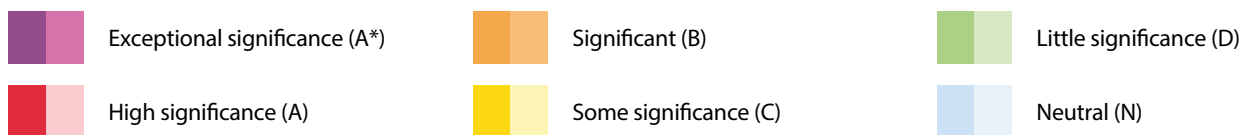




Fig. 7: Designations

Listed buildings

- Grade I listed
- Grade II* listed
- Grade II listed

Scheduled Ancient Monument

York Minster precinct boundary

Conservation Area

Central Historic Core Conservation Area boundary

13c Key views

✳ Landmarks

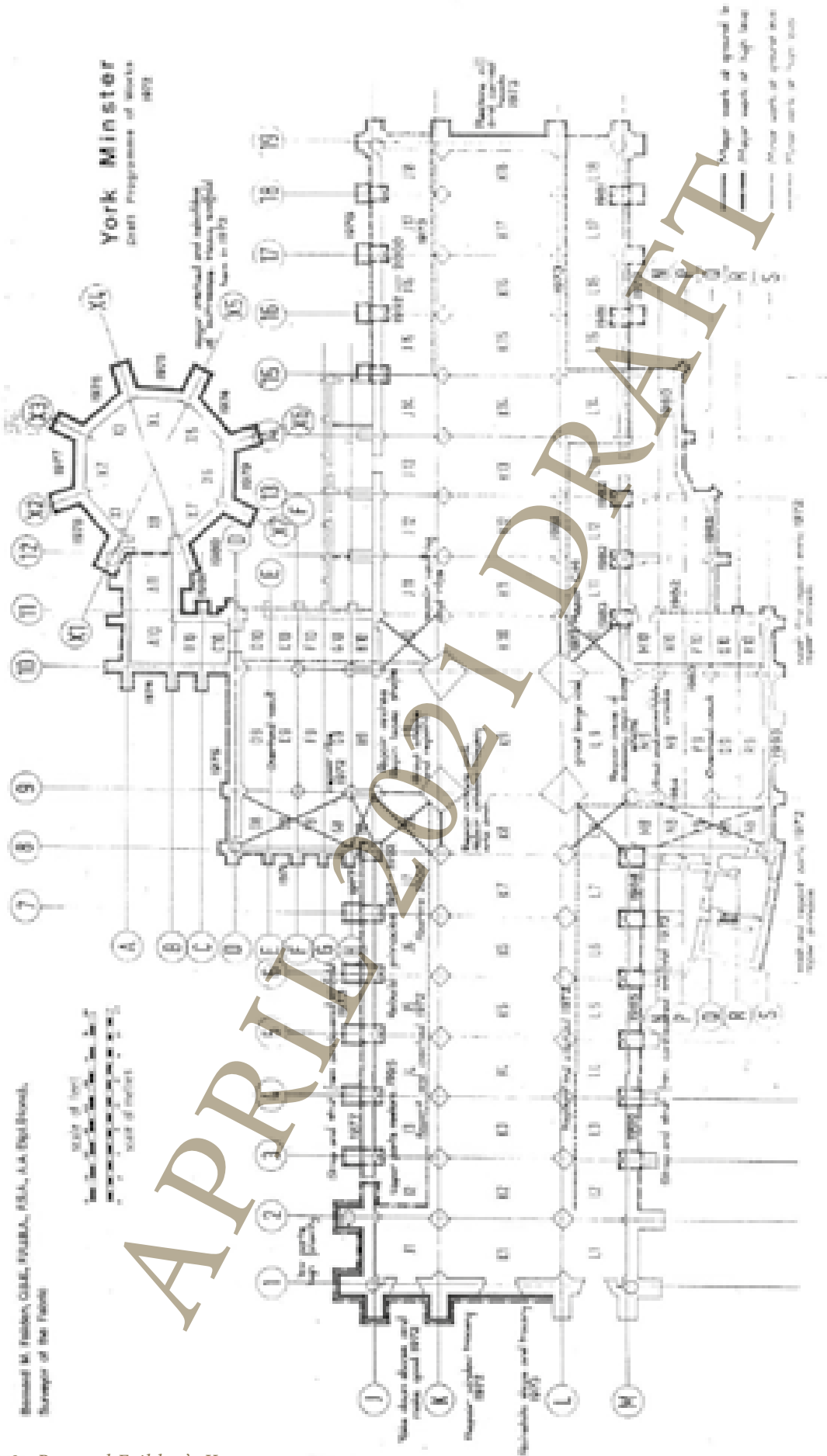


Fig. 8: Bernard Feilden's Key

EXTERIOR

01: West Towers and West Front

Elevation: 01



Begun 1291; west window inserted c.1338-9. Towers completed 1440s/50s, and bells added 1460s. Final completion 1470s. Restoration 1802-16 by William Shout. West window stone totally replaced 1986-8. West door stone/sculpture renewed 1997.

2 x 4 stage towers with central 'nave' bay between. Decorated Gothic with much blind tracery.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls:	Ashlar: magnesian limestone plus repairs/replacement in Clipsham and Ketton.	1291-1339; much later restoration e.g. 1802-16, 1986, 1997	A
Central (nave)	Double pair of doors within ribbed arch portal. Twin rows of blind arcading to side. Low nave gable has open battlements (stepped) and an open pinnacle. Flowing tracery. Buttresses (niches continue across) divide from flanking towers		A
	Great west window. Four paired lancets gathered by two heart shape ogees and steep gable above (cuts horizontal parapet).		A*
Steps	Uncovered 1827-8 when ground was lowered	Post 1827. Modified late C20 to accommodate ramp to N side	C

Type/location	Construction/notes	Dates	Sig.
Flanking towers	4 stage: Single lancet door opening within ribbed recessed opening; Then 3-light windows with 3 quatrefoils akin to the nave aisle windows, with ridge above; Then narrow blind arcade then recessed window, 4 light in 2 pairs with ogee, 4 x lights between; Then open traceried battlements, then tower with bell opening, crowned by open traceried battlements and pinnacles	1432-c.1450; much later restoration e.g. 1802-16, 1986, 1997	A
	SW tower: SE pinnacle replaced	1745	
	NW tower pinnacles replaced	1751	
	SW tower roof reroofed	1996	
	Some retained C11 sculpture	1075-1100	
	Inscription to John Berningham (1432-57) with eagle and bears		
Side elevations of towers	Lowest stage effectively continues nave aisle elevation, with 3-light window above plinth. Parapet tracery continues across elevation. Blank wall above has heraldry on S side. Then five-light opening plus lozenge-like tracery, then vestigial battlement, then bell stage as W front. Buttressed to each side; W buttress is broader and features blind ornament. Stairs within buttress have slit windows		A
Archaeology	As elsewhere on the Minster site, there is potential for evidence of Roman site uses. The west front lay beyond that of the Anglo-Norman Minster, and so there is unlikely to be much in the way of evidence relating to that building. (Some excavation was undertaken internally in 1967-1973).		A

B. Fixtures

Type/location	Notes	Date	Sig.
Doors	Aisle entrances plus paired west door	C19	C
Electric lamp RHS SW door		C20	N
Sculpture	Much decorative sculpture to the elevation, much replaced and restored. Key pieces include figures on horseback, and the modern interpretation of the book of Genesis by Rory Young around the west door. Some sculpture is of C11 origin and thus of exceptional significance.	Virtually all replaced C19/ C20 though some C11 survives	B (A* where C11)
	<p>N side of NW tower: important medieval figure sculpture survives in the upper stages of the tower buttresses below the bell chamber. There are also important survivals of medieval lion head and flower carvings, head stops, together with a multitude of nineteenth-century and twentieth-century replacements for grotesques and gargoyles etc. All of the important medieval work was carefully cleaned, conserved and shelter coated and is still in good condition, though perhaps deserving a further shelter coating.</p>		
	<p>E side of NW tower: Some medieval heads survive in the sunk panels to either side of the head of the bell chamber window and a medieval standing figure and plinth survives at the head of the lowest stage of the northern buttress.</p>		
Sculpture ctd .	<p>W side of NW tower: includes animal and bird carvings immediately below the upper gallery; foliate cornice above the head of the aisle window; a figure group immediately below the sill of the aisle window, together with the ogee-headed niche work at either side and certain of the inner and outer orders of the arch head, together with their capitals, to the aisle doorway below.</p>		
	<p>E face of SW tower: Medieval figure sculpture at the head of the lower stage of the southern buttress.</p>		

C. Issues and opportunities

1990s stonework seems to be weathering rather rapidly.

Potential for much improved interpretation of the elevation (and the Minster's setting at this end, including the history of Dean's Park and Duncombe Place)

Serious issue with magnesian limestone decay at low level affecting primary fabric.

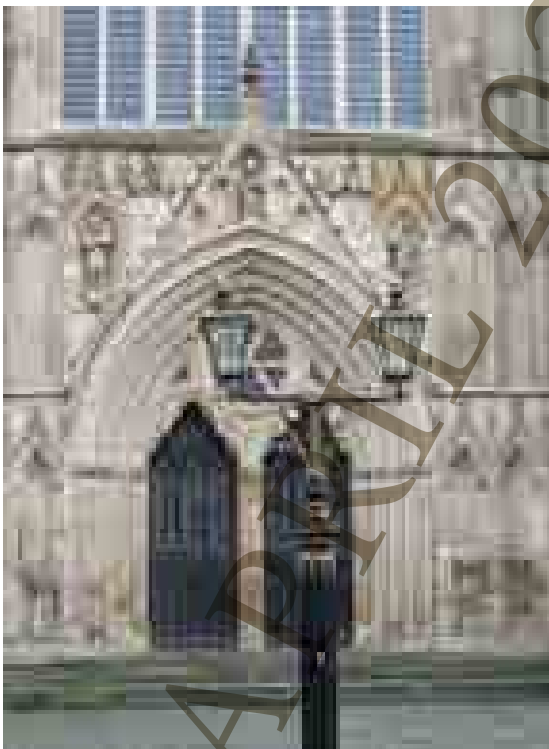
D. Justification of significance

The West Front presents one of the Minster's 'showcase' elevations and functions as a recognisable 'image' of the Minster much used in books and on postcards. The west front is visible from the railway station, and plays an important role in views.

The elevation is notable for its elaborate blind tracery and swirling ogee curves in the main west window, and for the many niches that were intended for sculptural display. As Sarah Brown discusses, it addressed the Roman *via principalis*, Petergate, and, in its equestrian sculpture, alluded to the site's imperial history. Some earlier sculpture was reused (other sculpture from the previous westwork made its way into other parts of the Minster). An important inscription celebrates the patronage of John Beringham, Minster's Treasure (1432-57)

Much of the west front's present appearance stems from restoration work, most recently in the late 1990s. The artistic endeavours of Rory Young in creating new sculpture for the elevation are particularly noteworthy and symbolise the way in which the Minster's architecture is subject to constant evolution and therefore encapsulates the spirit of its age. This work is significant. Surviving medieval sculpture is of at least high significance, some of which was placed on this elevation from previous structures and therefore gives an insight into the Minster's past.

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02: Nave north elevation

Elevation: 02



The nave was begun at the SE corner in 1291; after the completion of the eastern bays on both sides, work progressed faster on the south (public) side of the building.

The window tracery form is Decorated, slightly later in style than Chapter House (completed c.1290), but still pre-ogee. The elevation is of seven bays, and comprises the low structure of the aisle, divided into bays by wide buttresses that are topped with pinnacles; above is the clerestory, topped by an open embattled parapet. The western bay is different and forms part of the north-west tower.

Much of the present appearance of the elevation stems from the beginning of the twentieth century. Topographical views from the nineteenth century show the buttresses topped by weather caps rather than the present pinnacles, although flyers must have been intended for there are masonry projections between the bays of the clerestory. The pinnacles and flying buttresses were added – not without controversy – by Bodley in 1905-1907.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls:	Seven bays plus additional bay above north transept west aisle. (NB: western bay is part of tower and is considered in the entry for Elevation 01, although, as Brown points out, it is conceived as a single design with the nave and there is no evidence that the original intention omitted west towers) Limestone ashlar with later repairs in Clipsham and Ketton	1291-1339 (with later replacement, especially c.1905)	A

Type/location	Construction/notes	Dates	Sig.
Aisle wall	Bays each have window with 3 trefoiled lights and unencircled quatrefoils over. Crocketed gables above cut into parapet, which has blind quatrefoil decoration. Much of the stonework on these gables was replaced in the late C20.		
	Blocked doorway N aisle second bay from west, usually associated with former St Sepulchre's Chapel.		
	Bays are divided by wide buttresses whose string courses follow those of the main bay walls, with projecting sculpture at parapet level and then pinnacles/buttresses above. Second buttress from west has small doorway in W face.		
	Three-stage pinnacles with sculpture added by Bodley in Ketton, 1905.	Pinnacles 1905	
	Parapet renewed 1980s	1980s	
	New stainless steel gutter installed	C21	
Clerestory	Five-lancet windows arranged 2+1+2 with quatrefoils set out above as 'key' motif, a form with German origins. Above, open battlemented parapet and pinnacles. Some C19 mullion shafts and some C19 carving in limestone, and window bay A7 has wholly C19 tracery, but otherwise medieval survives.		A
	Much medieval stonework remains; buttresses also medieval though with Ketton inserts where they meet Bodley's flying buttresses. Buttress pinnacles are C20, Clipsham, as is parapet.		
Roof	Leaded	C20	N
Archaeology	Dean's Park has potential to illuminate previous structures located close to the Minster, including St Sepulchre's Chapel and buildings at angle of nave/ North Transept, some of which survived into the nineteenth century.		A

B. Fixtures

Type/location	Notes	Date	Sig.
Sculpture	Heads project above parapet at regular intervals; projecting figures at 45 degrees from buttresses, in Ketton. Much replaced.	Post 1905	C
Rainwater goods	Downpipes, one per bay. Hoppers dated 1984; downpipes are uPVC.	1984	N

C. Issues

Aisle Wall:

Serious damp and salt issues (with disfiguring repairs internally). The wall was subject to experimental silicon damp course treatments, and (possibly) electro-osmosis in the 1960s. The injected damp course is failing.

D. Justification of significance

The basic module of the present nave was dictated by that of its predecessor, built by Thomas of Bayeux in c.1075-1100. Both interior and exterior demonstrate impressive affinities with continental models, not least in the clerestory tracery (not unlike Cologne) and (on the exterior) the tabernacle-like niches for statues, something that is found at Amiens (completed to the west window by 1243), the South Transept of Notre Dame, Paris (begun 1258) and the west front of Strasbourg (begun 1277). The motif is also found at St Stephen's Westminster (begun 1292).

Another feature of the elevation that is highlighted by Brown is the steeply-pitched crocketed gable found above each window at aisle level, puncturing the parapet, a motif which was well-established on the continent by the third quarter of the thirteenth century. Its use here echoes the Chapter House.

Together, these features combine with the Rayonnant-infused nave interior to generate a clear sense of a designer who was (unusually) familiar with continental developments, and who sought through the architecture of the nave to position the Minster in the first rank of European cathedrals.

Much stonework has been replaced.

The archaeological potential of this area is of high significance for what it may reveal of previous structures alongside the north nave aisle, including St Sepulchre's Chapel.



Fig. 9: Blocked doorway in second bay from west

03: North Transept elevations

Elevation: 03



Basilican form with aisles and central volume. Early English, with steeply-pitched roof and low clerestory compared to the nave or Quire.

Originally constructed between the Norman nave and the Quire of Roger Pont l'Eveque, the transepts are the earliest above-ground part of current building. Of the two, work seems to have progressed more quickly on the South Transept, which was intended in part as a public statement. In contrast, the North Transept faced the Archbishop's Palace and was therefore a more 'private' elevation. Thus the prime effect of the 'Five Sisters' window in its north wall was intended to be for those within the building. In that it was completed after the South Transept, some of the more complex elements of that part of the Minster were simplified here.

The transept has subsequently been altered: for example, the aisles were truncated to allow the construction of the present nave (wider than the structure that it replaced), while the roof was replaced in the nineteenth century. However, its elevations have been subject to less change than those of the South Transept.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls:	Limestone ashlar	c.1225-1255	
N:	<p>Basilican form: central volume with lower aisles to sides.</p> <hr/> <p>Central volume is flanked by buttresses, with blind tracery and truncated caps. Similar, lower, octagonal stair turret at W corner also truncated; this one has slit windows to NW. The aisle to the W is expressed, but that to the east is hidden by the Vestibule (its sculpture survives intact within the tracing loft – space L(U))</p> <hr/> <p>Deep blind arcade continues across the whole elevation, wrapping around the buttress that divides central volume from the aisle.</p> <hr/> <p>Above arcade: central volume dominated by tall, narrow lights of 'Five Sisters' window with clustered columns and plain capitals between and sculpted headmoulds above. Horizontal string course above this, then seven lancets step up into the apex of the gable, of which the outermost lancets are blind.</p> <hr/> <p>The lower unit to the W, i.e. the N end of the W aisle, has a pair of narrow lancets, with a sculpted string course above and then a pair of narrow glazed lancets flanking a blind lancet, with sculpted hoodmoulds and headstops.</p>		A*

Type/location	Construction/notes	Dates	Sig.
W side: lower/aisle	<p>Four main bays divided from each other by gabled buttresses. N bay wider. Additional bay to the S partly obscured by nave construction.</p> <hr/> <p>Main bays alternate window and blind arcade.</p> <hr/> <p>Extra bay to S has doorway, partly obscured by subsequent construction of nave, within round-arched opening and with clustered columns to one side.</p> <hr/> <p>Above, string course with chevron decoration and foliage/heads below. Then parapet of replacement stone.</p>	parapet C20	A
W side: clerestory	<p>As the aisle, this reads as a continuous arcade (with lancets supported by thin columns and plain capitals) in which some bays are blind and others are windows. Three groups of three narrow lancet windows with paired blind openings (wider) between. Above, sculpted string course and plain parapet. Stonework probably refaced</p>		A
E side: aisle	<p>2½ bays of varied width, divided from each other and internally by four gabled buttresses</p> <hr/> <p>Essentially as W face, but this side differs from the W in that there is an additional lancet window in the S bay, adjacent to the Quire.</p> <hr/> <p>N bay has distinctive cusped-headed doorway, possibly</p>	C13	A
E side: clerestory	Essentially as W face.		A
Roof	Leaded, main replaced 1988	1988	N
	E aisle roof	1996	N
Archaeology	Bell pit of C13 date in this area; potential for remains of structures at angle of transept and nave, and, possibly, for earlier Chapter House.		A

B. Fixtures

Type/location	Notes	Date	Sig.
Sculpture	A good ensemble of E.E. forms, including sculpted hoodmoulds, carved heads.	1225-1255 but much restored	A
Rainwater goods	Downpipes to E and W faces. E aisle uPVC downpipes have lead hoppers of 1831 on steel cradles. W aisle has hopper of 1798.	C19/C20	D
Doors	Door in W elevation, partly concealed.	Medieval	B
	Door within cusped-headed opening, E elevation, Ancient boarded and studded door with wicket. Some timber and ironwork possibly C13.	C13	A

C. Issues

Structural issues regarding wall-head rotation east and west facing clerestories. Potential concerns with conservation of east doorway noted by Surveyor.

D. Justification of significance

Externally, the North Transept elevations present a good example of Early English architecture. The most distinctive feature is the Five Sisters window, of note for its exceptional height (which ignores the usual division of arcade/clerestorey). The cusped-headed door in the E face is also of particular note. It was perhaps used by the Vicars Choral to enter the building from the Bedern College. Norton has suggested that it may originally have been the door to the Alma Sophia chapel, believed to have been on the site of the Chapter House.

The North Transept has not been subject to the same degree of change as the South Transept, which was first restored by Street in the 1870s and then burnt in 1984.

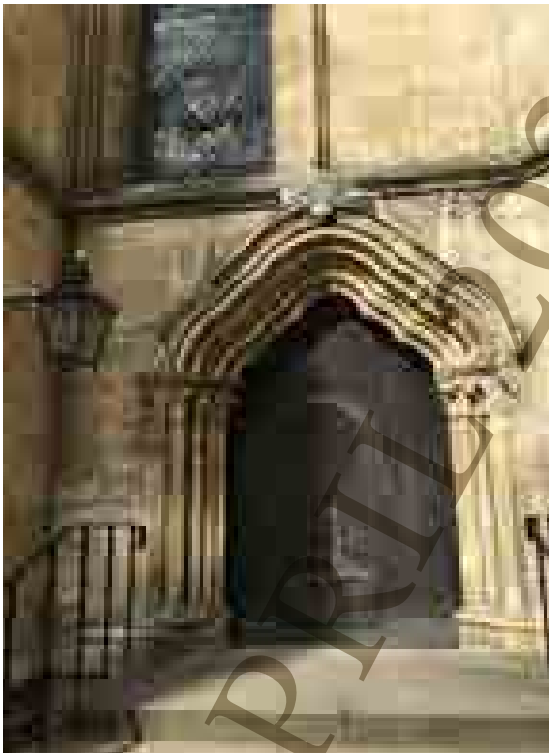
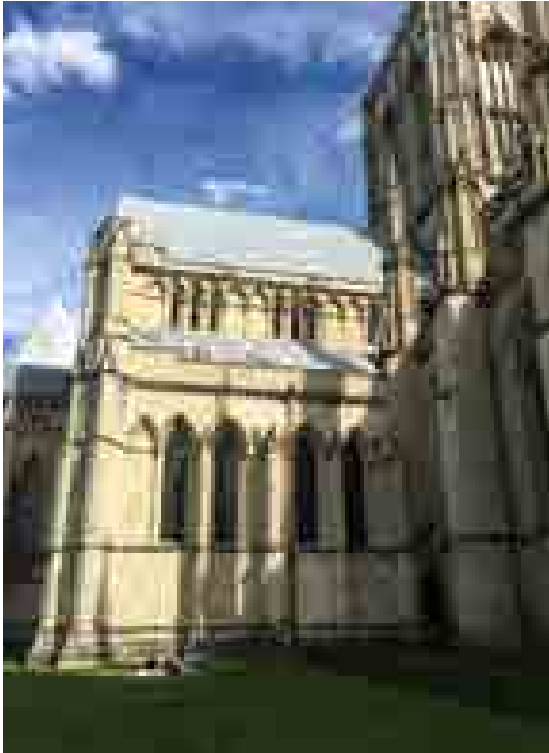


Fig. 10: Door in east elevation



Fig. 11: 'Hidden door' in west elevation

04: Vestibule

Elevation: 04



The L-shaped Vestibule which links the Chapter House with the North Transept was constructed at the same time as the Chapter House. Externally, it presents a highly unusual appearance, with considerable variation in bay width and a rather awkward treatment of some of the window openings. As in the Chapter House, the upper parts of the walls are dominated by the window openings, with the considerable amount of glass that results embodying the emerging 'Rayonnant' fashion. The tracery design varies, with some of the forms having an affinity with the Chapter House windows. Again, the design represents an important advance in the English Gothic and the development of the Decorated approach.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	<p>Limestone ashlar. Much replaced – where by Albert Richardson is Clipsham.</p> <p>Walls have by thick buttresses which at their upper level step away from the wall, ‘pinnacle-like’, and are attached by ‘flyers’ (supported on open tracery) to the main body of the Vestibule. The buttress faces have blind tracery at their upper levels and a considerable amount of (replacement) sculpture above, including crocketed pinnacles. The buttress closest to the Chapter House on both sides echoes those of the Chapter House itself in having a crocketed gable at the half-way mark instead of the plain string-course of those on the rest of the Vestibule.</p> <p>Each bay varies in width and window treatment, but in general is notable for the way in which the windows are recessed in order for them to be flush with the internal surface. Above, (mostly paired) rectangular windows of the Tracing Loft, then a moulded cornice, then plain parapet.</p>	c.1280-1300 (plus considerable later stone replacement)	A
Outer	<p>More regular than the inner face, this features two 5-lancet windows in the N side and, on the W side, a 5-lancet plus two 2-lancet windows within asymmetric arches. Above the lancets, decorated tracery arranged in geometric patterns.</p> <p>Dean’s Door: simple opening in recess to N.</p>		
Inner	<p>One window in south face, and two very narrow ones in the east face. That in the south face has five lights with geometric tracery patterns above.</p> <p>Of note on this elevation is the projecting buttress of the east face, which houses the garderobe.</p>		
	The Boiler chimney is well-disguised as a decorated buttress, but arguably detracts in its scale	Modern	X
Yard	Has electricity unit, bicycle storage.		X
Roof	Leaded	2002	D
Archaeology	Potential for evidence of earlier structures on this site		A

B. Fixtures

Type/location	Notes	Date	Sig.
Sculpture	Much carved ornament to the Vestibule at high level. Notably, fantastical gargoyles project from the centre of the buttresses.	Much replaced C20 and C21	C
Rainwater goods	Downpipes to W face	C20	N
Doors	Door in N elevation	C19	C

C. Issues

Shading to S/E faces causing greening to stonework.

Surveyor notes potential concern with ability of substation to provide adequate power for the Minster and College. Its location may also be problematic in safety terms.

D. Justification of significance

It is perhaps internally that the Vestibule seems most significant, being a space filled with light and colour from its stained glass. But there are still features of interest in its exterior. Its irregularities reveal the way in which external appearance (within an area of the Precinct that historically was private) was subordinate to internal effect.

The thick-walled construction parallels that of the Chapter House but contrasts with the nave: in both the Chapter House and the Vestibule, thick-walled construction was combined with Rayonnant motifs, but in the nave, Rayonnant ideas functioned as a more complete spatial system. Thick-wall construction returned in the eastern parts of the Minster, though not to quite the same degree.

Much of the decoration has been replaced, not least in recent years. In this respect, the Vestibule stands as a witness to the Minster's continuing tradition of stonemasonry and the work of its craftsmen.



Fig. 12: West elevation of Vestibule

05: Chapter House

Elevation: 05



The construction of the Chapter House reflected the growing maturity and confidence of the Chapter, not least as one of the richest cathedral administrations in England. Although it provided a place in which to transact Chapter business, its symbolic role was at least as important. It is to this function that we might attribute the structural tour de force of its roof structure, and the richness of the carvings that crown its seats. It seems that the design was deliberately conceived with reference to Westminster Abbey, for the inscription 'ut rosa flos florum sic est domus ista domorum' ('as the rose is the flower of all flowers, so is this the house of all houses') also appears there.

The date of the Chapter House's construction is usually established by means of comparative stylistic analysis. Nicola Coldstream, writing in the 1970s, proposed a date of c.1280-1291. Sarah Brown has since suggested that work began in the late 1270s or early 1280s. Dendrochronological evidence dates the roof to c.1288.

The design falls within an English tradition of polygonal chapter houses. Externally, it is notable for its thick-wall construction, with the windows being deeply recessed, and its massive buttresses. Historians have long debated whether the intention was to provide a stone vault, but, as Sarah Brown points out, to be over-engrossed in this question is to lose sight of the structural ingenuity of the roof as built, which means that it was not necessary to insert a column at the centre of the space.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar; some Clipsham replacement. Much decorative stone replaced but ashlars in general retain their original faces	1280-1300 and much later replacement.	A*
	Regular bays, much of which is filled with tall lancets. Bays divided by large square buttresses with cruciform pinnacles. Flying buttresses in two tiers, the upper of which is simply a block. Pinnacles and block buttresses are traceried and with gables. Buttress to NW of vestibule is solid and contains stair.	Buttresses restored early C21	
	Plain solid parapet at top. Just below, small rectangular windows to each side of the main lancets.		
	Windows in deep soffits at right angles to wall surface: 5 light, with 3x circular group above. Middle light of the five pushes up between the others in best Rayonnant fashion.	Tracery repaired 1768	
Roof	Tall octo-pyramidal leaded roof	Re-leaded 1996-7	N
Archaeology	Potential for evidence of earlier structures on this site. Historic boundaries touch the face of the Chapter House but not its buttressing, perhaps implying that an earlier building here was of very similar plan.		A

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B. Fixtures

Item/location	Notes	Date	Sig.
Sculpture	Much replacement, especially to buttressing.	C20/C21	A
Rainwater/fire goods	Modern	C19/C20	N

C. Issues

See discussion of substation under the Gazetteer entry for the Vestibule

D. Justification of significance

The Minster's Chapter House represents a notable development in the evolution of this building type. Typically it is the carpentry of its roof, its undulating internal stalls, and its Rayonnant-infused design (with much wall surface given over to windows, and flowing tracery) that have attracted the attention of historians. The external elevations are of note in the latter respect for the vast area of window relative to walling (especially when compared with the adjacent Chapter House) and for their thickness, which shows how Rayonnant ideas were combined with existing traditions and preferences. The ongoing tradition of stonemasonry is particularly evident in the replacement stone carvings, some reprising old themes and some developing new ones.

The site is of archaeological interest for its possible evidential value in illustrating aspects of past structures on the site.

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06: Range adjacent to North Quire Aisle

Elevation: 06



Range of offices. A single storey block, divided into bays by buttresses, some of which are pinnaced. The product of various phases. The middle section dates from the mid-nineteenth century. To the west is a section added by Bodley in 1902, whilst the easternmost bays are late twentieth century.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Original C19 range is limestone, as is late C20 part. Bodley's work is Ketton with some Cadeby refacing	C19 and subsequent	D
	Simple, relatively stripped elevations. Two western bays have each a three-light window with cusping above, the bays being separated by gabled buttresses. Third bay has arched doorway and two small rectangular windows.	Restored and altered during York Minster Revealed project 2012-13	
	Eastern bays regular pattern of one arch-headed opening per bay, with simpler buttresses between each pier.		
	Parapet above horizontal string course.		

Type/location	Construction/notes	Dates	Sig.
Roof	Hipped, leaded.	C20	N
		Restored and altered during York Minster Revealed project 2012-13	
Archaeology	Recent research suggests an original intention to build something akin to the so-called 'Zouche' chapel here, presumably around the year 1390.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Downpipes	Leaded with crested hoppers	1990	D
Lantern by door in third bay		C20	C
Doors	C19 and C20		D/N

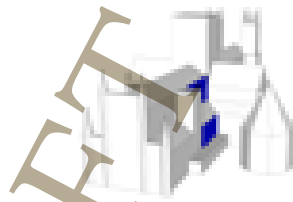
C. Issues

D. Justification of significance

A utilitarian extension in a pleasant and appropriate (but unambitious) Gothic idiom. The principal significance here is archaeological, relating to what this area might tell of earlier intentions.

07a: Quire - north side (western three bays)

Elevation: 07a



Part of the second phase of work at the east end of the Minster, with the western half of the Quire, from c.1394 onwards. Built to the same width as the nave, which meant that the whole structure was wider than its predecessor. The setting out is not regular: there is some discrepancy in the bay widths. The Lady Chapel and Quire betray the advance of Perpendicular ideas in their details, but are otherwise very similar in feel to the nave. There are clear differences between the two: externally, the most notable is the omission of the external clerestory screen. The tracery is more explicitly Perpendicular, without the residual curves of the earlier work. Below, the aisle windows are wider than those in the Lady Chapel, necessitating some modification in the tracery.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar. Perpendicular styling. Basilican form with low aisle. Some ashlar replacement in the late C20	c.1394-1420 and later restoration	

Type/location	Construction/notes	Dates	Sig.
Aisles	<p>Aisle bays have three-light lancet above solid plinth and string course. Lancet has crocketed moulding which runs up into the traceried parapet that runs along the top of the aisle and finishes with a finial.</p> <hr/> <p>Bays divided at aisle level by buttresses with pinnacles above, traceried with gablets and crockets. Projecting sculpted figures. Eastern buttress sails above southernmost window of the North Transept. Bays divided at aisle level by buttresses with pinnacles above, traceried with gablets and crockets. Projecting sculpted figures. Eastern buttress sails above southernmost window of the North Transept.</p> <hr/> <p>Pinnacles</p> <hr/> <p>Windows have three lights with lozenge-like elongated tracery above, similar but not identical to that in the Lady Choir aisle.</p>		A
Clerestory	<p>Much medieval ashlar survives with a little medieval sculpture. But later Clipsham pinnacles, parapets, and window masonry.</p> <p>Smaller buttresses and pinnacles than Lady Chapel. Buttresses are plain and surmounted by crocketed pinnacles.</p> <p>Open battlemented parapet above sculpted cornice.</p> <p>Windows of five bays; tracery above has strongly horizontal emphasis and subtle variation from that in the eastern part. Projecting sculpted figures. Plain hoodmoulds with headstops.</p>		
Roof	Leaded aisle roof and also above main volume	1994-6	N
Archaeology	Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipe to middle bay	C20	N
Sculpture	Headstops to window hoodmoulds at both aisle and clerestorey level. Gargoyles project from buttresses. Foliate band with sculpted figures etc. below parapet, which has quatrefoil decoration.	Much replaced C19	D

C. Issues

Evidence of weathering/decay to the cornice.

Serious problems with aisle parapets and buttress pinnacles.

Are there issues here with mixture of materials and chemical reaction as on S front?

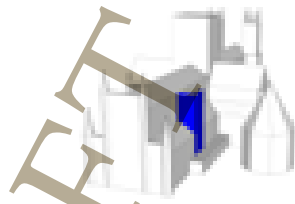
D. Justification of significance

The final part of the Minster to be completed (bar the Central and West Towers), adjacent to the Transepts, which were the earliest parts of the extant Minster that were built. The architecture of the eastern arm of the Minster is in some ways a simplified form of that seen in the nave (in that, for example, no stone vault was ever considered, so the buttressing is different) and yet in other ways a development of it (for example in the more overtly Perpendicular tracery).

The results have been described by Brown as 'relatively introverted' in their interpretation of the Perpendicular, and indeed their influence was limited. Nonetheless, Wilson has shown that the Lady Chapel formed an important influence on the design of the Bishop's Throne (and the tomb of Bishop Hatfield) at Durham Cathedral, dating from c.1372.

07b: North-eastern Transept

Elevation: 07b



Part of the second phase of work at the east end of the Minster, with the western half of the Quire, from c.1394 onwards. A single-bay structure rising the full height of the Quire on the alignment of the aisle. E/W elevations, above the aisle roof, are essentially the same as the Quire clerestory; the N elevation is taken up with a full-height window, the St William Window, which was restored in 2003-2007.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with Clipsham parapets (rebuilt)	1394-1420 and later restoration	
E/W	Essentially the same as the adjacent Quire clerestory: Five-light windows with tracery above that has a pronounced vertical emphasis. In contrast to the Lady Chapel clerestory windows, the central pair of the tracery openings is given greater emphasis, with the vertical division to each side being afforded stronger treatment.		A
	Buttress at outer edge giving into a crocketed pinnacle above the roofline.		

Type/location	Construction/notes	Dates	Sig.
	Much window tracery replaced with Clipsham	Early C20	
	Parapet rebuilt in Clipsham, 1930s		
N	Buttress at each side, steps back before continuing as a pinnacle above the roofline (forming a right-angled pair with that at the outer edge of the other sides of the transept). Plain faces contrast with tracery on the SE transept buttresses; treatment of the pinnacles is also slightly different, without the narrow columns and flyers of the SE face.		A*
	Four-stage, five-light window begins slightly above the line of the base of the adjacent aisle windows. Tracery above reprises that of the clerestory.		
	Parapet rebuilt in Clipsham, 1930s	Early C20	
	Renewal of grotesque heads and carvings to double pinnacles at head of buttresses	C21	
Roof	Leaded	1994-6	N
Archaeology	Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Lead downpipes to E and W sides	Assumed c.1829	D

C. Issues

Cracking and weathering evident to buttressing.

D. Justification of significance

The scale and ambition of the Quire transept windows is notable, comparing only with the east and west windows, and can be linked with the original position of the High Altar between them. The windows would have admitted plentiful light to illuminate the altar which, together with the Altar's elevated position, would have played an important role in demonstrating its significance.

07c: Lady Chapel north elevation

Elevation: 07c



Lady Chapel built from 1361, with north-eastern transept and new Quire following after c.1394 in the same idiom. Built to the same width as the nave, which meant that the whole structure was wider than its predecessor, while the Lady Chapel bays lay largely beyond the end of the earlier Quire. Work began at the east end and worked westward, with the easternmost bay of the earlier Quire being demolished to allow for the new work (presumably with the insertion of a temporary screen). The setting out is not regular: there is some discrepancy and a noticeable skew, perhaps caused by the difficulty in lining up the Lady Chapel with the nave at a time when the earlier Quire lay between them. The Lady Chapel and Quire betray the advance of Perpendicular ideas in their details, but they are otherwise very similar in feel to the nave.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with C19 Clipsham replacements. Basilican form with low aisle. Four bays, of which the eastern bay is a narrower half bay.	1361-c.1390 and later repl.	

Type/location	Construction/notes	Dates	Sig.
Aisles	<p>Aisle bays have three-light lancet above solid plinth and string course. Lancet has crocketed moulding which runs up into the traceried parapet that runs along the top of the aisle and finishes with a finial.</p> <hr/> <p>Bays divided at aisle level by buttresses with pinnacles above, traceried with gablets and crockets. Projecting sculpted figures. Larger buttresses and pinnacles than Quire. Eastern buttress is larger still, taking a cruciform plan above the parapet. Much blind tracery, crocketed gablets and spire.</p> <hr/> <p>Windows have three lights with lozenge-like elongated tracery above.</p>		A
Clerestory	<p>3 bay arcade screen with cusped arches in front of windows. Passage between screen and window.</p> <hr/> <p>Buttresses are plain and surmounted by crocketed pinnacles. Eastern buttress again wider, with a crocketed spire above. Clipsham pinnacles.</p> <hr/> <p>Open battlemented parapet above sculpted cornice. Largely replaced in Clipsham.</p> <hr/> <p>Windows of five bays; tracery above has strongly horizontal emphasis. Projecting sculpted figures. Many window masonry components replaced with Clipsham.</p>	Replaced 1820s	A
Roof	<p>Leaded aisle roof and also above main volume</p>	<p>Aisle: 1831 (but recast)</p> <p>Main: 1994-6</p>	N
Archaeology	<p>Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.</p>		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Lead downpipes with hopper of 1829 at both aisle and clerestorey level	c.1829	D
Sculpture	Headstops to window hoodmoulds at both aisle and clerestorey level. Gargoyles project from buttresses. Foliate band with sculpted figures etc below parapet, which has quatrefoil decoration. Some medieval at clerestorey level.	Much replaced C19	D
		Where medieval	A

C. Issues

Some evidence of weathering/decay to the cornice. Profound weathering and decay to aisle parapet buttress pinnacles.

D. Justification of significance

The architecture of the eastern arm of the Minster is in some ways a simplified form of that seen in the nave (in that, for example, no stone vault was ever considered, so the buttressing is different) and yet in other ways a development of it (for example in the more overtly Perpendicular tracery). The clerestory screen is the most noteworthy feature, with particular design value. Conceived perhaps as a response to the architecture of St Stephen's Chapel, Westminster, it finds few parallels.

The results have been described by Brown as 'relatively introverted' in their interpretation of the Perpendicular, and indeed their influence was limited. Nonetheless, Wilson has shown that the Lady Chapel formed an important influence on the design of the Bishop's Throne (and the tomb of Bishop Hatfield) at Durham Cathedral, dating from c.1372. It also shaped the form of the western Quire in the 1390s.

As elsewhere in the Minster, the elevation reveals something of successive rebuilding and restoration campaigns, not least by Bodley at the turn of the twentieth century, and also in the 1930s when much of the high level stonework was replaced.

08: East End

Elevation: 08

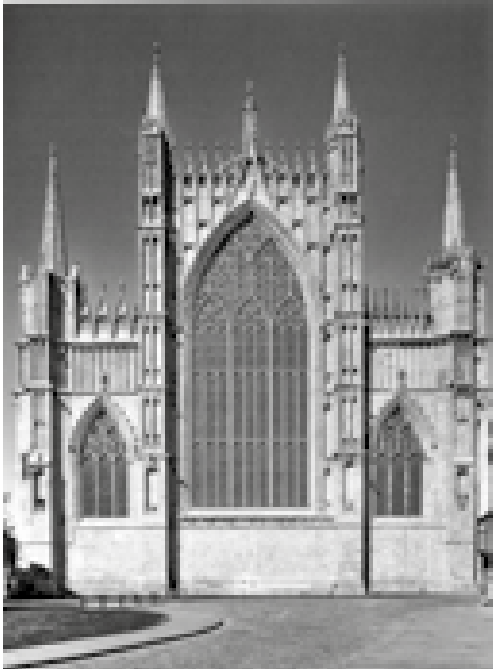


image from Sarah Brown 'York Minster'

Built 1361 to c.1373, dominated by the Great East Window which was glazed in 1405–08. The overall treatment of the elevation is probably influenced by Howden Minster (1320). The east end was subject of a major repair project in 2009–16, focused on major masonry renewal and conservation of stained glass, including installation of isothermal protection.

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A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	<p>Limestone ashlar,</p> <p>3 parts, with the lower sections to the north and south being the aisles. Divided and flanked by buttresses that are adorned with blind tracery and, especially on the central, niches and pedestals for statuary of varying depth.</p> <p>The lowest part is plain, matching the adjacent aisles, topped by a string course and seventeen carved male heads.</p> <p>Above, the aisles have a three-light window whose form reprises that of the north and south walls with crocketed hoodmould, carved headstops, and a finial above the window. Narrow blind tracery screen above, too shallow to admit sculpture. Open screen above with cusp-headed openings crowned by crocketed gables and finials. These open screens are asymmetric, with four openings to the S and seven to the N. Their present form contrasts with that shown in Britton's engraving of 1819.</p> <p>Central window dominates main volume, with hoodmould and two projecting male busts as headstops. At the apex of the mouldings is the Coronation of the Virgin, while the spandrels to either side are treated as a panelled surface that opens into an open screen above.</p>	<p>1361-c.1390 and later restoration eg c.1900 Bodley</p> <p>Much replaced.</p> <p>Major programme of masonry renewal 2009–16</p>	A*
Roof	Leaded	Main volume 1994-6	N
Archaeology	Largely excavated 1967-72 to allow underpinning. Potential for further analysis of excavated material to illustrate the pre-1260 history of this area		A

C. Issues

Currently being restored: opportunities to present more to public.

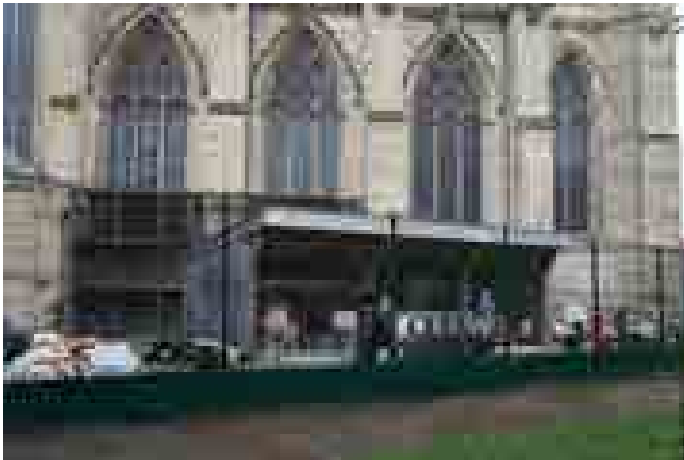
D. Justification of significance

Although derivative of Lincoln and the east end of Howden Minster (itself derived from the nave at York), the east end forms a highly distinctive composition. The scale and ambition of the window is of particular note, with a huge area of glazing, an internal screen and bridge, and a mathematically ingenious pattern. It presents one of the Minster's showcase elevations, not least since College Green was opened up. Relatively little original stone sculpture survives, but successive campaigns of restoration and replacement nonetheless demonstrate the Minster's ongoing traditions of quality stonemasonry.

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09a: Lady Chapel south elevation

Elevation: 09a



Lady Chapel built from 1361, with north-eastern transept and new Quire following after c.1394 in the same idiom. Built to the same width as the nave, which meant that the whole structure was wider than its predecessor, while the Lady Chapel bays lay largely beyond the end of the earlier Quire. Work began at the east end and worked westward, with the easternmost bay of the earlier Quire being demolished to allow for the new work (presumably with the insertion of a temporary screen). The setting out is not regular: there is some discrepancy and a noticeable skew, perhaps caused by the difficulty in lining up the Lady Chapel with the nave at a time when the earlier Quire lay between them. The Lady Chapel and Quire betray the advance of Perpendicular ideas in their details, but they are otherwise very similar in feel to the nave.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with some Clipsham replacements. Basilican form with low aisle. Four bays, of which the eastern bay is a narrower half bay.	1361-c.1390	

Type/location	Construction/notes	Dates	Sig.
Aisles	<p>Aisle bays have three-light lancet above solid plinth and string course. Lancet has crocketed moulding which runs up into the traceried parapet that runs along the top of the aisle and finishes with a finial.</p> <hr/> <p>Bays divided at aisle level by buttresses with pinnacles above, traceried with gablets and crockets. Projecting sculpted figures. Larger buttresses and pinnacles than Quire</p> <hr/> <p>Eastern buttress is larger, taking a cruciform plan above the parapet. Much blind tracery, crocketed gablets and spire.</p> <hr/> <p>Windows have three lights with lozenge-like elongated tracery above. Mullions and much tracery replaced.</p>	<p>W buttress rebuilt 1960s. Central and eastern rebuilt C18/C19</p>	A
Clerestory	<p>3 bay arcade/screen with cusped arches in front of light windows. Passage between screen and window. Screen likely to have been replaced 1820s (that on the N side certainly was at this time). Buttresses are plain and surmounted by crocketed pinnacles. Eastern buttress again wider, with a crocketed spire above. Buttresses and pinnacles replaced with Clipsham.</p> <hr/> <p>Open battlemented parapet above sculpted cornice. Replaced with Clipsham.</p> <hr/> <p>Windows of five bays; tracery above has strongly horizontal emphasis. Projecting sculpted figures.</p>	<p>c.1900</p> <p>c.1900</p>	A*
Roof	<p>Leaded aisle roof and also above main volume</p>	<p>1977 (aisle) 1994-6 (main vol)</p>	N
Archaeology	<p>Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.</p>		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes. Clerestorey downpipes and hoppers replaced post-1829 fire; aisle has 1830 hoppers and recently replaced pipes	1830 and later	D
Sculpture	Headstops to window hoodmoulds at both aisle and clerestorey level. Gargoyles project from buttresses. Foliate band with sculpted figures etc. below parapet, which has quatrefoil decoration.	Much replaced C19	D

C. Issues

Some degradation to stonework.

Repairs e.g. to pinnacles in different stone.

Serious stone decay and structural issues within buttresses.

D. Justification of significance

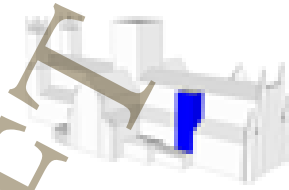
The architecture of the eastern arm of the Minster is in some ways a simplified form of that seen in the nave (in that, for example, no stone vault was ever considered, so the buttressing is different) and yet in other ways a development of it (for example in the more overtly Perpendicular tracery). The clerestory screen is the most noteworthy feature, with particular design value. Conceived perhaps as a response to the architecture of St Stephen's Chapel, Westminster, it finds few parallels.

The results have been described by Brown as 'relatively introverted' in their interpretation of the Perpendicular, and indeed their influence was limited. Nonetheless, Wilson has shown that the Lady Chapel formed an important influence on the design of the Bishop's Throne (and the tomb of Bishop Hatfield) at Durham Cathedral, dating from c.1372. It also shaped the form of the western Quire in the 1390s.

As elsewhere in the Minster, the elevation reveals something of successive rebuilding and restoration campaigns, not least by Bodley at the turn of the twentieth century.

09b: Quire South Transept

Elevation: 09b



Part of the second phase of work at the east end of the Minster, with the western half of the Quire, from c.1394 onwards. A single-bay structure rising the full height of the Quire on the alignment of the aisle. E/W elevations, above the aisle roof, are essentially the same as the Quire clerestory; the S elevation is taken up with a full-height window, the St Cuthbert Window.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with Ketton and Clipsham replacement.	1394-1420 and subsequent	

Type/location	Construction/notes	Dates	Sig.
E/W	Essentially the same as the adjacent Quire clerestory: Five-light windows with tracery above that has a pronounced vertical emphasis. In contrast to the Lady Chapel clerestory windows, the central pair of the tracery openings is given greater emphasis, with the vertical division to each side being afforded stronger treatment.	1394-1420 and C19 replacement	A
	Tracery replaced with Clipsham.	C20	
	Buttress at outer edge giving into a crocketed pinnacle above the parapet.		
	Parapet of standard design, replaced.		
S	Buttress at each side, stepping back and crowned by a narrow shaft that in turn steps back via flying buttresses and continues as a pinnacle above the parapet. The buttress forms a right-angled pair with that at the outer edge of the other sides of the transept. Upper stages of buttresses are treated with blind tracery and niches, in which respect they contrast with those on the N side of the Minster.		A*
	Four-stage, five-light window begins slightly above the line of the base of the adjacent aisle windows. Lowest part of wall is behind 'Zouche' chapel. Tracery above reprises that of the clerestory; is replacement work of c.1820 (magnesian limestone)		
Roof	Leaded	Post 1829	N
Archaeology	Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes to E and W faces	c.1830	D
Sculpture	Projecting winged figures above parapet. Foliate cornice below parapet, replaced 1820s. Headstops to window mouldings (eroded), and gargoyles projecting from buttresses. Much more blind tracery to the elevation than the equivalent N Quire transept.	C19	C

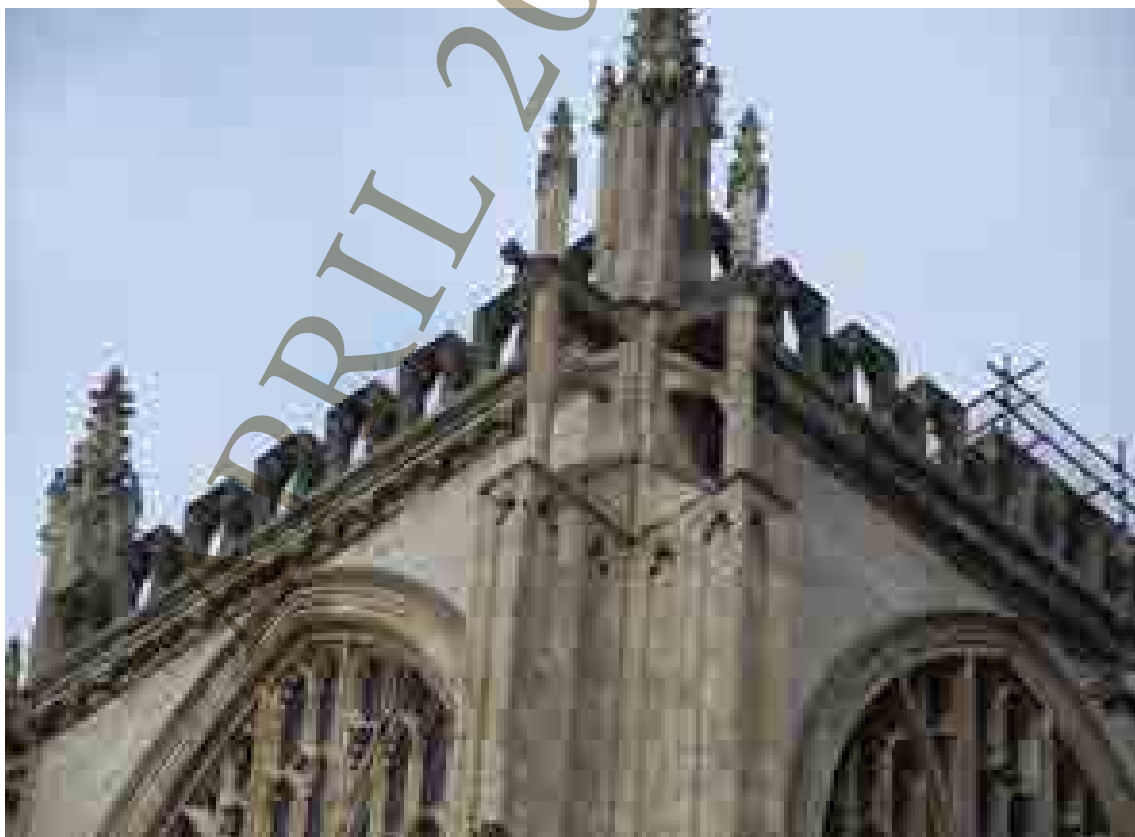
C. Issues

Severe weathering and cracking to flanking buttresses on S face.

D. Justification of significance

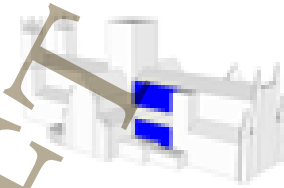
The scale and ambition of the Quire transept windows is notable, comparing only with the east and west windows. The windows would have admitted plentiful light to illuminate the altar which, together with the Altar's elevated position, would have played an important role in demonstrating its significance.

The greater amount of blind tracery to the buttressing on the SE Quire transept compared with the NE Quire transept confirms the more 'public' nature of this side of the Minster.



09c: Quire - south side (western three bays)

Elevation: 09c



Part of the second phase of work at the east end of the Minster, with the western half of the Quire, from c.1394 onwards. Built to the same width as the nave, which meant that the whole structure was wider than its predecessor. The setting out is not regular: there is some discrepancy in the bay widths. The Lady Chapel and Quire betray the advance of Perpendicular ideas in their details, but are otherwise very similar in feel to the nave. There are clear differences between the two: externally, the most notable is the omission of the external clerestory screen. The tracery is more explicitly Perpendicular, without the residual curves of the earlier work. Below, the aisle windows are wider than those in the Lady Chapel, necessitating some modification in the tracery.

The aisle wall was built at the same time as the adjacent 'Zouche' chapel, the masonry of which is coursed into the aisle wall. This wall was therefore probably built beyond the line of Roger's Quire to at least the base of the window in order to allow the 'Zouche' chapel to be completed. Services were then moved into the chapel prior to the demolition of Roger's Quire.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with later replacement in Clipsham and Ketton. Basilican form with low aisle.	c.1394-1420 and repl. C19/1920s	

Type/location	Construction/notes	Dates	Sig.
Aisles	Partly concealed by Zouche Chapel range		A
	Aisle bays have three-light lancet above solid plinth and string course. Lancet has crocketed moulding which runs up into the traceried parapet that runs along the top of the aisle and finishes with a finial. Parapet Ketton stone.		
	Bays divided at aisle level by buttresses with pinnacles above, traceried with gablets and crockets. Buttresses and pinnacles have much Ketton replacement. Projecting sculpted figures. Eastern buttress sails above southernmost window of the North Transept.		
	Windows have three lights with lozenge-like elongated tracery above, similar but not identical to that in the Lady Choir aisle. Base of windows is not at a regular height. Mullions and tracery much replaced with Ketton.		
Clerestory	Smaller buttresses and pinnacles than Lady Chapel. Buttresses are plain and surmounted by crocketed pinnacles.		A
	Open battlemented parapet above sculpted cornice. Clipsham	1920s	
	Windows of five bays; tracery above has strongly horizontal emphasis and subtle variation from that in the eastern part. Projecting sculpted figures. Plain hoodmoulds with headstops. Windows almost completely rebuilt in Clipsham.	1920s	
Roof	Leaded aisle roof and also above main volume	1977 (aisle) 1994-6 (main vol)	N
Archaeology	Little excavation has taken place. Potential to illuminate details of Roger's Quire and structures that were formerly adjacent to the Minster.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes	C19/C20?	D
Sculpture	Headstops to window hoodmoulds at both aisle and clerestorey level. Gargoyles project from buttresses. Foliate band with sculpted figures etc. below parapet, which has quatrefoil decoration.	Much replaced C19	D

C. Issues

Severely degraded stonework, in part due to reaction between magnesian limestone and replacement Ketton limestone used by Bodley in his work of 1901.

D. Justification of significance

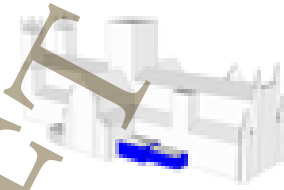
The final part of the Minster to be completed (bar the Central and West Towers), adjacent to the Transepts, which were the earliest parts of the extant Minster that were built. The architecture of the eastern arm of the Minster is in some ways a simplified form of that seen in the nave (in that, for example, no stone vault was ever considered, so the buttressing is different) and yet in other ways a development of it (for example in the more overtly Perpendicular tracery).

The results have been described by Brown as 'relatively introverted' in their interpretation of the Perpendicular, and indeed their influence was limited. Nonetheless, Wilson has shown that the Lady Chapel formed an important influence on the design of the Bishop's Throne (and the tomb of Bishop Hatfield) at Durham Cathedral, dating from c.1372.



10: Zouche Chapel, former Consistory Court and Middle Vestry

Elevation: 10



Running along the south wall of the western Quire immediately to the east of its junction with the south transept is a low range containing three spaces with an attic above the western two. The easternmost of the three has, since the 1930s, been known as the 'Zouche' chapel but is shown on the 1852 O.S. map as the 'Chapter of York's Registry'; to its west are two vestries, the westernmost often being known as the 'Consistory Court' after its use for this purpose in the early twentieth century and the middle featuring a stair to the attic above.

The present range cannot be the chantry chapel endowed by Zouche in the 1350s. The current structure was constructed concurrently with the Quire south aisle wall, as both visual and structural analysis confirm: for example, the bases and capitals of the shafts match those in the Quire aisle and are supported by springers that are integral with the wall, while the integration of the entrance with the blind arcading in the aisle can only be the result of an integrated campaign. As this area stood largely beyond Roger's Quire, the new south aisle wall and the three vestries must have been built whilst most of that structure remained in place, because services were transferred from the old Quire to the new vestry in 1394 (the present 'Zouche' chapel) in order to allow full demolition.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar and later Clipsham/Ketton replacements	c.1390 and later	A
S	<p>2 storeys at W end (i.e. Consistory Court and vestry), cut back to allow light to S transept windows. Irregular 'bay' widths with large plain projecting buttresses. Narrow 'bay' to W is Consistory Court, with two closely-spaced two-light cusped-headed lancets below single arch with replaced tracery; projecting hoodmould and carved headstops. Paired rectangular window above. Wider E bay, with similar windows to W bay though wider spaced. Above, two varied slit windows (one to each side of the bay, adjacent to buttresses) plus paired rectangular window at the centre. Above, string course and plain parapet.</p> <p>Eastern part ('Zouche' chapel) is set back. Essentially of four bays, of which western bay is angled to bridge the width difference relative to the Consistory Court and features two-light cusped-headed window. Middle bays have a two-stage development of the Consistory Court/vestry lancets, with a plain buttress dividing them; tracery replaced C19. Plainer lancets in the eastern window, with single door below, accessed via Clipsham and concrete steps. Above, string course and plain parapet.</p>		
E (high level to side of Consistory Court, above roof)	Plain elevation continues around from Consistory Court with small door from attic space onto 'Zouche' chapel roof.		
E (end)	Flush with buttress on S face of Quire. Asymmetric with pronounced vertical join distinguishing the chapel from the Quire buttress. Three-light window, two stages, single arch above with projecting hoodmould and carved headstops. Evidence of replacement stone at the top of the elevation.		

Type/location	Construction/notes	Dates	Sig.
Roof	Leaded, various levels	1997/8	N
Archaeology	Standing structure incorporates elements of previous buildings.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes	1994	N
Doors	Door into Zouche Chapel (inserted within former window bay)	Mid-late C19	C

C. Issues

Some weathering to stone and issues with damp penetration.

Access to doorway which currently forms only level access to 'Zouche' chapel.

D. Justification of significance

The structure of the Zouche chapel is of particular interest for the way in which certain elements (e.g. the vault ribs) are reused. Nonetheless, in design terms, the external elevations themselves are unpretentious and relatively functional.

11: South Transept

Elevation: 11



Basilican form with aisles and central volume. Early English, with steeply-pitched roof and low clerestory compared to the nave or Quire.

Originally constructed between the Norman nave and the Quire of Roger Pont l'Eveque, the transepts are the earliest above-ground part of current building. Of the two, work seems to have progressed more quickly on the South Transept, which was intended in part as a public statement and whose south elevation, in particular, was conceived as a way for the Minster to address the city beyond. It had a ceremonial function, for example as the end-point for processions from the Guildhall on the occasion of special services. In contrast, the North Transept faced the Archbishop's Palace and was therefore a more 'private' elevation. Certain elements of the South Transept design were simplified in the slightly later North Transept, not least as the apparent intention to provide a stone vault over the South Transept was abandoned for the North.

The transept has subsequently been altered: for example, the aisles were truncated to allow the construction of the present nave (wider than the structure that it replaced), the clerestory was rebuilt and the main elevation restored by G.E. Street in 1871-80, while major reconstruction of the roof (and vault) was required after the fire of 1984.

At various stages there have been buildings adjacent to the South Transept. The Library of 1415-1420 survives, of course. Houses were built in 1570-2, much to the displeasure of Charles I on his visit in 1633.

The area in front of the south transept was repaved and a new entrance ramp/steps constructed in ; repair and conservation work was carried out at the same time to the stonework of the south transept gables and porch.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls:	Limestone ashlar and much Clipsham replacement in the 1870s	c.1225-1255 and 1870s	
S:	Basilican form: central volume with lower aisles to sides.	1225-55 plus major reconstruction by G.E. Street 1870-1880	A*
Central volume	<p>Central volume is flanked by buttresses, with much blind tracery and slit windows, plus caps/pinnacles added by Street. The western aisle is narrower, evident in the differences in the tracery and window width to the E and W aisle ends.</p> <hr/> <p>Four stage elevation. Blind tracery across at the lowest level by G.E. Street, relatively shallow and featuring a trefoil within each arched opening. Door at centre with three decorated gables above, rebuilt by Street.</p> <hr/> <p>Second stage is also interrupted by the central doorway. Paired lancets to sides.</p> <hr/> <p>Above: three openings, flanked by blind openings, with the wider middle window being divided into two by Y-shaped tracery.</p> <hr/> <p>Within gable: circular 'Rose' window flanked by triumphal arch-like three-arch arcade of which middle arch is taller and houses a narrow window. 'Trefoil' opening above, glazed. Richly-ornamented cornice to gable</p>		
	Steps. Early 18 th century, possibly rebuilt 19 th century	1735-36, possibly rebuilt 19 th century	C
Aisles to sides	Blind arcade as central volume with paired lancet windows above (those to the W narrower) then two stages of blind tracery, by Street. Flanking buttress towers at angles remodelled by Street. Medieval work survives at middle stages of east aisle south elevation. Foliate bands with chevron decoration – may not be Street as in more degraded condition than his work.		A*

Type/location	Construction/notes	Dates	Sig.
W side: lower/aisle	<p>Bays divided from each other by four buttresses. Bay rhythm more complex than the N side, with alternate buttresses being wider: large central buttress has much Clipsham replacement. Buttresses have gables and project above the cornice line (thus contrasting again with the N side and often linked with an apparent intention to provide a stone vault).</p> <hr/> <p>Alternating rhythm of windows and blind openings within the bays as N side. Some replacement masonry to windows. Blind openings continue around buttresses as arcading. Southernmost pair of bays blocked by Library wing.</p> <hr/> <p>Above, projecting string course supported on brackets. Parapet in Clipsham.</p>		A
W side: clerestory	<p>Three bays, middle slightly wider, divided by piers, plus an additional 'bay' to the N adjacent to the nave.</p> <p>Each of the main bays has a five-arch blind arcade running across it with delicate mouldings and headstops, the middle three arches of which in each bay are window openings. Just as the width of the main bays varies, so does the width of the arches. Plainer string course across the top compared with the N Transept. Other differences include the way in which the clerestory is divided into bays: that on the N side is a continuous arcade.</p> <p>The additional bay next to the nave has one window and one blind opening.</p>	Remodelled by Street 1870-80 and Bodley c.1900	A
E side: aisle	<p>Partly obscured by the Consistory Court range.</p> <p>Bays divided from each other by four buttresses. Bay rhythm more complex than the N side, with alternate buttresses being wider. Buttresses have gables and project above the cornice line (thus contrasting again with the N side and often linked with an apparent intention to provide a stone vault).</p> <p>Alternating rhythm of windows and blind openings within the bays as N side. Blind openings continue around buttresses.</p> <p>Above, projecting string course supported on brackets. Parapet replaced C19</p>	Remodelling by George Street 1870-80	A

Type/location	Construction/notes	Dates	Sig.
E side: clerestory	Three bays, middle slightly wider, divided by piers. Each bay has a five-arch blind arcade running across it with delicate mouldings and headstops, the middle three arches of which are window openings. Just as the width of the main bays varies, so does the width of the arches. Plainer string course across the top compared with the N Transept. Other differences include the way in which the clerestory is divided into bays: that on the N side is a continuous arcade.	Rebuilt by George Street 1870-80 and Bodley c.1900	A
Roof	Leaded	1984-7	N
Archaeology	Partly excavated 1967-72 but significant potential for remains of Roman principia, Anglo-Saxon cemetery, Norman structure.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes	1830 (east aisle)	
Doors	Main door at centre of S elevation: (Internal refaced by Street in Dec. style to match transept; exterior is Perp. with blank arcading, frame of wicket rebuilt)	C15	B
Sculpture	No gargoyles or sculpture, but good ball flower and florid stiff-leaf capitals.		B
New ramp and steps		C21	N

C. Issues

The new ramp and steps are not in their intended use as the main means of access to the Minster.

D. Justification of significance

The South Transept is of particular interest for what its planning and elevations reveal of the earliest intention to rebuild the Norman Minster. Its asymmetry and the noticeable changes in plan demonstrate the slightly fluid nature of this initial intent, not least in the abandonment of the idea of a stone vault.

The South Transept front was always intended to address the city, and the Rose Window forms a particularly distinctive feature. Glazed rose windows are not common in England. The feature was added during construction at York, according to Brown; the evolving design can still be traced through irregularities in the stonework in spite of substantial restoration in the 1870s.

Street's restorations have aged well and, while not literally reproducing what previously existed, are in an appropriate idiom.

The external steps were added c.1736-36, incorporating earlier fabric and on similar lines to what previously existed.

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12 – Minster Shop (former library and song school)

Elevation: 12



A library was constructed to the west of the South Transept after 1415 in order to house the Minster's book collection, recently augmented in 1414 by the bequest of Treasurer John de Neweton. This site had formerly been occupied by the Minster school. The new library (a common addition to cathedrals at this time) was set at an oblique angle to the Minster, entered via the South Transept (the doorways to the Minster Yard are nineteenth-century additions, as is the annexe that links it to the nave). The library itself was at the upper level, divided laterally by a gallery. It retains its original panelled ceiling, with the vault of 1419 above. Office use took over in the nineteenth century. In 1905 the building was restored by G. F. Bodley. Since the late 1960s, the ground floor of this building has functioned as the Minster Shop, with two choir practice rooms above. The building was under scaffolding at the time of the gazetteer's revision

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar with later replacement, two storeys.	c.1415-20	
S	<p>4 bays, paired two-light lancet windows within straight-headed openings with hoodmoulds. Alternate openings at ground floor have been modified (C19) to accommodate doors. Replacement stone to two eastern upper windows: lancets have cusping. Evidence also of stone replacement to ground-floor windows. Lower parts of windows were originally shuttered. Ground floor windows have C19 cast-iron frames.</p> <p>Small plinth at foot and plain parapet at top of the wall. Parapet rebuilt C19 with Clipsham and some magnesian limestone.</p> <p>Square traceried projection at SW corner of the building (replaced stone)</p>		A
	Restoration by G. F. Bodley	1905	D
W	Three-light lancet window below horizontal hoodmould at each level. That at first floor may be original. Gable parapet seems relatively new.		A
	Linked by angled single-storey section to the S wall of the nave aisle, which features windows of similar design in its W and SW elevations.	Between 1819 and 1847	D
	Stone, metal and glass restoration	2015–16	
N	Largely obscured by single-storey range linking the building to the Minster proper. Window pattern at first-floor level reprises the S elevation. E windows have replaced stone.		A
Roof	Leaded. Above Camera Cantorum	1960s	N
	Link section	Mixed C20	N
Archaeology	Likely to be evidence below of Roman principia and Anglo-Saxon cemetery.		A

B. Fixtures

Item/location	Notes	Date	Sig.
Rainwater goods	Downpipes flank either side of the S wall; single storey height downpipe on W wall adjacent to C19 section	W: 1949 hopper S: 1998 hopper with older pipes	N
Doors	Doors in alternate bays give access to the inner lobby and the shop. These openings were created in the C19 after the removal of the Library to the former Archbishop's Palace chapel.	C19	C

*C. Issues**D. Justification of significance*

A typical addition to cathedrals, the library reveals something of the ancillary facilities needed to support cathedral life, a theme that is continued in the building's present use as a Song School and the Minster Shop. There is some evidence of stone replacement. The building which links the shop to the nave is of less significance, being a utilitarian nineteenth-century structure with flat roof, but the close match between its design and that of the original Library block (at the west end) is a positive feature.



13: Nave south elevation

Elevation: 13



The nave was begun at the SE corner in 1291; after the completion of the eastern bays on both sides, work progressed faster on the south (public) side of the building.

The window tracery form is Decorated, slightly later in style than Chapter House (completed c.1290), but still pre-ogee. The elevation is of seven bays, and comprises the low structure of the aisle, divided into bays by wide buttresses that are topped with pinnacles; above is the clerestory, topped by an open battlemented parapet. The western bay is different and forms part of the north-west tower.

Much of the present appearance of the elevation stems from the beginning of the twentieth century. Topographical views from the nineteenth century show the buttresses topped by weather caps rather than the present pinnacles, although flyers must have been intended for there are masonry projections between the bays of the clerestory. The pinnacles were renewed and flying buttresses added – not without controversy – by Bodley in 1905-1907.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls:	<p>Seven bays plus additional bay above north transept west aisle.</p> <p>(NB: western bay is part of tower and is considered in the entry for Elevation 01, although, as Brown points out, it is conceived as a single design with the nave and there is no evidence that the original intention omitted west towers)</p> <p>Limestone ashlar with replacement Clipsham and Ketton</p>	1291-1339; much repair c.1900	A
Aisle wall	<p>Bays each have window with 3 trefoiled lights and unencircled quatrefoils over. Crocketed gables cut into parapet, which has blind quatrefoil decoration.</p> <p>Bays are divided by wide buttresses whose string courses follow those of the main bay walls, with projecting sculpture at parapet level and then pinnacles/buttresses above. Second buttress from west has small doorway in W face. Buttresses have much replacement stone but medieval core assumed to survive (at least at lower levels). Aedicules for statues are largely Ketton but some magnesian limestone elements remain.</p>	Pinnacles replaced 1817-20	
Clerestory	<p>Much medieval ashlar remains.</p> <p>Five-lancet windows arranged 2+1+2 with quatrefoils set out above as 'key' motif, a form with German origins. Window masonry much replaced (both magnesian limestone and Ketton)</p> <p>Above, open battlemented parapet and pinnacles.</p>		
	Battlements repaired by Robert Sisson. Frieze below parapet has much replaced stone.	1763	
Pinnacles to aisle	<p>The pinnacles step back in stages with canopied niche for sculpture. Current sculpture is C19 copy of C12 original.</p> <p>Flying buttresses added by Bodley.</p>	C19 1905-7	

Type/location	Construction/notes	Dates	Sig.
Roof	Leaded, C20	Aisle 1996	N
Archaeology	Potential for traces of Roman structures, Saxon cemetery, and medieval housing		A
<i>B. Fixtures</i>			
Item/location	Notes	Date	Sig.
Rainwater good and fire hydrants	Downpipes - clerestory	1880	D
Sculpture	Heads project above parapet at regular intervals; projecting figures at 45 degrees from buttresses, in Ketton. Much replaced but some medieval gargoyles remain. Figures within aedicules – at least one replaced recently	Post 1905	C
		medieval	A

C. Issues

Deterioration of oolitic stone and magnesian limestone to aisle parapets is a major issue.

D. Justification of significance

The basic module of the present nave was dictated by that of its predecessor, built by Thomas of Bayeux in c.1075-1100. Both interior and exterior demonstrate impressive affinities with continental models, not least in the clerestory tracery (not unlike Cologne) and (on the exterior) the tabernacle-like niches for statues, something that is found at Amiens (completed to the west window by 1243), the South Transept of Notre Dame, Paris (begun 1258) and the west front of Strasbourg (begun 1277). The motif is also found at St Stephen's Westminster (begun 1292).

Another feature of the elevation that is highlighted by Brown is the steeply-pitched crocketed gable found above each window at aisle level, puncturing the parapet, a motif which was well-established on the continent by the third quarter of the thirteenth century. Its use here echoes the Chapter House.

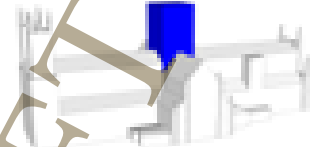
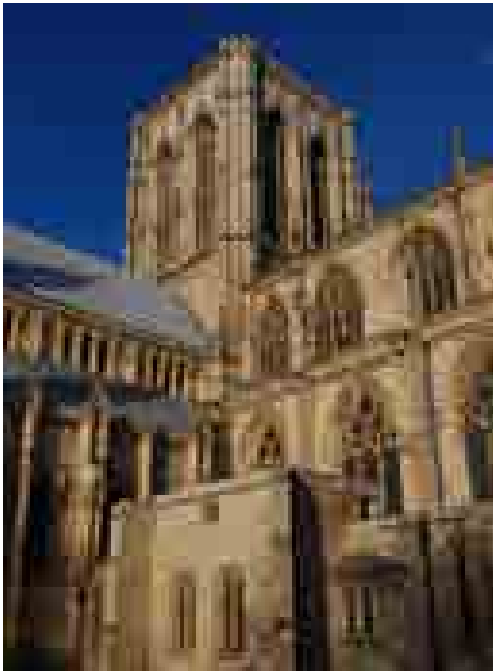
Together, these features combine with the Rayonnant-infused nave interior to generate a clear sense of a designer who was particularly familiar with continental developments, and who sought through the architecture of the nave to position the Minster in the first rank of European cathedrals.

Much stonework has been replaced, not least the statuary.



14: Central Tower

Elevation ref: 14



The crossing tower that had been constructed under the patronage of John le Romeyn in the thirteenth century collapsed in the winter of 1407. Various explanations were given at the time for this misfortune. One contemporary account cites the rottenness of the timbers that formed the spire above it as one of the principal causes of the collapse. The Pope attributed it to a 'horrible tempest', while the King (probably correctly) blamed the event on the carelessness of the masons. The collapse was not total: archaeological work in the 1970s showed that, just as the thirteenth-century rebuilding had encased eleventh-century masonry, so now the piers were once again encased, and there are areas of Romanesque masonry above the vaults at all four corners of the tower. Nonetheless, damage was done to adjacent areas of the Minster, the stonework of which (especially in the nave) makes clear in places the repairs that were made.

The progress of work on the central tower is difficult to chart, as fabric records are incomplete, but it seems that work had been undertaken or was in progress on all four crossing piers by 1410. This work also necessitated alterations to the openings connecting the transepts with the nave and Quire aisles. Work was certainly in progress on the central tower in 1420, but the records then vanish until 1432, when attention had shifted to the west towers. Presumably work could only be suspended once the tower had risen above the roofs of the adjacent arms of the building. Stylistic evidence suggests that the break-point came at the horizontal string course that runs around the tower below the window openings. Work only resumed in the 1460s: another gap in the records makes the start of work hard to date, but it was nearing its present form by 1469. It may be that another stage was anticipated, recalling the arrangement at Durham, for the corner buttresses continued five courses above the uppermost string course before terminating abruptly.

Between 1666 and 1803 a signal turret existed at the SW angle of the tower.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	<p>Rises above a horizontal string course (decorated with sculpture) at the level of the nave/Quire roof apex. Much medieval ashlar with some Clipsham insertions.</p> <hr/> <p>Two two-stage, three-light windows on each side. Windows flanked by three stages of niches with crocketed gables above whose form is reprised (blind) on the buttresses that flank each elevation of the tower. Tracery and mullions largely replaced in Clipsham; buttressing has had much stone replacement.</p> <hr/> <p>Curving tracery continues above window to horizontal string course that runs across the top of the elevation. String course is decorated with sculpture and crowned by open battlements akin to those on the west towers. Much of the embellishments, low-level pinnacles etc. replaced in Clipsham or Ketton but some medieval elements remain especially on W face.</p> <hr/> <p>No pinnacles at high level.</p> <hr/> <p>Parapets entirely replaced in Ketton, apart from S face which early C19 magnesian limestone.</p>	<p>1407-22</p> <p>Repaired C19; 1967-72</p>	A
Roof	Leaded with perimeter walk to which public access is allowed.	1968-72	N
Archaeology	The lower stages of the Central Tower walls incorporate fabric from earlier structures.		A*

*B. Fixtures**C. Issues*

Safety cage due for renewal.

Stone decay. Defrassing carried out after a fall of stone in 2014 - the stone fell from the central tower, bounded off the south roof and into the Quire via the clerestory window.

D. Justification of significance

One of the last parts of the Minster to be completed, and yet one that incorporates traces of earlier structures. The Tower functions as a recognisable 'image' of the Minster.

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INTERIOR

A: North Nave Aisle



Space reference: A

Built 1291-1360. Limestone ashlar, 7+1 bays (westernmost bay within western tower). Eastern bay (A8) narrower.

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Arcaded to nave on south side, blind arcade above plinth to north. Open to transept at east end.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Two stage with plinth, blind arcade then window above in each bay.	1291-1360	A
N	Gathered columns support vault and divide into bays. Columns surmounted by foliated capitals bellow springing. Blind arcade has in each bay six arches surmounted by crocketed gables. Within each arch, two cusped-headed units surmounted by trefoils. Wall surface to sides of window enriched with blind tracery under crocketed gable; figure sculpture to sides. A3: tomb occupies two bays of arcade A2: door case interrupts: blind on other side; three beheaded figures above door.		
W	Blind arcading continues from N wall. Lancet-arched door within shallow-arched recess. Arch-headed niches above, varied width left/right. Window above, similar to N wall.	1291-1360	A
S	See nave for details of arcade.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent. Iron heating grille runs length	1731-1738 C19	A N
Ceiling/ vault/roof (+ painting)	Quadripartite ribs with gilded bosses, stone A1: flat wooden ribbed ceiling, though springs for vault are evident.	1291-1360 C19?	A B
Windows	Three-light with three trefoil-headed openings and 3x piled-up quatrefoils above. Window width equals middle four bays of arcade.	1291-1360	A

Type/location	Construction/notes	Dates	Sig.
Doors /gates/ screens	A2: blocked door in N arcade	?C14/C15	B
	A1: aisle door in W front with C20 porch in front	C19	C
	A1: Small door to newel stair occupies one bay of blind arcade.	C19	C
	Glazed porch in front of W door	C20	X
Archaeology	Exact unknown. Although outside the Norman nave, some potential for evidence of Norman phasing. Burials below Burlington pavement: stones were reused (turned and polished)		A

Justification of significance: structural elements

Sculpture to sides of windows noted as especially significant by Sophie Oosterwijk.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

The door in the N wall in all likelihood gave access to St Sepulchre's Chapel. It is of similar design to that in the South Transept West Aisle leading into the present vestibule by the shop, which must surely date from c.1415-1420, the date when the Library was built. The door thus has a particular evidential role.

The aisles' arcading was ultimately the most influential element of the Nave, showing how a perception of the Gothic as a source of motif (rather than a spatial system) remained influential.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
n30 – A1	Window with figures of the Madonna and Child flanked by St Catharine and St Margaret, commissioned from the glass-painter Master Thomas. The panel at the base of the centre light is an 18 th century insertion by William Peckitt.	1339 and 1758.	A
n29 – A1	An assortment of panels of English, French and Flemish medieval glass set in a lattice-work of diamond-paned white glass in 1954 and 1959.	14 th , 15 th , 16 th and 20 th centuries.	A
n28 - A2	A much altered Marian window.	c.1335	A
n27 – A3	‘The Penitencers’ window probably given by William de Langtoft (d.1321). The tracery glass by William Peckitt.	c.1310-20 and 1779	A
n26 – A4	The ‘Martyrdom’ window. Restored in 1948.	c.1310-20	A
n25 –A5	The ‘Pilgrimage’ window.	c.1310-20	A
n24 – A6	The ‘Bell-founder’s’ window. Inscription (248) on plaque below: THIS WINDOW WAS REPLACED BY THE 5TH DIVISION 1939-1945 IN MEMORY OF THEIR FALLEN	c.1310-20	A
n23 – A3	The ‘Heraldic’ window given by Peter de Dene, prebendary of Givendale (1312-13) and Grindale (?1313-22). Restored in 1923 and 1945.	c.1306-10	A

Justification of significance: Glass

The first window to be glazed in this aisle was donated by Peter de Dene (n23). Both this and the opposite window in the south aisle, the gift of Archbishop Greenfield (s29), were put in place between 1306 and 1310. The format adopted in both these windows, in which three bands grisaille alternate with two bands of coloured glass, was adopted in all the nave aisle windows glazed in the first two decades of the 14th century. Peter de Dene’s window is of special interest because yellow stain is thought to have been used here for the first time. The application of this stain allowed painters to add a range of yellow shades, from pale lemon to bright orange, to white glass. This was something that was, within a few years, to revolutionise the design of stained glass.

The next four windows in this aisle (n24-n27) all retaining much of their original glass, are also of great

interest. In the case of the Bell-founder's window (n24) it is the imagery that is unusual; in addition to celebrating the local saint, St William of York, it has scenes of bell-founding and the borders of the window are peppered with little bells. Unfortunately the window was repaired in the mid 20th century with unpainted potmetal yellow glass, which is very intrusive. This is something that could be put right at some future date. The Pilgrimage window (n25) is particularly famous for its borders; these have squirrels and monkeys wearing gauntlets with hawks or carrying urine flasks and, at the base of the window, the scenes include a parody of the funeral of the Virgin carried out by monkeys. Similar imagery can be found in contemporary manuscript illustration.

The Marian window (n28) was installed c.1335 and has suffered more change than those previously mentioned. It is followed by a window that now contains panels of glass ranging from the 14th to the 16th centuries placed there in the mid 20th century.

The window at the end of the aisle (n30) is one of the trio of windows installed in the west wall in 1339. Its design differs from that of the other aisle windows, being linked instead to that of the great west window. The 'banded' format, whereby the window is divided into alternate strips of coloured and grisaille glass, has now been dropped and the three main lights are filled by large single figures. The need for a high proportion of white glass is supplied by its use for the architectural framework surrounding the figures. In terms of design, this marked a big step forward.

B2. Monuments

ID & location	Notes	Date	Sig.
3 – Bay	Traditionally believed to contain the remains of Archbishop Roger of Pont l'Eveque who died in 1181.	Late 15 th century	B

Justification of significance: Monuments

This tomb shares certain details with that of Archbishop Thomas Savage in the north Quire aisle whose monument is thought to have been the work of Christopher Horner, the Minster's master mason. It has been extensively restored, and the pristine state of the decorative carving suggests that much of this is not original.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N
	New lighting installed in the Nave and Aisles during the York Minster Revealed project	2015–2016	
Fire hose – bay A7	Wooden box mounted on aisle N wall	Late C20	X

Justification of significance: Key fittings and furniture

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale. The fire hose detracts from the blind arcade.

C. Function

Entry and ticketing

D. Issues

Salt damage caused by injected damp proof course installed in the 1970s.

Serious decay to medieval glass in unprotected windows.

Western porches arguably intrude within the space; storage to their sides detracts from their appearance.

Bottlenecks occur in and around the porch at busy times

Mismatching repairs to pavement and damage from trolleys a common issue in this part of the Minster.

Speakers mounted between clustered columns of relatively sensitive design but options to use a better design should be explored when they are replaced.

Route of entry does not give visitors the best first impression of the interior.

Use of the west doors as the main visitor entrance means that they are open for prolonged periods of time which is allowing cold damp air into the building, with damaging effects to the fabric inside. This is currently being monitored.

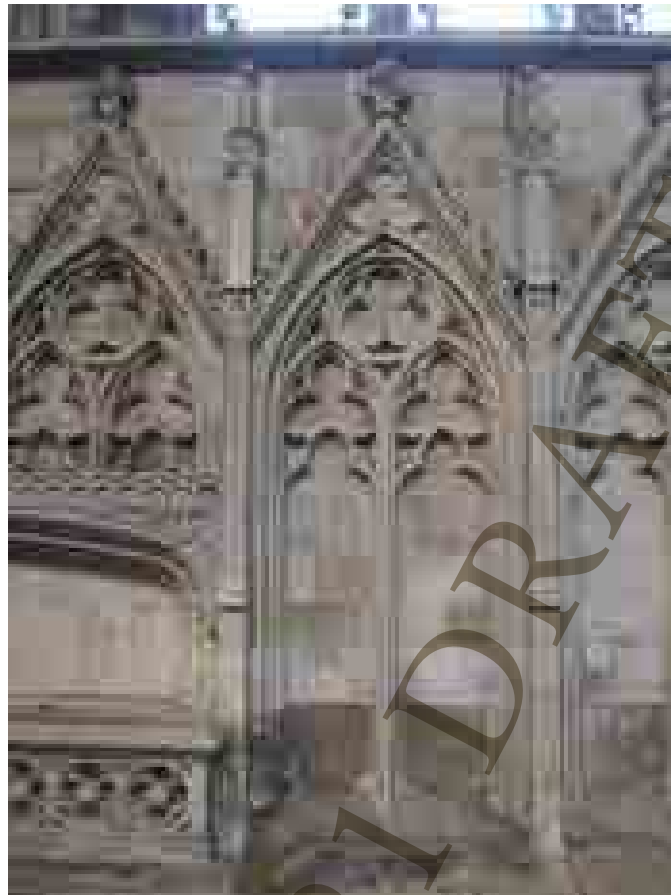


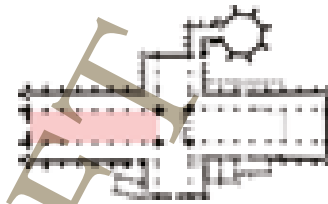
Fig. 13: Pilgrimage window, N25, detail of border



Fig. 14: Pilgrimage window, N25

B: Nave

Space reference: B



Built 1291-1360. Limestone ashlar, 8 bays, lierne vaulted. Arcades to both sides into aisles, triforium and clerestory above, linked by continuous tracery. Open to central tower at east end.

A. Structural elements

Type/location	Construction/notes	Dates	Sig
Walls	Magnesian limestone ashlar, no Purbeck	1291-1360	A*
N/S	Unusual two-stage arrangement with low triforium and high clerestory set within single arched opening. 5-arched openings of triforium follow pattern of clerestory openings above. Window glazing set flush with the wall face; passage is therefore external.		
	Gathered columns run straight up between bays in a manner that anticipates Perpendicular. Vaults spring from these gathered columns.		

Type/location	Construction/notes	Dates	Sig
N/S ctd.	<p>Arched openings into aisles have triple shafts and capitals with natural foliage.</p> <hr/> <p>Heraldic shields fill spandrels – of particular interest and rarity</p> <hr/> <p>Stronger group of piers, columns and arch openings denotes western bay and provides support for tower.</p> <hr/> <p>Some irregularities at upper levels adjacent Post 1407 to central tower reveal patching following collapse</p>		
W	Five stages, dominated by great W window and paired west doors. Lowest stage has four bays of blind tracery from aisle to each side of door. Second stage reprises and develops the form. Upper stages comprise gabled niches with pedestals. Then blind tracery to fill around top of window.	1330-60	A
E	Arch divides from central tower.	1330-60	A
Sculpture	Beheaded figures within triforium N side: bays B2, B4; S side B4, B5	1290-1361	A*
	Gilded 'arm' for font cover, bay B5 N side	1290-1361	A
	Quantity of sculpture to W wall. Of note: Semaphore figures ('Christ is here')	c.2005	C
	Three gilded statues above west door + 2 shields with kneeling figures above	C15	B
	1st stage between doors: figure with book and key	C15	B
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
Ceiling/vault/ roof	Wooden lierne vault recreated medieval original (Smirke). Bosses have narrative theme (Marian); some grotesques.	1840's	A

Type/location	Construction/notes	Dates	Sig
Windows	Clerestory N/S sides: five-lancet windows arranged 2+1+2 with quatrefoils set out as 'key' motif.	1291-1360	A
	W window: eight lancets in four grouped pairs giving into 'heart-like tracery	1330-60	A
Doors /gates/ screens	2x arched openings within ribbed arch to W with gathered trefoil above.	1330-60	A
	Wooden doors within	C19	C
Archaeology	Burials below Burlington Pavement		A
	Nave sits on line of Anglo-Norman original, as exposed by excavation at E and W 1967-1973 and work to install servicing 1980s		

Justification of significance: structural elements

Built on the line and with the proportions of its Norman predecessor (a structure of note for its length and width as well as its [for England] unusual styling), the thirteenth-century nave is much closer to the spirit of French Rayonnant architecture than anything else in fourteenth-century England. Wilson notes the way in which the Rayonnant was not used here merely as a source of motifs, but as a way to achieve an integrated spatial system, and the particular knowledge that the designer had of French sources. For these reasons, the design is of exceptional significance with international value. Also of interest is what it reveals of changes made following the collapse of the central tower in 1407.

Heraldic shields in the spandrels of exceptional interest as a rare but tangible means of display for the Minster's benefactors. The shields, the heraldic themes of the glass, and the (now-beheaded) statues representing an idealised society, all served to imbue the nave with a worldly character, in which respect it contrasted with the archiepiscopal overtones of the transepts or the saints depicted in the Chapter House.

The vault bosses are notable for their circular conception and Marian themes. Although replacements of the 1840s, they reprise the medieval originals.

The nave has particular communal significance as the part of the Minster in which the congregation is mainly seated during large-scale services. This use largely dates from the middle of the nineteenth century: previously, the nave had been a space for chapels (until the Reformation) and then a place for promenade. Its polite purpose is recognised in the introduction of the 'Burlington Pavement', a homogenous and significant intervention made by a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms. Significance can also be attached to the burials beneath.

*B. Glass, fixtures and fittings***B1 Glass**

ID & location	Notes	Date	Sig.
w1 – B1	The great west window, the gift of Archbishop William de Melton, and made by the glass-painter Master Robert (?Ketelbarn). Restored in 1757, 1758, ?1807-9, 1929 and 1986.	1339	A
w2 – B1	Oculus over the west door with intruded panels from the Quire.	15 th century	A
N26 – B1	Plain glazed		
S28 – B1	Plain glazed		
N25 – B2	Panels of coloured and grisaille glass	Late 12 th and early 14 th century	A
S27 – B2	Panels of coloured and grisaille glass	Late 12 th and early 14 th century	A
N24 – B3	Panels of coloured and grisaille glass	Largely early 14 th century	A
S26 – B3	Late 12 th century figure panels and early 14 th century shields	Late 12 th century and early 14 th century	A
N23 – B4	Panels of coloured and grisaille glass	Largely early 14 th century	A
CS25 – B4	Late 12 th century figure panels and early 14 th century shields	Late 12 th century and early 14 th century	A
N22 – B5	Early 14 th century heraldry and 12 th century narrative panels	Early 14 th century and late 12 th century	A
S24 – B5	Late 12 th century figure panels and early 14 th century shields. The 12 th century panels were installed in 1976.	Late 12 th and early 14 th century	A
N21 – B6	Panels of grisaille and coloured glass	Largely 14 th century	A

ID & location	Notes	Date	Sig.
S23 – B6	Late 12 th century figure panels and early 14 th century shields	Late 12 th and early 14 th century	A
N20 – B7	Mixture of early 14 th century heraldry and copies of chapter house panels by J.J. Barnett	Early 14 th century and 1844-5	A
S22 – B7	19 th century copies of early 14 th century shields and copies of chapter house panels by J.J. Barnett	19 th century	A
N19 – B8	Mixture of heraldry c.1414, moved from north east transept, and copies of chapter house panels by J.J. Barnett moved here in 1959.	c.1414 and 1844-5	A
S21 – B8	Copies of chapter house panels by J.J. Barnett together with some 15 th century glass.	15 th and 19 th century	A

Justification of significance: Glass

York Minster still has more than 50 panels of late 12th century glass that once adorned the earlier building. Most of this reused glass is in the nave clerestory windows. The figure panels here have been cut down to make them square or rectangular but were originally circular, quatrefoil or vesica-shaped, like those in the chapter house. They are brightly coloured and contain relatively little white glass. In addition to this there is an interesting collection of unpainted geometric grisaille panels probably of similar date. All this early glass, which on stylistic grounds has been assigned to the later years of the archiepiscopate of Roger of Pont L’Eveque, is a very important survival from the previous Minster. Its incorporation in the glazing of the nave in the early 14th century is yet another strand in the history of the building.

Also of considerable interest are the panels of glass made by John Joseph Barnett in 1844-5. This is because his copies are now the only record we have of the east window of the chapter house, the original glass having been lost. As a result Barnett’s copies are now of considerable historical significance.

The great west window that dominates the nave was commissioned by Archbishop William de Melton in 1339. With its tiers of canopied figures and scenes without intervening panels of grisaille glass, its format marks a departure from that of the ‘banded’ windows of the nave aisles. There is also a change of style; the figures have a curvilinear grace ultimately derived from Italian Trecento art, possibly via the medium of French manuscript illustration. The window presents us with a great hierarchical display; the figures in the bottom row are bishops and archbishops, above that are the Apostles, and then, in the third and fourth rows, there are scenes, each occupying two lights, depicting five of the Joys of the Virgin Mary. This hugely impressive window was the crowning achievement of Archbishop Melton who played so important a part in the completion of the nave

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Chapels - B2	Nave 'Chapels' with timber canopies N side - 1945-6, altar by Tapper, brought from St Stephen's Chapel, plus contributions from Richardson and others. S side - 1982, Graham Wison of Leeds	Mid-late C20	C
Pulpit, B7	Pulpit by Ninian Comper	c.1945	C
Lighting	Floodlights in triforium New lighting installed in the Nave and Aisles during the York Minster Revealed project	C20 2015–2016	N

Justification of significance: Key fittings and furniture

The pulpit is not of exceptional quality. It is included here because it is an object of liturgical importance that has a considerable presence in the building

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale though they do dominate the triforium to some extent. Any that are redundant should be removed.

C. Issues

Mismatching repairs to pavement and damage from trolleys a common issue in this part of the Minster.

Speakers mounted between clustered columns of relatively sensitive design but options to use a better design should be explored when they are replaced.

Design of portable altar at crossing is critical to the experience of this space.

Could the high-quality C20 items provided for the nave be brought back into use?

Existing seating is not of appropriate quality for a space of this significance; good, durable new seating needed.



Fig. 15: Nave vault



Fig. 16: Nave north arcade

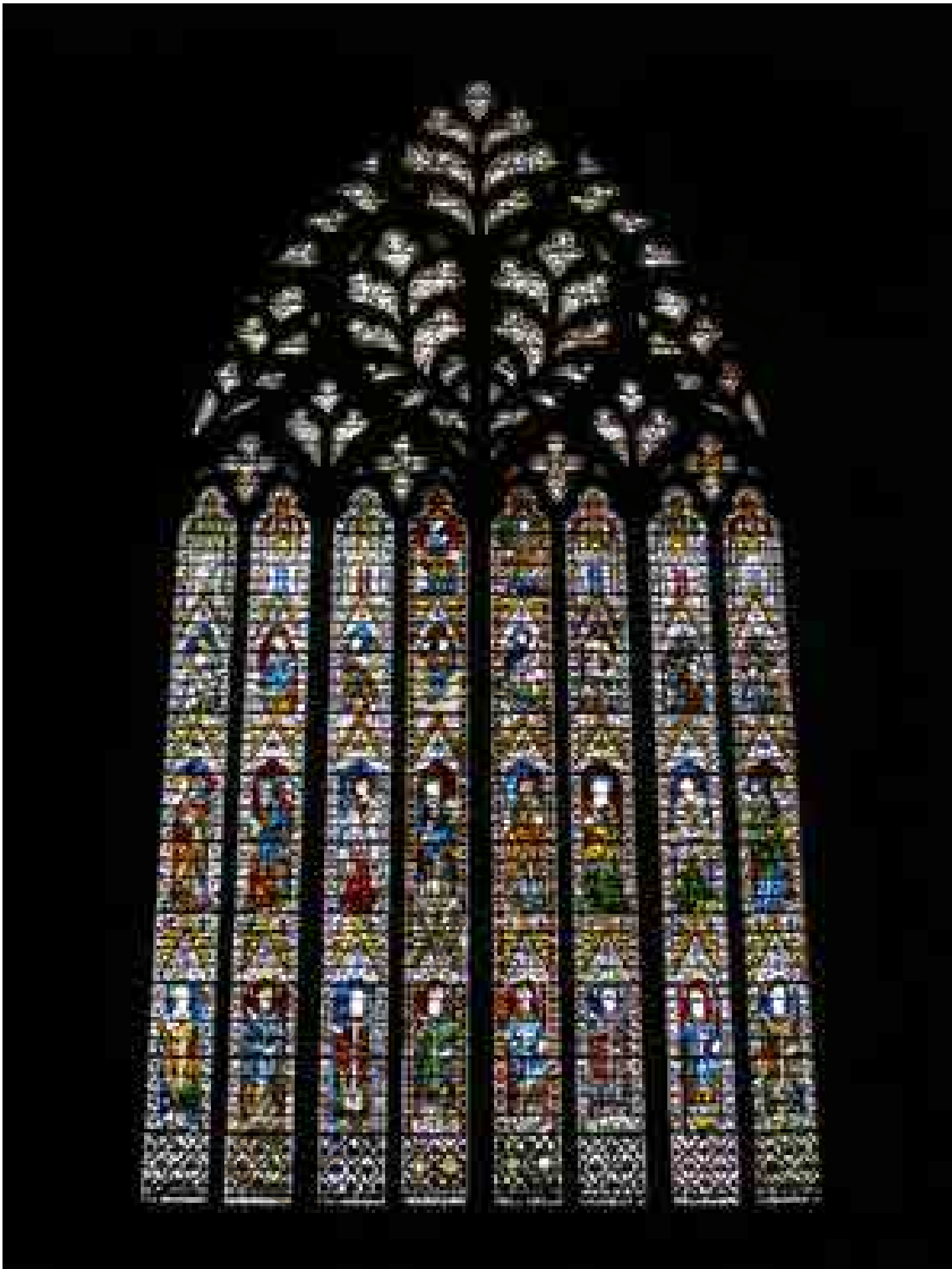
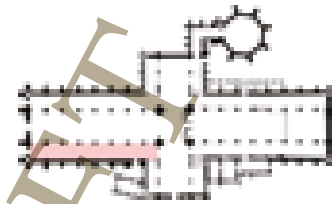


Fig. 17: West window, W1

C: South Nave Aisle

Space reference: C



Built 1291-1360. Limestone ashlar, 7+1 bays (westernmost bay within western tower). Eastern bay (C8) narrower. Arcaded to nave on north side, blind arcade above plinth to south. Open to transept at east end.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls		1291-1360	A
S	Two stage with plinth, blind arcade then window above.		
	Gathered columns support vault and divide into bays. Columns surmounted by foliated capitals below springing.		
	Blind arcade has in each bay six arches surmounted by crocketed gables. Within each arch, two cusped-headed units surmounted by trefoils		
	Wall surface to sides of main windows enriched with blind tracery under crocketed gable; figure sculpture to sides.		

Type/location	Construction/notes	Dates	Sig.
W	Blind arcading continues from S wall.	1291-1360	A
	Lancet-arched door within shallow-arched recess.		
	Arch-headed niches above, varied width left/right.		
	Window above, similar to S wall.		
N	See nave for details of arcade.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length	C19	N
Ceiling/ vault/roof (+ painting)	Quadripartite ribs with gilded bosses, stone	1291-1360	A
	A1: flat wooden ribbed ceiling, though springs for vault are evident	C19?	B
Windows	Three-light with three trefoil-headed openings and 3x piled-up quatrefoils above. Window width follows middle four bays of arcade.	1291-1360	A
Doors /gates/ screens	Door in W wall	C19	C
	Newel stair door bay C1	C19	C
	C8: Iron screen, blue with gilding commemorating battles at Gallipoli, in France and in Flanders. Part of Chapel of St George. By Walter Tapper, executed by Bainbridge Reynolds.	1929	B
	C7: 2 bays of tracery interrupted by entrance to shop , which has glazed doors.	Late C20	N
	Glazed porch in front of W door	Late C20	
Archaeology:	Exact unknown. Although outside the Norman nave, some potential for evidence of Norman phasing.		A
	Burials below Burlington pavement: stones were reused (turned and polished)		

Justification of significance: structural elements

Sculpture to sides of windows noted as especially significant by Sophie Oosterwijk.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Glazed porch at the west end is now largely redundant outwith service times.

Tapper and Reynolds' screen to the St George's chapel of note as much for its communal significance as a memorial to the West Yorkshire Regiment as it is for its design value, by one of the leading craftsmen of the day.

Although the nave's Rayonnant overtones contribute to its significance, it was ultimately the aisle arcading which proved most influential, suggesting that perception of the Gothic as a fund of decorative novelties remained strong.

B. Glass, fixtures and fittings**B1. Glass**

ID & location	Notes	Date	Sig.
s36 – C1 (west)	Commissioned from the glass painter Master Thomas in 1339. It once contained a donor figure now lost.	c.1339	A
s35 – C1	Plain glazed until 1951 apart from the date '1657', it now contains a mixture of 14 th and 16 th century glass panels.	1340, late 14 th century and 16 th century	A
s34 – C2	A much altered window containing a miscellaneous collection of elements and some 20 th century work.	14 th , 15 th , 16/17 th and 20 th century	A
s33 – C3	Tree of Jesse window. Damaged in the 15 th century and 'scrambled' in the 18 th and 19 th centuries. Restored in 1789 (by William Peckitt?) when tracery lights added, and reconstructed in 1950.	c.1310-20	A
s32 – C4	The Mauley window. As the glass was badly corroded, in 1903 the cathedral architect, G.F. Bodley, asked the firm of Burlison and Grylls to restore the window. Little of the medieval glass now remains but the window is an accurate copy of the original.	c.1306-1317 and 1903	A
s31 – C5	The Life of St John the Evangelist, the gift of the Chancellor Robert de Riplingham. In 1948 it was restored and some scenes were reconstructed.	c.1310	A

ID & location	Notes	Date	Sig.
s30 – C6	This early 14 th century window was damaged either in or before the Civil War, and a number of intrusions had been made by the end of the 17 th century. It was restored in 1948.	c.1306-1310	A
s29 – C7	The Life of St Nicholas, the gift of Archbishop William de Greenfield. The geometric patterns in the tracery are of 1782 (by William Peckitt?).	c.1306-1310, 1782 and 20 th century	A

Justification of significance: Glass

Archbishop William de Greenfield's Life of St Nicholas window (s29) is the best preserved of the south-facing windows in this aisle. It is similar in style and quality to Peter de Dene's window on the opposite side of the nave. Unfortunately the windows that followed it (s30 and s31) have both been much altered, while the one after that, Stephen de Mauley's window (s32) has been so extensively restored that little of the original glass survives. But despite this it is an important window. This is partly because it is such a faithful a copy of the original and partly because, the glass being in no way decayed and the leading unaltered, it shows how the medieval window would once have looked. It was made by the well known firm of stained glass makers, Burlison and Grylls, under the direction of G.F. Bodley in 1903.

The windows that follow (s33 and s34) have been much reconstructed. s35 is thought to have been largely plain-glazed until the mid 20th century when various panels of 14th and 16th century glass were inserted here. Fortunately, the window at the west end of the aisle (s36) remains in better condition despite having lost its donor figure. Like its opposite number in the north aisle, it was commissioned from the glass-painter, Master Thomas, in 1339. The two outer lights have figures of St John and the Virgin Mary while the central one contains the Crucifixion. The management of the figure of Christ, whose upturned arms link into the pattern of the tracery above, makes this a particularly striking window

B2. Monuments

ID & location	Notes	Date	Sig.
137 – C7	Inscription on Black marble slab commemorating William Wilberforce (1780-1833).	1983	C
28 – C7	Brass half figure set in freestone surround commemorating James Cotrel or Coterel, d.1595	c.1595	B

Justification of significance: Monuments

The brass of James Cotrel, an Irishman who died in York, is ten years later than that of Elizabeth Eynnes in the south Quire aisle. In the Tudor period the fashion for showing the owner of a memorial in death, as some form of effigy, was often replaced by a live image, sometimes showing the person in prayer. The brasses of this type were in fact the predecessors of the more exuberant, even vulgar, wall monuments of the early Stuart period. Good examples, such as those of Eynnes and Cotrel, display a kind of linear grace that tended to disappear in the following century.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N
	New lighting installed in the Nave and Aisles during the York Minster Revealed project	2015–2016	
Fire hose – bay C5	Wooden box mounted on south aisle wall	Late C20	X

Justification of significance: Key fittings and furniture

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

The fire hose detracts from the blind arcade.

C. Function

Circulation and display space; main point of exit, either via west doors or via the shop. Some storage of items to sides of W porch.

D. Issues

Mismatching repairs to pavement a common issue in this part of the Minster.

Speakers mounted between clustered columns of relatively sensitive design but options to use a better design should be explored when they are replaced.

Intrusive display boards detract.

Some of the brasses, e.g. that of Elizabeth Eynnes, are extremely hard to see. Could they be better displayed?



Fig. 18: Shop entrance

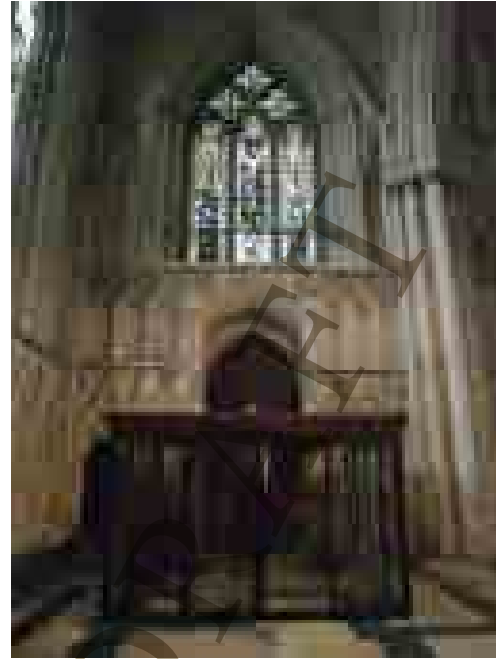


Fig. 19: West porch

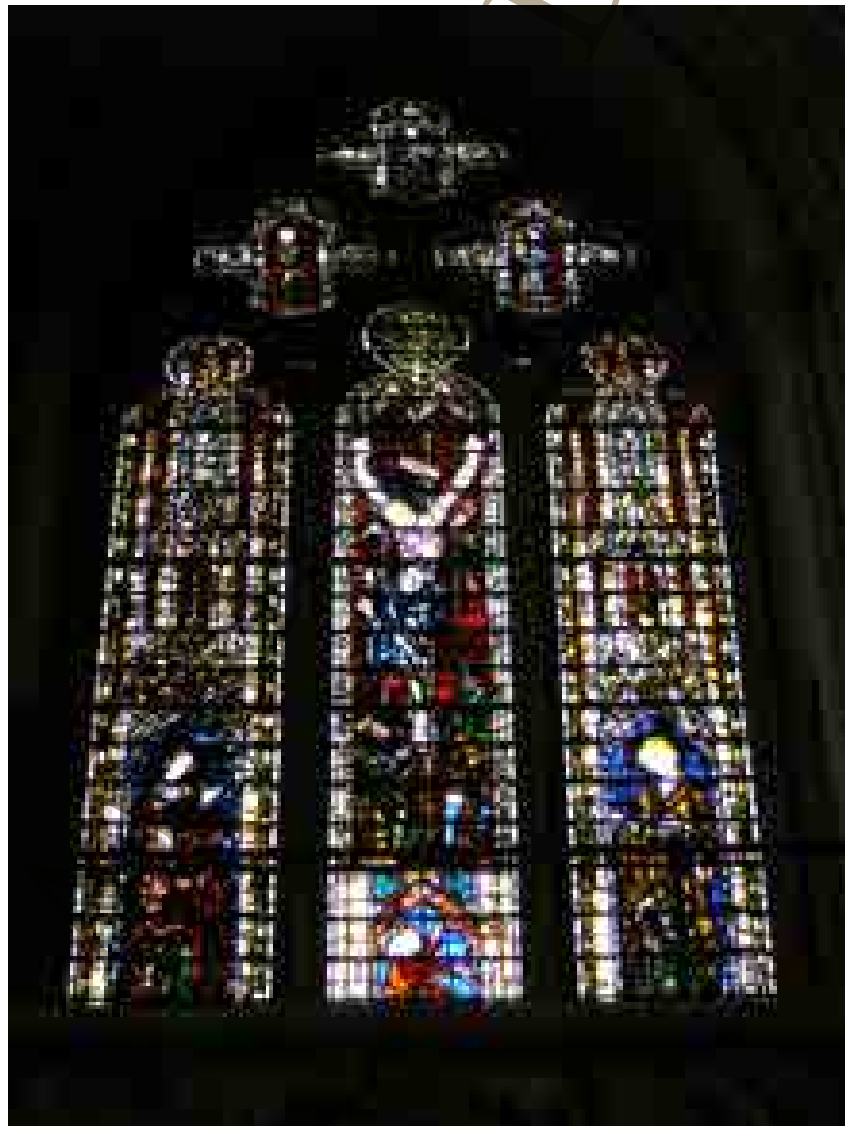
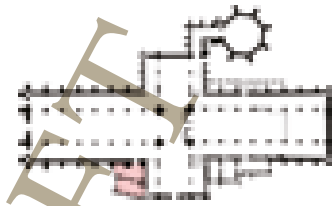


Fig. 20: Crucifixion window, S36

D: Shop and Song School (medieval Library)

Space reference: D



To W of S Transept and S of nave aisle. Constructed c.1415 as Library, later used for various purposes after move of Library to former Palace Chapel in 1808. 1830s extension joined the block to the nave aisle; nineteenth-century doorways to street cut through two of the southern windows. Since the late 1960s, used as the Minster Shop at ground level with two choir rehearsal rooms above.

D1: Original building later (C19) divided at both levels with central stair, as shown on 1977 plan. Subsequently ground floor opened back into single space with lightweight partition screening door out and westernmost window on S side. Modern screen with resited ogee-arched doorway between room and vestibule to E. Spiral stair leads from this vestibule to two choir rooms above.

D2 is single-storey link between original library and south nave aisle inserted in the nineteenth century. Now largely contiguous with older ground floor as shop; access via openings cut through what were the N side windows.

Above D1, two connected chambers: D3 to east, D4 to west, created in the nineteenth century from original single library. D3 accessed via spiral stair from eastern vestibule, with modern fire stair leading down from D4. D4 further crudely partitioned with toilets.



A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Ground floor			
Walls:	D1: Stone, painted white.	c.1415	A
	D2: Mixture of painted/rendered finishes	C19/C20	N
	Modern partitions around exit door from shop	Late C20	N
Floor	Modern carpet tiles and brickwork	1980's	N
Ceiling	Plastered	1980's	N
Windows	D1: one of four original two-light windows still visible in S wall. (Eastern window now door street & vestibule to E; western pair of windows now within vestibule and fire stair lobby, one being the exit from the shop.)	1914 (glass repl.)	B
	To west, three-light lancet.		
Doors /gates/ screens	Doors in first and third bays cut through window openings to street. Attractive letter boxes.	C19	C
	Reset ogee-arch door gives into vestibule to east - origin unknown. Does not match surviving woodwork in Minster. From external source?	?C14	C
	Openings through original windows into D2	C20	N
	Modern glazed doors in screen give access into nave south aisle via openings in the blind tracery.	C20	N
Archaeology	Exact unknown. Potential for traces of earlier structures and uses on the site, including an early Minster school, Anglo-Saxon burials, and the Roman principia		A

Type/location	Construction/notes	Dates	Sig.
First floor			
Walls	Painted stone to external walls.	c.1408	A
	Plaster and painted stone/blockwork to dividing partition between D3 and D4	post 1808 and later phases	D/N
	Dividing partitions in D4.	Late C20	X
	Stonework restored	2015–2016	
Floor	D3: narrow boards		D
	D4: carpet tiles with softwood boards below		N/X
Ceiling	D3: timber, sixteen panelled compartments	1420s	A
	D4: inserted boarded/plastered ceiling	Late C20	X
Windows	D3: 2x two-tier paired lancets each side (glazed, earlier shutters to lower panes removed)		B
	D4: 2x paired lancets each side, plus 3-light to W. Windows on N side have cusped heads and are two-tier		B
	Glass and metalwork restored	2015-2016	
Doors	Modern items in partition walls		X

Justification of significance: structural elements

Library a modest but significant addition of the fifteenth century, reflecting the Minster's development and the needs of a cathedral.

Current shop fittings of little significance. Shop use adds to the economic life of the Minster.

Ogee-headed door into shop from vestibule by South Transept is an attractive historic survivor, though one which seems to have been introduced to the Minster (perhaps under Milner-White?)

Upper level of value for its role in the musical life of the Minster. It preserves some historic features (e.g. panelled ceiling) but crude partitions and doors (though functionally necessary) detract from this space, which was originally one chamber.

B. Glass, fixtures and fittings

B1 Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting		C20 light fittings	Largely neutral, but fluorescent tubes in D4 detract.
Fittings	Renewal of shop fitments	C21	N
	Saniflow toilets replaced and connected to main sewer	2015–2016	

Justification of significance: Key fittings and furniture

The slightly ‘Scandinavian’ lighting in D3 is not unattractive, but the rest of the lighting is utilitarian.

C. Function

Shop at ground level + small stores; choir rooms above

D. Issues

Undoubtedly it is important that choir are closely located to Minster, but, if alternative accommodation could be found for them, would it be possible to restore the upper level to the single space that it originally was in order for it to become a tearoom? Access could be gained in the space between the Library block and the nave south wall.

More immediately, the choir rooms are somewhat tired in appearance.

Roof above single-storey link leaks occasionally.





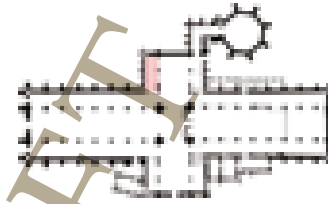
Fig. 21: D3: Eastern choir room



Fig. 22: D4: Western choir room

E: North Transept West Aisle

Space reference: E



Built c.1225-1255, the North Transept being part of the earliest phase of the extant Minster. Limestone ashlar plus Purbeck detailing, three bays, of which southern (E1) is a narrow half bay. Now screened as a chapel for the King's Own Yorkshire Light Infantry, and used for weekday services.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone plus Purbeck shafts	1225-1255	A
W	Blind arcade at lower level, above plinth: trefoil-headed arches with hooding and carved heads, springing from delicate compound columns with foliage capitals. Upper level: solid half-bay to south, then other bays with paired openings around central column of the bay: irregular rhythm		
N	Blind arcade continues across wall with paired lancet above between gathered columns		
E	Arcade to transept (see entry for N transept)		
S	Opening into Quire aisle		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent	1731-1738	A
	Iron heating grille runs length at E	C19	N

Type/location	Construction/notes	Dates	Sig.
Ceiling/vault/ roof	Quadripartite ribs with gilded bosses, stone W side of vault subdivided	1225-1255	A
Windows	4 single lancets W wall, arranged in pairs with alternating rhythm of gathered columns between.	1225-1255	A
	2 single lancets N wall, arranged as a pair with gathered column	1225-1255	A
Doors /gates/ screens	Newel stair door at NW angle	?Medieval	B
	Door in boxed porch bay E1	?Medieval	B
	Screen around chapel: low to S with gates and taller to E arcade. By Walter Tapper, executed by Bainbridge Reynolds.	1925 (some reused C17/C18 ironwork)	B
	Boxed porch bay E1	C20 (1920s?)	N
Archaeology	Exact unknown. Although outside the Norman structure, some potential for evidence of Norman phasing and clearer detail of Norman transept works.		A
	Burials below Burlington pavement: stones were reused (turned and polished)		

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, and for what it reveals of the way in which constructional challenges evident in the South Transept were resolved in the north. An attractive ensemble of elements whose palette aims at a consistent effect and whose derivation situates York within the community of 'great churches'.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Tapper and Reynolds' screen to the St John's chapel of note as much for its communal significance as a memorial to the K.O.Y.L.I. as it is for its design value, by one of the leading craftsmen of the day. The low gates to the south reuse 17th/18th century railings.

*B. Glass, fixtures and fittings***B1. Glass**

ID & location	Notes	Date	Sig.
n22 – E2	Description: Glass from St John's, Ouse Bridge, York, given to the Chapter of York in 1939. Five panels of medieval glass set in a framework of clear modern glass.	Date: c.1340	A
n21 – E2	Description: Glass from St John's, Ouse Bridge, York, given to the Chapter of York in 1939. Five panels of medieval glass set in a framework of clear modern glass.	Dates: c.1340 and 15 th century.	A
n20 – E3	Description: Glass from St John's, Ouse Bridge, York, given to the Chapter of York in 1939. Various panels of medieval glass together with a modern panel with inscription and badges.	Dates: c.1340, 15 th and 20 th century	A
n19 – E3	Description: Glass from St John's, Ouse Bridge, York, given to the Chapter of York in 1939. Various panels of medieval glass together with a modern panel with inscription and badges.	Dates: c.1340, 15 th and 20 th century	A
n18 – E3	Description: Grisaille background by Clayton and Bell with one medallion of modern and two of medieval design inserted in the 20 th century.	Dates: Grisaille 1860s; medallions 1933 and 15 th century.	A
n17 – E3	Description: Grisaille background by Clayton and Bell with one medallion of modern and two of medieval design inserted in the 20 th century.	Dates: Grisaille 1860s; medallions 1933, 15 th and 16 th centuries.	A

Justification of significance: Glass

All the windows in the Chapel of St John have been categorised as Grade A because, even when brought from elsewhere or partially glazed in the 19th or 20th centuries, they are part of the continuum of stained glass at the Minster. The immense importance of its medieval glass was recognised from early on and, as a result, when new windows were required the re-use of medieval glass was often preferred to the introduction of contemporary glass. But the medieval glass from St John, Ouse Bridge, now in the windows of this chapel (n19-n22) is also significant in the context of York because it came from a church associated with the Ouse Bridge miracle. This event was regarded locally as so important that it was recorded in at least four other windows in the Minster.

The windows in the north wall of the chapel (n18-n19) though largely 19th century in date also incorporate medallions made in the 15th and 16th centuries. But just as important as the use of the medieval glass is the fact that, by choosing a greenish grisaille background, the Victorian designer was taking his cue from the adjacent Five Sisters window. It should be borne in mind that the visual link between the Victorian and medieval windows in the north wall would have been much more obvious prior to the construction of the iron screen now separating the chapel from the rest of the transept.

B2. Monuments

ID & location	Notes	Date	Sig.
189 – E1	War memorial to officers and men of the King's Own Yorkshire Light Infantry, South African Campaign, 1899-1902, designed by G F Bodley.	1903	B
18 –E1	Effigy of corpse within a metal cage moved from position further south. Possibly the tomb of Thomas Haxey, d.1425.	c.1425	A
260 – E1	Inscription commemorating Capt. Nigel Loring, d.1975.	c.1975	C
183 – E2	War memorial to 2nd Battalion King's Own Yorkshire Light Infantry, Tirah, 1898. Brass plate set in marble surround	1899	C
[No inventory number] - E2	Inscription commemorating Major General John Deedes, d.2005.	c.2005	
221 – E2	War memorial to 6 th Battalion King's Own Yorkshire Light Infantry, 1st World War, 1914-1918. Wall monument with bronze figure of St Michael designed by Eleanor Fortescue-Brickdale.	1921	C
257 – E2	Inscription commemorating General Sir Charles Deedes, d.1969.	1970	C
223 – E2	War Memorial to King's Own Yorkshire Light Infantry, 1st World War, 1914-1919, All Ranks. Bronze monument with border of mother-of-pearl designed by Charles Annesley Voysey (1857-1941) and executed by W Bainbridge Reynolds.(1855-1935).	1922	C
127 – E2	War memorial to the 51st Regiment, King's Own Yorkshire Light Infantry, Peninsular War, 1808-1814. A marble and bronze wall monument designed by Sir Walter Tapper and executed by Farmer and Brindley.	1913	C
164 – E2	War memorial to the Men of the Yorkshire Light Infantry, India, 1872-1887. Brass plate set in black marble designed by G F Bodley.	1890	C

ID & location	Notes	Date	Sig.
265 – E2	Plaque commemorating Lieutenant Sir Roger Bower, d.1990.	1991	C
237 - E2	Plaque commemorating Lieutenant George Frederick Ottley, d.1934.	1935	C
144 – E3	War memorial to 51st Regiment, King's Own Yorkshire Light Infantry, Burma Campaign, 1852-1853. Wall monument by Edward Richardson.	1855	C
213 – E3	War memorial to King's Own Yorkshire Light Infantry, Battle of Cambrai, 1917, and also commemorating Lt. Sidney A V Butler, d.1989.	1990	C
264 – E3	Plaque commemorating Lt. General Sir Harold Redman, d.1986.	1990	C
177 – E3	Wall monument to Lt. Col. Herbert Charles Symons, d.1894, and Capt. W H M Burke, d.1894. Large brass plate set in alabaster frame.	1894	C

Justification of significance: Monuments

The effigy of a corpse (18) on the east side of the chapel is historically the most important monument in the chapel. It may be the tomb of Thomas Haxey (d.1425) and if this is so and it was made either at, or before, his date of death, it is the earliest cadaver figure known in England. In any case this type of effigy is relatively uncommon in this country and, as such, is of considerable significance.

All the other monuments relate to the King's Own Yorkshire Light Infantry. Artistically the most refined of these is the war memorial designed by G F Bodley for those who died in the South African Campaign (189). With its bronze figure of St Michael the 1st World War memorial designed by Eleanor Fortescue-Brickdale, though not of the highest quality, catches the eye (221). It should be added that as a record of the sacrifice made by men of the KOYLI in times of war, the monuments in this chapel have a collective importance that cannot be overestimated.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
E1	Porch and glass-fronted bookcase designed by Sir Albert Edward Richardson (1880-1964) and made by Robert Thompson's Craftsmen Ltd.	1947	C
E3	Altar, communion rail, kneeling desks and seat front were all designed by Sir Walter Tapper (1861-1935). The altar was modelled on the 16 th century high altar of the Abbey Church, Vallombrosa, and made by J Whitehead and Sons, London. The communion rail, kneeling desks and seat front were made by R Bridgeman and Sons Ltd.	1925	B
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N

Justification of significance: Key fittings and furniture

The three western bays of the north transept were converted to a memorial chapel for the King's Own Yorkshire Light Infantry by Sir Walter Tapper in 1925. It was he who introduced the tall iron screens whose design is said to be based on those of the Capilla Real at Granada. The screens were made by the well known art- metalworker, William Bainbridge Reynolds, who also helped Tapper with the design of the iron cross and candlesticks on the altar. In addition to this the chapel still has all Tapper's furniture as well a war memorial he designed for those killed in the Peninsular War. The unified character of this chapel is worthy of preservation.

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Regimental chapel for the King's Own Yorkshire Light Infantry, and used for small weekday services.

D. Issues

Need to recognise integrity of Tapper/Reynolds furnishings when adding items.

Mismatching repairs to pavement a common issue in this part of the Minster.

Speakers mounted between clustered columns of relatively sensitive design but options to use a better design should be explored when they are replaced.

How well appreciated are the regimental chapels by visitors? Is there scope for improved interpretation?

It is good that the extension to the communion rail/kneeler has been made to the same design as the original one, but it would look infinitely better if it were stained the same colour.



Fig. 23: Arcade to west wall of chapel

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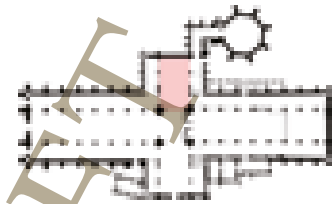
Fig. 24: KOYLI 1914 18 war memorial, by Eleanor Fortescue - Brickdale, 1921



Fig. 25: Altar piece and furniture by Tapper

F: North Transept

Space reference: F



Built 1225-1255. Limestone ashlar plus Purbeck detailing to shafts, 3.5 bays, Early English, with clear break between arcade/triforium/clerestory. At ground level, the southern bay picks up the line of the nave/Quire aisles (F1) and the central area (F2) having the additional half bay; above the arcade, the half bay comes adjacent to the central crossing. Constructed slightly after its southern counterpart, as demonstrated by the way that certain issues in the design of the South Transept were ironed out in the North. The half bay ‘swap’ results from alterations made following the collapse of the central tower in 1407.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone plus Purbeck shafts	1225-1255	
N	Blind arcade at lower level, above plinth: trefoil-headed arches with hooding springing from delicate compound columns with foliage capitals. Above, ‘Five Sisters’ window then smaller lancets reaching into gable divided by compound columns of Purbeck and stone		A*

Type/location	Construction/notes	Dates	Sig.
E/W	<p>Arcade: from N, two regular openings then blind half-bay, then opening nave/Quire aisle. Purbeck vault shafts sit on figured hoodmould stops in spandrels – contrast in this respect with S Transept’s heavier corbels (for intended stone vault).</p> <hr/> <p>Above, tall triforium level plus low clerestory. Triforium has paired lancets within low arch surmounted by encircled pentafoils/quatrefoils. Clerestory features blind lancet + three windows + blind lancet per bay. At upper stages, half-bay occurs adjacent to central tower, with encircled device plus blind tracery at clerestory level.</p> <hr/> <p>Rich in sculpture: rich capitals with beasts among stiff-leaf; string courses with laurel zigzag; larger dogtooth to clerestory shafts.</p> <hr/> <p>Bay F1: screen to Quire aisle with four statues, incl. King David by Bodley, 1903.</p>		A
S	Opening into central tower through full-height arch with blind traceried narrow screen to S.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length at N	C19	N
Ceiling/vault/roof	Wooden vault, stained, with white ribs and gilded bosses.	C14 Restored in 1930’s	A
Windows	‘Five Sisters’ window N wall: five lancets of notable height with passage in front and grouped shafts between.	1225-1255	A*
	Above: five lancets reach into gable.	1225-1255	A
Doors /gates/ screens	Iron screen around chapel in west aisle: red with gilding. Low to S with gates and taller to E arcade. By Walter Tapper, executed by Bainbridge Reynolds.	1925	B
	Low iron screen with gates, blue and gilt, separates G2 from transept main volume	1920s	C

Type/location	Construction/notes	Dates	Sig.
Archaeology	Some potential for evidence of Norman phasing and clearer detail of Norman transept works.		A
	Burials below Burlington pavement: stones were reused (turned and polished)		

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, for what it reveals of the original constructional plans, and for the way in which lessons were learnt from the South Transept. Architecturally, motifs and ideas from other sources were deployed in order to situate York within the community of 'great churches'. The transept is distinctive for its clear 'Early English' styling (with high triforium and low clerestory, in contrast to the nave/Quire), and for the way in which a restricted palette of colours was deployed in order to generate a consistent aesthetic effect. The fourteenth-century vault, restored in the 1930s, is notable as the sole original main vault remaining in the Minster following fire damage in the nave (1840), Quire (1829), and South Transept (1984).

The Five Sisters window is notable for its particular height (as well as its glazing – see below), which ignores the tripartite division of the side walls. Its effect was intended to be primarily when viewed from within, for the north side of the Minster was the 'private' side.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Tapper and Reynolds' screen to the K.O.Y.L.I. chapel of note as much for its communal significance as a memorial as it is for its design value, by one of the leading craftsmen of the day. In contrast, the low screen/gates to the children's chapel is not unattractive, but is of simpler design than that around the K.O.Y.L.I. chapel. It is very similar to that found at the east end of the north Quire aisle.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
n16 – Bay F3	The Five Sisters window is filled with grisaille glass with foliate patterns that have been much disturbed. It was restored in 1923; taken down in 1941 and put back in 1950. There is a late 12 th century panel of Daniel in the lion's den at the base of the centre light (1c).	c.1250	A

Justification of significance: Glass

The glass in this window is now so discoloured that it is difficult to appreciate the subtlety of its design. In fact, when it was made c.1250, grisaille glass was the latest thing and, in the case this window, the sheer expanse of the intricately patterned glass made it a tour de force. The five great lancets with their shimmering display of silvery glass would have astounded the people who entered the Minster via the south door. Sadly it no longer looks that way but this does not lessen its historical significance; it is still an extremely important window.

B2. Monuments

ID & location	Notes	Date	Sig.
206 – F1	Alabaster wall monument commemorating Rear-Admiral Sir Christopher Cradock, d.1914. Designed by Frederick William Pomeroy (1856-1924).	1916	C

Justification of significance: Monuments

The design of Rear-Admiral Cradock's monument (206) is, though striking, a little heavy handed. Pomeroy was a talented artist who belonged to the movement known as The New Sculpture, but in this case an overbearing architectural framework spoils the effect of the sculptural detail.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Bay F1	Four quarter chime ting-tang clock made by Henry Hindley of York (1701-1771). Formerly on the south wall of the south transept, it was re-erected in its present position in 1883 and the face was decorated at that time.	1750	B
Bay F1	Statue of Our Lord carrying the Cross made by Richard Fisher (b.1690).	1761	B
Bay F3	Oak chest.	c.1500	B
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N

Justification of significance: Key fittings and furniture

The 16th century figures of Gog and Magog add further interest to the 18th century ting-tang clock. The striking of the tubular bells certainly gives pleasure to visitors.

It has been pointed out that the pose of Richard Fisher's figure of Christ carrying the Cross appears to be based on that of Michelangelo's Risen Christ. G E Aylmer believes "it could only have been executed by someone who had either been to Rome himself, or had seen an engraving based on the Michelangelo statue". The latter seems more likely but, whatever the case, the realisation of such a figure by an English sculptor in the 17th century was a remarkable feat.

The oak chest on the west side of the transept has been given a B grade because of its early date.

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Circulation/worship space. Occasional use for displays.

D. Issues

Clarity of access to Chapter House

Storage of items including displaced furniture, trolleys, folding chairs, racks.

Structural movement to piers, triforia.

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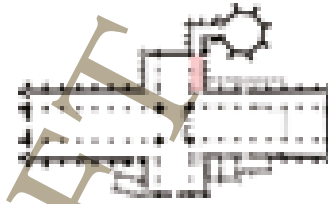
Fig. 26: Vault



Fig. 27: Clock resited from South Transept elevation, by Henry Hindley, c.1750

G: North Transept East Aisle

Space reference: G



Built 1225-1255, the North Transept being part of the earliest phase of the extant Minster. Limestone ashlar plus Purbeck detailing three bays, of which southern (G1) is a narrow half bay. G1 is screened from the rest of the transept; G2 is a children's chapel dedicated to St Nicholas; G3 houses the RAF Clock and provides access to the Chapter House (and, via a fire stair), the Undercroft.

G1 not accessed.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone plus Purbeck shafts	1225-1255	A
E	Blind arcade at lower level, above plinth: trefoil-headed arches with hooding and carved heads springing from delicate compound columns with foliage capitals. Modified by door to Chapter House Yard.		
	Upper level: solid half-bay to south, then other bays with paired openings around Central column of the bay: irregular rhythm. Unlike its western counterpart, bay G1 does not feature a blocked window.		
	G3: arch-headed recess within arcade.		
	G2 features a painted panel of 1929 within the blind arcade.	1929	C
N	Blind arcade continues across wall, interrupted and modified by portal giving access to Vestibule.	1225-1255	A

Type/location	Construction/notes	Dates	Sig.
W	Arcade to transept (see entry for N transept)		
S	Opening into nave aisle.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length at N	C19	N
Ceiling/vault/ roof	Quadripartite ribs with gilded bosses, stone	1225-1255	A
	W side of vault subdivided		
Windows	5 single lancets W wall, arranged in pairs with alternating rhythm of gathered columns between.	1225-1255	A
	No windows N wall.		
Doors /gates/ screens	G3: stone portal to Vestibule, twin-portal openings below gable with encircled quinquefoil and quatrefoils above.	C14	A*
	Timber screen doors within, Perp., pierced tracery, restored C19	C14	B
	G3: door to Yard: asymmetric arch within blind arcade. Ancient boarded and studded door with wicket. Some timber and ironwork poss. C13.	C13	A
	Timber screen separate G2/G3, carved with blind tracery.	Medieval	A
	Between G1 and G2 is the Women's Screen, installed as part of the memorial to the women of the Empire after the First World War. Gilded.	c.1923	B
	Low iron screen with gates, blue and gilt, separates G2 from transept main volume	Reused C17/ C18 ironwork	B
Archaeology	Evidence of Norman phasing and detail of Norman transept works.		A
	Burials below Burlington pavement: stones were reused (turned and polished)		

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, and for what it reveals of the way in which constructional challenges evident in the South Transept were resolved in the north. An attractive ensemble of elements whose palette aims at a consistent effect and whose derivation situates York within the community of 'great churches'.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

The Children's Chapel is significant for its role in the life of the Minster (though – see below – its furnishings let it down), while the screen to its north side has communal significance as part of the memorial to the women of the Empire who gave their lives in the First World War (in this respect, it forms an entity with the 'Five Sisters' window).

The cusped-headed door in the E face is also of particular note, for its design and for its historic role. It was used by the Vicars Choral to enter the Minster from the Bedern. Norton has suggested that it may have been the door to the Alma Sophia chapel, believed to have been on the site of the Chapter House.

The low screen/gates to the children's chapel is not unattractive, but is of simpler design than that around the K.O.Y.L.I. chapel. It is very similar to that found at the east end of the north Quire aisle.

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*B. Glass, fixtures and fittings***B1. Glass**

ID & location	Notes	Date	Sig.
n11 – Bay G1	The posthumous gift of Treasurer Robert Wolveden (1436-1342). Restored by C E Kempe.	c.1435 and 1899-1902	A
n12 – Bay G2	St Stephen with a background of quarries. Some 14 th century glass but much new glass by C E Kempe.	c.1425 and 1899-1902	A
n13 – Bay G2	St Lawrence with a background of quarries. Designed by C E Kempe. Incorporates shield of Archbishop Scrope c.1425. Bronze plaque on adjacent wall states that window was restored in memory of Isabella Keogh, d.1903.	1902 and c.1425	A
n14 – Bay G3	St Paul with a background of quarries. Designed by C E Kempe.	1899	A
n15 – Bay G3	St Peter with a background of quarries. Designed by C E Kempe. Incorporates early 14 th century shield of Latimer.	1902 and 15 th century	A

Justification of significance: Glass

These windows (n11 – n15) contain relatively little 15th century glass, though what remains is significant in the context of the Minster. Added to this is the fact that the Victorian stained glass maker, C E Kempe, has designed all five windows in a 15th century style, and together they form a unified group. Four of the windows contain figures of saints, and all have backgrounds of quarries painted with yellow stain. They are not of exceptional quality in terms of design, but their style is sympathetic to that of the incorporated medieval glass.

B2. Monuments

ID & location	Notes	Date	Sig.
8 – Bay G2 (St Nicholas Chapel)	Canopied table tomb with brass of archbishop set into the lid in memory of Archbishop William Greenfield, d.1315. The statue of the archbishop on the ridge of the canopy was carved by Michael Taylor between 1802 and 1816.	c.1315 or slightly later	A
230 – Bay G2	Copy of painting by the Venetian artist Carlo Crivelli made by E W Tristram (1882-1952) made in 1932 with an inscription commemorating Lawrence, 1st Marquess of Zetland, d.1929.	1932	C
207 – Bay G2	Cartouche surrounded by a wreath commemorating Lt. Richard Wilfred Fawcett, d.1915. Designed by Sir Walter Tapper (1861-1935) and made by Farmer and Brindley.	c.1915	C
208 – Bay G2	Wall monument commemorating Winnie Kilby, d.1907, and Capt. Arthur Forbes Gordon Kilby, VC, 1915. Designed by Sir Walter Tapper (1861-1935) and made by Farmer and Brindley.	1919	C
219 – Bay G3	War memorial to Women of the British Empire, 1st World War, 1914-1918. Oak panel designed by Sir Walter Tapper (1861-1935) with lettering by Robert Leonard Hart (1900-1958) and door handles by William Bainbridge Reynolds (1855-1935). It was repainted and gilded in 1992.	1925	C
249 – Bay G3	War memorial to Far East Prisoners of War, 1939-1945. A slate tablet.	post 1945	C
180 – Bay G3	Brass plate commemorating Sir Frank Lockwood, d.1897.	1899	C
215 – Bay G3	Mural tablet M Victor George Henry Francis, 5 th Marquess Conyngham, d.1918, designed by Walter Henry Brierley (1862-1926).	1919	C

Justification of significance: Monuments

The only monument worthy of special attention here is that of Archbishop William Greenfield (8). It is similar in form to that of Aveline Countess of Lancaster in Westminster Abbey and was probably made by Master Simon, the master mason of York Minster until his death in 1322. The brass effigy on the lid, the canopied surround to which was stolen in the 19th century, is one of the oldest in England. This, and the early date of its construction, makes this a very important monument.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
19 – Bay G2 (St Nicholas’ Chapel)	Part of tomb of Archbishop Thomas Rotherham, d.1500, brought to the St Nicholas Chapel in 1919 and now used as altar.	c.1500	B
Bay G2	Oak statue of St Nicholas made in Belgium or Germany.	15 th century	B
Bay G3	Astronomical clock made under the direction of Dr Robert d’Escourt, Chief Assistant, Royal Greenwich Observatory. The case made to the designs of Sir Albert Edward Richardson (1880-1964) and made by Rattee and Kett Ltd.	1955	B
Lighting	14-light pendant lamp in bay G2.	C20	D
	Spotlights	C20	N
	Dragon-like lights flank vestibule portal	C20	C

Justification of significance: Key fittings and furniture

The table tomb of Archbishop Thomas Rotherham (19) now used as an altar is grade B on account of its relatively early date.

The astronomical clock has been given a similar grade because its construction involved the expertise of a considerable number of scientists, clockmakers and craftsmen. It inspires a great deal of interest among those visiting the Minster.

The pendant lamp in the Children’s Chapel has a somewhat ‘Victorian’/‘Edwardian’ feel to its design and in this respect to an extent complements the style of the railings/screens around the chapel.

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Location for RAF Clock (G3), for Children's Chapel (G2), and storage (G1).

D. Issues

Clarity of access to Chapter House.

Storage of chairs behind steps to Undercroft.

At present St Nicholas's Chapel is rather cluttered and dingy. It would benefit from a careful re-ordering. The chairs crowd round Archbishop Greenfield's tomb and could damage the stonework. They also impede views of this important medieval monument and make it unlikely that visitors will notice its very early brass effigy.

Structural cracking to piers and movement of triforia.

Damage to Vestibule portal.



Fig. 28: N13



Fig. 29: N12



Fig. 32: Low gates to Children's Chapel



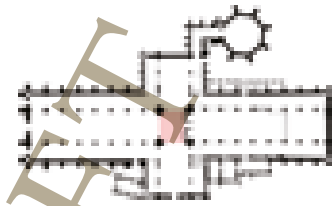
Fig. 30: Astronomical clock by Dr Robert d'Escourt, Greenwich Observatory, 1955



Fig. 31: Archbishop William Greenfield d. 1315-8

H: Central Tower

Space reference: H



Reconstructed c.1407-1470 following the collapse of the thirteenth century tower, the masonry of which its piers encase (and which themselves encased material from the eleventh-century tower). After initial works, presumably to make the structure safe, work seems to have halted and was not begun again until the 1460s. Brown has suggested that the original intention was to add a further storey to it. Weakness in the foundations of the tower prompted major structural work in 1967-1972, with the excavated area being permanently constituted as the Undercroft (space DD).

Not accessed at high level.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar.	1407-1470	A
E/N/W/S	Four arched openings with deep mouldings and gathered columns at angles. Above, two shields per face within the spandrels, then blind arcade, each side ten bays of two arches below an ogee. Then, above, a parapet, then, 2x three-light two-stage windows per face.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent	1731-1738	A
Ceiling/vault/ roof	Symmetrical lierne vault, white-painted, with gilded bosses by David Carver of 1470-1471	1410-1470	A
Windows	2x three-light two-stage windows per face	1410-1470	A

Type/location	Construction/notes	Dates	Sig.
Doors /gates/ screens	Screened from Quire by stone screen with statues of monarchs from William I to Henry VI, the latter being a later statue.	1420s-1450 (+ one later statue)	A*
Archaeology:	Archaeological potential below-ground almost entirely revealed by Undercroft works. Piers encase earlier masonry.		A

Justification of significance: structural elements

Within the Minster, the Central Tower not only represents the junction between its four 'arms', but also the junction between the three building campaigns that created the present building. In that the present tower incorporates elements of earlier structures, it is closely interwoven with the history of the rest of the building. The tower also gives a glimpse of what 'might have been' in that it is seemingly unfinished.

Its primary visual contribution within the building is as a source of abundant daylight at the heart of the design, something that it is enhanced by the pale colour of the stone and vault, and in giving a sense of spatial release at the centre of the building (in which respect the contrasting experience of entering the Quire via its narrow arched entrance is noteworthy).

Sarah Brown has noted a 'diminution in quality' in the tower's detailing, suggesting that this was either the product of haste or the simple fact that the detail would hardly have been particularly visible at its height.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

The Quire screen makes a prominent statement of Lancastrian power. It has a very high design value. In all likelihood it formed the basis for the similar screen at Canterbury.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
N1-4 and S1-4	Description: The eight windows in the lantern tower contain 48 panels, arranged in two registers, below and above the transoms, depicting the crossed keys of St Peter with foliate garlands. They were made by Matthew Petty.	Date: 1471	A
	Organ case by Smirke	c.1830	A

Justification of significance: Glass

The central tower of the Minster collapsed in 1407, and though little time elapsed before the work of rebuilding began, it was not finished for some sixty years. The glazing of the windows c.1470 was the last stage of that operation and, for this reason the stained glass installed must be regarded as an integral part of the building campaign. Although the use of the same motifs in all the windows makes their design of limited interest, they are important nonetheless as part of the final phase of the construction of the Minster.

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Ramp	Construction wooden	C20	N

Justification of significance: Key fittings and furniture

The ramp is prominent and although clearly temporary in its materials, does not unduly damage the character of this area. Indeed, it is possible that a more 'permanent' ramp would have a more adverse character.

C. Function

Crossing space: processional

D. Issues

Potential damage to pavement from trolley movement.



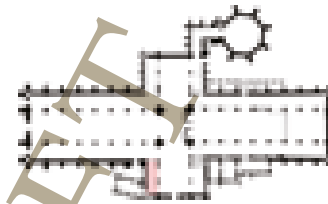
Fig. 33: Quire screen



Fig. 34: Organ case by Smirke

I: South Transept West Aisle

Space reference: I



Built c.1225-1255, the South Transept is the earliest phase of the extant Minster. Limestone ashlar plus Purbeck detailing, three bays, of which northern (I1) is a narrow half bay. Now screened as a regimental chapel (St George’s, dedicated to the West Yorkshire Regiment), except for the south end which houses the lift for access to the undercroft. Notable, compared with the other aisles, for its narrow width – perhaps the result of a mistake in setting out, or a change of plan, but more likely related to below-ground archaeology, which includes the Roman principia. Excavations for the new lift shaft showed a sequence of activity in this area from the immediate post-Roman period up to the building of the present structure. Installation of a lift to provide access to the Undercroft has led to a recent reordering of the space.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone plus Purbeck shafts	1225-1255	A
W	Blind arcade at lower level, above plinth: trefoil-headed arches with hooding and carved heads, springing from delicate compound columns with foliage capitals. Quite clearly truncated at N end, in bay I1, by construction of nave aisle. Upper level: solid half-bay to north with blind tracery, then other bays with paired openings around central column of the bay, narrow blind lancets to the sides creating an irregular rhythm overall.		
S	Blind arcade continues across wall with paired lancet above between gathered columns and with deep passage in front.		

Type/location	Construction/notes	Dates	Sig.
E	Arcade to transept (see entry for S transept) with compound piers of stone and Purbeck shafts		
N	Opening into Quire aisle.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length at W	C19	N
Ceiling/vault/ roof	Quadripartite ribs with gilded bosses, stone	1225-1255	A
	W side of vault subdivided		
Windows	2 single lancets W wall, arranged as pair with alternating rhythm of gathered columns between.	1225-1255	A
	2 single lancets S wall, arranged as a pair with gathered column	1225-1255	A
Doors /gates/ screens	Newel stair door at SW angle – boarded over	Not visible	X
	Door in bay I3 to camera cantorum vestibule cuts through one bay of the blind arcade. Early with medieval ironwork	C15	B
	Screen to N, S and E around chapel. By Walter Tapper, executed by Bainbridge Reynolds.	1926-1929	B
Archaeology	Part excavated 1967-1973, with evidence found of Roman structures, Anglo-Saxon burial ground, and the Anglo-Norman Minster		A
	Part excavated for the lift shaft, with evidence from post-Roman to 13th century	C21	A

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, and for what it reveals of the way in which constructional challenges were resolved. For example, there is some sense that a stone vault was intended for the whole of the South Transept.

The 'Burlington Pavement' is a homogenous and significant intervention made by a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Tapper and Reynolds' screen to the St George's chapel of note as much for its communal significance as a memorial to the West Yorkshire Regiment as it is for its design value, by one of the leading craftsmen of the day.

The door linking the transept with what is now a vestibule adjacent to the shop has affinities with the door in the north nave aisle which formerly led to St Sepulchre's Chapel.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
s28 – I2	Lancet of five panels, four illustrating the Te Deum brought from St Martin's, Coney Street, York, in 1723. Restored in 1924 and conserved in 1997/8.	c.1450	A
s27 – I2	Lancet of five panels of 15 th century glass illustrating the Te Deum brought from St Martin's, Coney Street, York, in 1723. Restored in 1924 and conserved in 1997-9.	c.1450	A
s26 – I3	Figure of St William by W E Tower with 13 th century grisaille in head of lancet.	c.1220-1240 and 1907	A
s25 – I3	Figure of St Sampson by W E Tower with 13 th century grisaille in head of lancet.	c1220-1240 and 1907	A

Justification of significance: Glass

All the windows in this aisle are deemed to be of the highest grade because, despite the wide difference in date, they play a significant part of the history of stained glass at the Minster. As the south transept was the first part of the Minster to be built, it is no surprise to find that its earliest stained glass (apart from that re-used from the previous building) is in the heads of the two windows in the south wall of this chapel (s25 and s26). This grisaille glass predates that in the Five Sisters window and suggests that initially other windows in the south transept may have been glazed in this way.

The 15th century glass in the windows to the west (s27 and s28) though brought from another church in York deserves its high grading because it is of exceptional quality. It has been carefully restored and conserved, and its insertion here in the early 18th century shows that, even at this relatively early date, the importance of York's stained glass was already fully understood.

B2. Monuments

ID & location	Notes	Date	Sig.
163 – I1	Small Perpendicular Revival alabaster wall monument I.M. Major B W C Firman, d.1886. Originally in S Quire aisle but moved in 1925 on creation of chapel.	c.1886	C
173 – I1	Small Perpendicular Revival alabaster wall monument I.M. Col. R Whitting, d.1891.	c.1891	C
220 – I1	War memorial, West Yorkshire Regiment, 1st World War, 1914-1918. The creation of the chapel was carried out to the designs of Sir Walter Tapper (1861-1935).	1926	C
239 – I1	Bronze plate set in grey marble surround I.M. Major-General Sir William Fry, d.1934, designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds (1855-1935).	1935	C
238 – I1	Bronze plate set in black marble surround commemorating Lt. General Sir Herbert Edward Watts, d.1934, designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds (1855-1935).	1935	C
203 – I1	Bronze plate set in grey marble surround I.M. Lt. General Sir Frederick Walter Kitchener, d.1912, designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds (1855-1935).	1913	C
201 – I1	Bronze plate set in alabaster surround I.M. Major-General Dawson Stockley Warren, d.1908, designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds (1855-1935).	1910	C
251 – I1 (E side)	White limestone tablet commemorating Field Marshall Sir Cyril John Deverell, d.1947, made by Denis Tegetmeier and Lawrence Cribb of High Wycombe.	1949	C
191 – I2	War memorial, Prince of Wales Own West Yorkshire Regiment, South African War, 1899-1902. A large brass plate set in an elaborate alabaster surround and, above this, three alabaster tablets with crests. Designed by G F Bodley (1827-1907).	1903	C
224 – I2	War memorial, 5 th Battalion, West Yorkshire Regiment, 1st World War, 1914-1919.	c.1919	C

ID & location	Notes	Date	Sig.
193 – I2	Brass plate commemorating Colonel John Gerald Wilson, d.1902, made by Whitehead.	1903	C
242 – I2	War memorial, West Yorkshire Regiment (The Prince of Wales's Own), 1927-1940.	1940	C

Justification of significance: Monuments

The collection of monuments in this chapel have a certain unity as so many of them were designed by Walter Tapper, in conjunction with the art metalworker, William Bainbridge Reynolds. On the whole the quality of design is good but none of the monuments stands out as exceptional. But as all commemorate men of the West Yorkshire Regiment they have a collective significance that should not be underestimated.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
I3	Altar designed by Sir Walter Tapper and made by J Whitehead and Sons. Credence table, communion rail, kneeling desks and seat front made by R Bridgeman and Sons Ltd.	1926	C
I3	Low desk for tower attendant	2014	X
	Internal reordering to reposition the altar and the reredos screen further north (to make space for the new lift)	C21	N
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N
Lift	Lift in timber-clad box, giving access from the main floor to the Undercroft	C21	N

Justification of significance: Key fittings and furniture

The enclosure of this aisle with tall railings to form a memorial chapel for the West Yorkshire Regiment was carried out in 1826 By Sir Walter Tapper with the help of William Bainbridge Reynolds. As already noted many of the memorial plaques were also designed by these two men and the furniture, similar to that of the Chapel of St John, was also the work of Tapper. The unity of the design of the chapel and its fittings should be taken into account if future works are under consideration.

The tower attendant's desk is relatively discreet and, by virtue of its semi-concealed position, does not detract unduly.

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Regimental chapel for the West Yorkshire Regiment.

D. Issues

Mismatching repairs to pavement a common issue in this part of the Minster.

Speakers mounted between clustered columns of relatively sensitive design but options to use a better design should be explored when they are replaced.

How well appreciated are the regimental chapels by visitors? Is there scope for improved interpretation?

As a result of its location next to the ticket desks and also the screening off of the south end of the chapel for the provision of a new staircase down to the crypt, St George's Chapel no longer has much sense of seclusion. One way of partly regaining this would be to close the entrance into the chapel from the south transept and make another one from the nave.

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Fig. 35: Chapel screens by Tapper and Reynolds



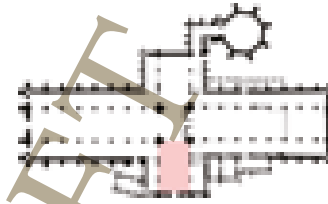
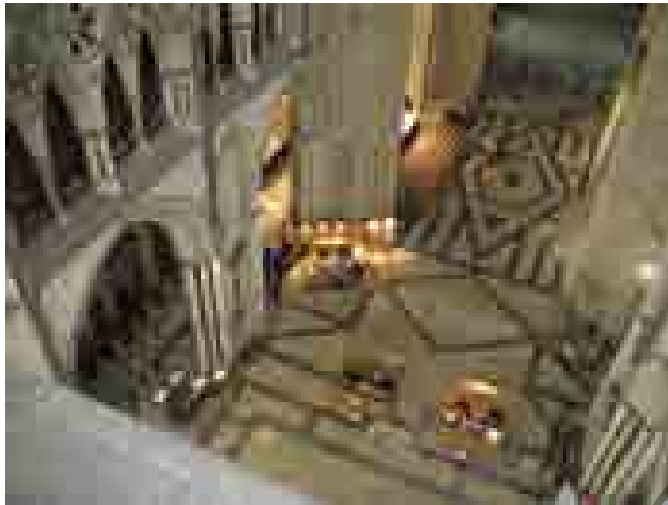
Fig. 36: Panels of glass from St Martin, Coney St - Detail of S27



Fig. 37: Detail of S28

J: South Transept

Space reference: J



Built c.1225-1255, the South Transept is the earliest phase of the extant Minster. Limestone ashlar plus Purbeck detailing, three bays. At ground level, the southern bay picks up the line of the nave/ Quire aisles (J1) and the central area (J2) having the additional half bay; above the arcade, the half bay comes adjacent to the central crossing. Constructed slightly before its southern counterpart, as demonstrated by the way that certain issues in the design of the South Transept were ironed out in the North. The half bay 'swap' results from alterations made following the collapse of the central tower in 1407.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone plus Purbeck shafts	1225-1255	
S	Blind arcade at lower level, above plinth: trefoil-headed arches with hooding springing from delicate compound columns with foliage capitals. Central entrance projects above line of blind arcade. Second stage has two lancets each side with passage in front. Above, third stage has lancet to each side then window lancet at centre divided into two by Y-tracery; acute blind tracery between. Rose Window forms uppermost stage with small lancet to each side.		A*

Type/location	Construction/notes	Dates	Sig.
E/W	Arcade: from S, two regular openings then blind half-bay, then opening to nave/Quire aisle.		A
	Purbeck vault shafts sit on heavy corbels at lowest level of the arcade (for intended stone vault – in this respect they contrast with N transept)		
	Above, tall triforium level plus low clerestory. Triforium has paired lancets within low arch surmounted by encircled cinquefoils/quatrefoils. Clerestory features blind lancet + three windows + blind lancet per bay.		
	At upper stages, half-bay occurs adjacent to central tower, with encircled device plus blind tracery at clerestory level.		
	Bay J1, east side: slit-like opening with vestigial column.		
	Rich in sculpture: rich capitals with beasts among stiff-leaf; string courses with laurel zigzag; larger dogtooth to clerestory shafts.		
	Sculptural screen in J1 at entrance to Quire aisle. 4 statues: saints Cecilia, John, Anne, Simeon, with blind heraldic shields above. By Bodley.	1903-1905	B
	Sculptural decoration around entrance to Central Tower e.g. St Cuthbert, by Bodley	1907	B
N	Opening into Quire aisle		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length at S	C19	N
	Plaque to commemorate reopening 1988	1988	C
Ceiling/vault/ roof	Wooden vault, cream, with white ribs	1984-1988	B
	Gilded bosses (<i>Blue Peter</i> design of 6)	1988	B

Type/location	Construction/notes	Dates	Sig.
Windows	2 single lancets W wall, arranged as pair with alternating rhythm of gathered columns between.	1225-1255	A
	2 single lancets N wall, arranged as a pair with gathered column	1225-1255	A
Doors /gates/ screens	Door at centre of South elevation (Internal refaced by Street in Dec. style to match transept; exterior is Perp. with blank arcading, frame of wicket rebuilt)	int.1871-3 ext. C15	B
Archaeology	Part excavated 1967-1973, with evidence found of Roman structures, Anglo-Saxon burial ground, and the Anglo-Norman Minster		A

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, and for what it reveals of the way in which constructional challenges were resolved. For example, there is some sense that a stone vault was intended for the whole of the South Transept.

Architecturally, motifs and ideas from other sources were deployed in order to situate York within the community of 'great churches', creating particularly within the South Transept a 'clerical mausoleum' whose stylings and function operated as a statement of archiepiscopal power. The transept is distinctive for its clear 'Early English' styling (with high triforium and low clerestory, in contrast to the nave/Quire), and for the way in which a restricted palette of colours was deployed in order to generate a consistent aesthetic effect.

The Rose Window is notable as a prominent symbol of the Minster, addressing the city beyond but also conceived to profit from southerly light. Rose Windows on this scale and in this position on an elevation are unusual in England.

The 'Burlington Pavement' is a homogenous and significant intervention made by a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Initial proposals for the replacement of the vault after the 1984 fire considered an alternative design, but the realised version reprises much of its eighteenth-century predecessor. The bosses are a notable feature, with six being designed by viewers of the children's BBC TV programme *Blue Peter*, while a plaque commemorating the reconstruction of the transept is also of some significance.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
s24 – J3	St Peter, after a cartoon by Sir James Thornhill (1675-1734) painted by William Peckitt of York (1731-1795). It replaced a figure of the same subject made by Peckitt c.1753.	1768	A
s23 – J3	Moses representing Righteousness, painted by William Peckitt.	1793	A
s19 – J3	Solomon representing Truth, the cartoon by Biagio Rebecca, painted by William Peckitt and installed in 1796.	c.1790	A
s18 – J3	Abraham representing Faith, painted by William Peckitt and installed in 1796.	c.1790	A
s20/22 – J3	Three windows arranged as a group with single lancet windows to either side and a paired lancet window in the centre. All contain early 16 th century figures of saints under canopies. s20 and s22 both have elements supplied in the late 18 th century.	c.1500-1510	A
S16 – J3	Rose window with patterned glass including Tudor roses.	c.1500-1510	A

Justification of significance: Glass

The upper windows in the main façade of the south transept were re-glazed in the early 16th century. The ‘petals’ of the rose window in the gable (s16) were filled with Tudor roses, and figures of four saints under elaborate canopies were placed in the lancets below (s20 – s22). Another important strand in the history of the stained glass of the Minster are the four lancet windows beneath the rose window (s18 – s24). These were painted in enamel in the last decade of the 18th century by the most famous glass-painter of the day, William Peckitt of York. Peckitt was not a particularly skilful draftsman and his most successful windows were often cartooned by others. In this case the figure of St Peter is based on an image produced by a much more distinguished English painter, Sir James Thornhill, and that of Solomon is by an Italian, Biagio Rebecca. Both of these artists were active in England in the early part of the 18th century. ‘Painted’ windows are rare; when the taste for Gothic swept the country in the mid 19th century this type of glass went out of fashion and much was destroyed. This makes now the preservation of those that remain especially important now.

B2. Monuments

ID & location	Notes	Date	Sig.
171 – J1	Altar tomb of Archbishop William Thomson, d.1890, designed by G F Bodley (1827-1907) with effigy of archbishop and his dog carved by Sir John Hamo Thornycroft (1850-1925).	1895	B
246 – J1	War memorial, Minster Choir, 1st and 2nd World Wars, 1914-1918 and 1939-1945. Calvary designed by William Foxley Norris, Dean 1917-1925, and made by Laurence A Turner under the direction of Sir Walter Tapper (1861-1935).	1922	C
212 – J1	Mural tablet commemorating Dean Arthur Purey-Cust, d.1916, and Lady Emma Purey-Cust, d.1917. A mural tablet designed by Sir Walter Tapper (1861-1935) and made by J Whitehead and Sons, London.	1926	C
192 - J3	War memorial, Queen Mary's Own Huzzars, South African War, 1899-1902. Brass plate designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds (1855-1935).	1914	C
218 – J3	War memorial, 32nd Division R.A. Trench Mortar Batteries, 1st World War, 1914-1918. Brass plate designed by Robert Anning Bell (1863-1923).	1921	C
262 – J3	Black marble mural tablet commemorating Charles Ingram Courtney, 2nd Earl of Halifax, d.1980.	1982	C

Justification of significance: Monuments

By far the finest monument in this location – the best, in fact, of all the grand Victorian tombs in the Minster - is that of Archbishop William Thomson. It was designed by the architect, George Frederick Bodley, and its effigy, and other figurative details, were carved by the sculptor, Hamo Thornycroft. The sumptuous use of contrasting materials - black and white marbles and black ironwork - and the extraordinary delicacy of the architectural ornament and high quality of the effigy make this one of the most attractive monuments in the Minster.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	D
Desk	New Undercroft entrance desk adjacent to South Transept Undercroft stairs	C21	N

Justification of significance: Key fittings and furniture

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Circulation space; exit via south door.

D. Issues

The view from the south door towards the North Transept and the Five Sisters window is an impressive architectural experience, but at the moment this is missed by most visitors because they are heading the other way, towards the Undercroft or the Tower stairs.

Mismatching repairs to pavement a common issue in this part of the Minster.

The removal of ticketing from this area of the Minster will offer a real chance to enhance the space.



Fig. 38: William Peckitt (after James Thornhill), St Peter, S24

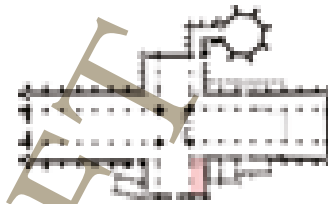
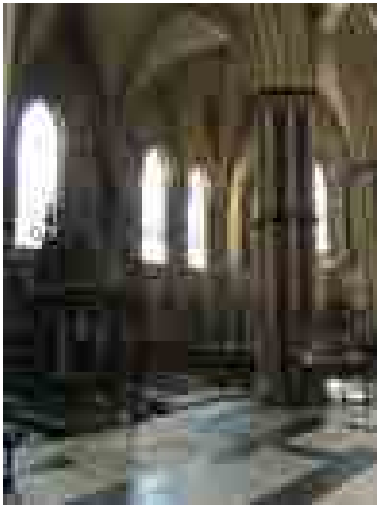


Fig. 39: South Transept Vault

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K: South Transept East Aisle

Space reference: K



Built c.1225-1255, the South Transept is the earliest phase of the extant Minster. Limestone ashlar plus Purbeck detailing. Limestone ashlar plus Purbeck detailing, three bays, of which northern (K1) is a narrow half bay. Wider than the equivalent bay to the west. The northern bay (K1) is screened; the southern area is notable for the survival of Walter de Grey's tomb.

Bay K1 not seen internally.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls		1225-1255	A
E	Limestone plus Purbeck shafts Blind arcade at lower level, above plinth: trefoil-headed arches with hooding and carved heads, springing from delicate compound columns with foliage capitals. Quite clearly truncated at N end, in bay K1, by construction of nave aisle. Upper level: five openings, the southern four of which are gathered into two pairs around the central column of the bay. Narrower blind openings between.		
S	Blind arcade continues across wall with paired lancet above between gathered columns and with deep passage in front.		
N	Opening into Quire aisle (though screened around bay K1).		

Type/location	Construction/notes	Dates	Sig.
W	Arcade to south transept.		
Floor (+ ducts)	Geometric pavement laid out by Lord Burlington and William Kent.	1731-1738	A
	Iron heating grille runs length at E	C19	N
Ceiling/vault/ roof	Quadripartite ribs with gilded bosses, stone	1225-1255	A
	E side of vault subdivided		
Windows	5 single lancets W wall, arranged as 2x pair plus one in northern bay, with alternating rhythm of gathered columns between.	1225-1255	A
	2 single lancets S wall, arranged as a pair with gathered column	1225-1255	A
Doors /gates/ screens	Screen around bay K1, timber, blind tracery	Medieval	A
	Door in bay K1 to Consistory Court	C19	C
Archaeology:	Part excavated 1967-1973, with evidence found of Roman structures, Anglo-Saxon burial ground, and the Anglo-Norman Minster		A

Justification of significance: structural elements

Important as part of one of the earliest-constructed parts of the extant Minster, and for what it reveals of the way in which constructional challenges were resolved. For example, there is some sense that a stone vault was intended for the whole of the South Transept.

Architecturally, motifs and ideas from other sources were deployed in order to situate York within the community of 'great churches', creating particularly within the South Transept a 'clerical mausoleum' whose stylings and function operated as a statement of archiepiscopal power – not least in this area, where de Grey's tomb survives as a highly-significant example of its date (see below) and one whose values relate not only to the tomb's design but also its associational and evidential role. The transept is distinctive for its clear 'Early English' styling (with high triforium and low clerestory, in contrast to the nave/Quire), and for the way in which a restricted palette of colours was deployed in order to generate a consistent aesthetic effect.

The 'Burlington Pavement' is a homogenous and significant intervention associated with a leading architect of the early eighteenth century, responsible for the nearby Assembly Rooms, and symbolic of the Minster's role as a place of 'polite promenade' in the burgeoning tourist economy. Significance can also be attached to the burials beneath.

Some C19 alterations; e.g. the screening of bay K1, and a door cut through into the Consistory Court.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
s11 – K1	The posthumous gift of Treasurer Robert Wolveden.	c.1435	A
s12 – K2	St Michael slaying the dragon, quarries and badge of York Civic Trust.	c.1435 and 20 th century	A
s13 – K2	St Gabriel with scroll, quarries and shields.	c.1435 and 20 th century	A
s14 – K3	St John the Baptist with two kneeling donors, quarries and shields.	c.1435 and 20 th century	A
s15 – K3	Virgin and Child, quarries and shields.	c.1435, 18 th and 20 th century	A
s16 – K3	St George and the dragon by C E Kempe.	1890	A
s17 – K3	St Oswald by C E Kempe.	1890	A

Justification of significance: Glass

This aisle was, like its opposite number to the west, refurbished in the 1430s. Although the windows here were re-glazed in a more modest fashion than those in the Quire, they contain nonetheless some of the most attractive stained glass in the Minster. This is especially true of the two best-preserved windows, those depicting the archangels St Michael and St Gabriel (s12 and s13) because in this case it is easy to appreciate how well the figures are drawn. The St John the Baptist and Virgin and Child windows (s14 and s15) have suffered more damage but still contain interesting details as, for example, the donor figures at the feet of St John the Baptist. All these windows were designed as a group with scrollwork, borders, figures and shields (some of which are 20th century insertions) set against a background of white glass quarries decorated with yellow stain. The two late 19th century windows in the south wall depicting St George and St Oswald (s16 and s17) follow the same pattern. It is evident that their Victorian designer, C E Kempe, intended his windows, which are set against diamond quarries like the 15th century ones, to complete the set. This is why, despite their differing dates, all these windows have been graded A.

B2. Monuments

ID & location	Notes	Date	Sig.
4 – K2 (St Michael's Chapel)	Canopied table tomb with effigy of Archbishop Walter de Grey, d.1255. Stucco birds and finials on canopy added by Francis Bernasconi (1762-1841) in 1803-1805. Cast iron railing designed by Heindrik Franz de Cort and made by Bound and Greensmith, Clerkenwell, London, in 1804.	Mid 13 th century	A*
225 – K2	War memorial, York and Lancaster Regiment, 1st World War, 1914-1919. Bronze plaque in white marble surround designed by Col. James Edward Knight (1867-1937) architect of Rotherham.	1927	C
194 – K2	Bluish-green marble tablet commemorating Dame Mary Green, d.1902.	1908	C
6 – K3	Table top decorated with a cross belonging to the tomb of Archbishop Godfrey de Ludham, d.1265.		A
156 – K3	Canopied tomb of Dean Augustus Duncombe, d.1880, designed by George Edmund Street (1824-1881) made by Farmer and Brindley with effigy carved by Sir Joseph Edgar Boehm (1834-1890).	1881	B
5 – K3	Table tomb supported by small columns resting on the lid to the tomb of Archbishop Sewal de Bovill, d.1258. It was moved from the S transept in the 18 th century and was badly damaged in the 1829 fire. It was returned to the S transept in 1883.		A

Justification of significance: Monuments

By far the most important tomb in the Minster is that of Archbishop Walter de Grey (4). His role in increasing the power and prestige of the see of York, as well as kick starting the construction of the present building, was such that any commemorative monument, however simple in form, would have to be very important. But in fact his monument, which has been described as “the most shrine like 13th century tomb anywhere in Europe”, is anything but ordinary. No previous tombs appear to have had this type of canopied superstructure, something that has been compared to that of the shrine of Archbishop Thomas Becket at Canterbury. The unique form of Archbishop Walter de Grey’s tomb makes it of international significance.

The arcade supporting the table top of Archbishop de Bovill’s tomb (5) also echoes the form of a certain type of shrine since this would have enabled the devout to squeeze under the slab to get closer to the body buried below. The table top of Archbishop Godfrey de Ludham (6), which is now all that survives of the tomb, was originally supported by a similar arcade.

The other significant tomb in this aisle is that of Dean Augustus Duncombe (156). This Gothic Revival

monument, with its elaborately detailed canopy, finely carved effigy and exceptional ironwork, was designed by the major Victorian architect, George Edmund Street, while the effigy was carved by Joseph Edgar Boehm, one of the best sculptors of the day.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N

C. Function

Now largely a mustering and queuing area, with ticket desks.

D. Issues

Rather cluttered appearance detracts from the significant monuments and furnishings of this area.

Mismatching repairs to pavement a common issue in this part of the Minster.

Ticket barriers/desks (incl. for Undercroft) detract considerably from the space

Like the chapel on the west side of the south transept, this space suffers from being overrun by people waiting to pass through the ticket barriers. It contains some fine stained glass and a hugely important group of monuments but these are not well served by their setting. It is currently difficult to see the de Bovill, de Ludham and Duncombe monuments at the south end of the aisle because this space is railed off and is currently used for storage of various objects under dustsheets. Given the importance of the tombs in this area – including, of course, that of Archbishop Walter de Grey – thought needs to be given as to how these could be better displayed.

Medieval screen is much overlooked: this is one of the few remaining medieval items in the Minster.



Fig. 41: Dean Augustus Duncombe, by G.E. Street c. 1881-82



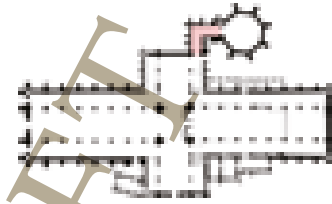
Fig. 40: Archbishop de Bovill (d. 1258)



Fig. 42: S12

L: Vestibule

Space reference: L



The Vestibule, built with the Chapter House in the 1280s, is of international significance as an important example of the way in which French Rayonnant ideas were taken up in the north of England. Their deployment here provided a counterweight to developments in the south, where the Rayonnant emphasis on expansive glazing (aiming at the total substitution of glass for wall) and flowing tracery was being taken up in courtly circles. The result is a space whose colour and light were complemented by rich sculptural decoration, and, originally polychromatic decoration, the whole being intended perhaps as a processional space akin to the cloister of a monastic cathedral.

Above, the upper floor historically functioned as a working area for the Minster's masons, in which designs were drawn out. The upper level was not part of the original design, but was constructed as part of a single phase with the main part of the Vestibule.

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A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls		c1280-1291	
E/W/N/S	<p>Limestone ashlar.</p> <hr/> <p>L-shaped plan with bays of varying size. Blind arcade at lower level, above plinth: arcading reprises the two-light unit of the Chapter House windows. Owing to the varying bay size, it is used in different multiples. Comprises 2x trefoil-headed sections with encircled device above, and a small column between the two sections.</p> <hr/> <p>Evidence of polychromatic painted decoration to stone.</p> <hr/> <p>Window openings above: size varies with bay width, as does treatment. Deep recesses on exterior mean that windows essentially flush with walls internally. Tracery has been replaced in various phases (ongoing)</p> <hr/> <p>Openings to Chapter House and North Transept given grand treatment; arcade also interrupted by door to North.</p> <hr/> <p>Sculptural treatment is rich: Marian figure at entrance to Chapter House is of particular value.</p>		A*
Floor (+ ducts)	Large rectangular stone slabs contemporary with Minton Tiles in Chapter House	1844-5	C
Ceiling/vault/ roof	Stone rib vault with painted decoration and gilded bosses	c.1280-1291	A
Windows	<p>Window size and treatment varies with the varied bay widths.</p> <hr/> <p><i>W/N sides:</i> More regular than the inner face, this features two 5-lancet windows in the N side and, on the W side, a 5-lancet plus two 2-lancet windows within asymmetric arches. Above the lancets, decorated tracery arranged in geometric patterns.</p> <hr/> <p><i>S/E sides:</i> One window in south face, and two very narrow ones in the east face. That in the south face has five lights with geometric tracery patterns above.</p> <hr/> <p>Consolidation and mortar repair of CHn5 tracery</p>		

Type/location	Construction/notes	Dates	Sig.
Doors /gates/ screens	Door in N wall	C19	C
	Doors in E wall to Vestibule – see Chapter House Gazetteer entry		
Archaeology	Potential for traces of earlier structures beyond the Minster, including the Alma Sophia chapel?		A

Justification of significance: structural elements

The internal appearance of the space was of greater interest than its external elevations, and the effect within is one of great richness. As in the Chapter House, the upper parts of the walls are dominated by the window openings, with the considerable amount of glass that results again embodying the emerging 'Rayonnant' fashion. The tracery design varies, with some of the forms having an affinity with the Chapter House windows. Again, the design represents an important advance in the English Gothic and the development of the Decorated approach.

Below the windows, the walls are articulated by means of blind arcading; as with the Chapter House, much of the stonework would have been painted (of which, significantly, some traces remain). Once again, the absence of a cloister suggests that this space, ablaze with colour and light, was intended as a processional route.

The doors which separate the Vestibule and Chapter House are of considerable interest, with historic timber and medieval ironwork deployed in a manner reminiscent of the west doors at Salisbury. On the vestibule side, between the doors, is a pre-Reformation statue of the Madonna and child.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
CHn9 – L1	Sainted Kings (not currently visible)	c.1290-1300	A
CHs7 – L1	Prophets (not currently visible)	c.1290-1300	A
CHn8 – L2	Kings and Queens. The window was restored in 1931.	c.1290-1300	A
CHs6 – L2	Appearances of the Resurrected Christ	c.1290-1300	A
CHn7 – L3	Female Saints	c.1290-1300	A
CHn6 – L3	Saints	c.1290-1300	A
CHn5 – L4	Apostles	c.1290-1300	A
CHs5 – L4	Clerical Saints	c.1290-1300	A

Justification of significance: Glass

The vestibule was designed to be a grand approach to the chapter house. The tall windows are filled with elaborate tracery and, below this, the walls are panelled with blind arcading that echoes, in slightly simpler form, that of the windows above. The decorative carving was coloured and gilded, traces of which can still be seen, and the south wall was painted with a colourful display of heraldry. The original medieval doors with their foliate and dragon ornament are still in place, as is the statue of the Madonna and Child on the trumeau. And, in addition to all this, there is a remarkable series of stained glass windows, inserted soon after the building was complete.

The stained glass in these windows, like that in the chapter house, is arranged in alternate bands of grisaille and coloured glass, but here there is a change in style. In the chapter house windows the narrative scenes are generally contained in disk-like shapes, the one exception being in Chs4 where some scenes are enclosed by simple canopies. In the vestibule, on the other hand, the main lights of the windows all contain two 'bands' of single figures sheltered by much taller and more elaborate canopies. This was a new and important stage in the stylistic development of the stained glass at the Minster.

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting	Discreetly-mounted spotlights illuminate vault	Late C20	N
Furnishings	Cupboards and disused display cases	Late C20	X

Justification of significance: Key fittings and furniture

As elsewhere, the lighting gives good illumination of the vault. The spotlights are relatively discreet in scale.

C. Function

Historically a processional space; now less of a formal function

D. Issues

Clutter detracts from appreciation of the Vestibule's spatial quality and encourages visitors to see it simply as a link between the Minster and the Chapter House rather than something of interest in its own right. This is one of the most finely decorated parts of the Minster and its effect is much spoiled by the ugly cupboard hiding much of the panelled decoration of the lower walls and the stacks of moveable chairs. It was the grand approach to the even more lavishly decorated chapter house but at present it gives the impression of being a rather dingy and neglected passage.

There is the potential to do a full analysis of the remaining paint traces in order to build a better understanding of what this space would have been like when its colour stemmed not only from its glass but also its stonework. This could be presented as part of a new interpretation strategy.

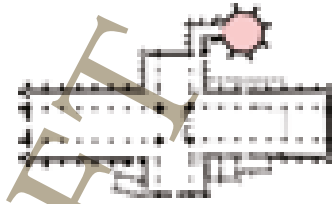
Achieving levels access through the Vestibule will be particularly challenging.



Fig. 43: CHn7 (detail)

M: Chapter House

Space reference: M



Octagonal structure to the NE of the North Transept. Little documentary evidence of its construction, but it was in use by 1300, and has been stylistically dated to the 1280s. In all likelihood, it was largely completed by 1291 when work began on the nave. The roof timbers (space M(U)) have been dendrochronologically dated to 1288, with reused timbers of 1161-96 and 1210-1245.

Of note are the expansive areas of wall devoted to glazing, with flowing tracery. Both are significant developments in the English Gothic and represent the influence of French 'Rayonnant' ideas. These ideas were in circulation in southern courtly circles in this period: York represents a northern counterweight. Internally, the absence of a central column belies the complex, extremely innovative roof structure, which was an audacious achievement, while the undulating stall canopies are also of note.

1798 alteration to ceiling and some nineteenth-century interventions, but otherwise largely intact.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	<p>Apart from the wall in which the entrance door is located (bay M1), all faces are the same:</p> <hr/> <p>Plinth with arcade/canopied seats. 44 seats in total with 5-gablet canopy above supported on detached and attached columns of Purbeck marble, polished. Capitals to columns are foliated. Similar foliated elements hang down below gablet. Much sculpture, 'marginalia'-like, with heads, figures, animals (more than 230)</p> <hr/> <p>One window per bay at upper level</p> <hr/> <p>Bay M1 repeats the window as blind tracery, with, below, 2x trefoil-headed portals and blind thirteen-bay arcade (intended for statues of Christ and the Apostles?), all gathered under a single arch to each side of which one statue.</p> <hr/> <p>Dedication bay M1, RHS of door: 'ut rosa flos florum sic est domus ista domorum'</p>	1280-91	A*
Floor	Minton tiles and heating grille	1844-45	A
Ceiling	Panels, by John Carr; later painted	1798	A
Windows	<p>Five-light windows, 2+1+2, trefoil-headed, middle light thrusts up between the other two.</p> <hr/> <p>Encircled decorative elements above.</p> <hr/> <p>Passage above stall canopy in front</p>	c.1280-91	A*
Doors/gates/screens	Doors with outstanding Dec. ironwork	C.1280s and later	A*
	Door to stair (to Loft)	Medieval	A
Archaeology	Exact unknown. Potential for traces of earlier structures and uses on the site, including the Alma Sophia chapel.		A

Justification of significance: structural elements

Of outstanding international significance. Jean Bony saw the Chapter House as being, with the Quire at Exeter, one of the most important examples of thirteenth-century English architecture.

A carefully-conceived ensemble of elements of the highest order which played a fundamental role in the development of the Gothic in northern England. The design was intended as an answer to Westminster Abbey, whose chapter house it seeks to surpass. It represents a major advance in the English tradition of polygonal Chapter Houses, omitting the central column of earlier examples by means of a complex roof structure that allowed the roof to exist without any support from below at its centre. This revolutionary approach in fact was little-copied, with Southwell being the most notable imitator and even then on a much reduced scale.

Within the Chapter House, the emphasis on expansive glazing and tracery design illustrates the advance of French Rayonnant ideas in northern England and provided a means for their further transmission. The glass itself is of considerable value, not only for its survival but also because it represents the first time that an English chapter house's glazing had been designed with a narrative theme. Below, the undulating rhythm of the sculptural canopies above the canons' stalls is of particular interest (noted by Pevsner), both in design terms and for its subsequent influence. So too is the quality of the sculpture, the varied subjects of which are much enjoyed by visitors to the Minster. The later changes made to the space (the Minton-tiled floor [plus its attractive heating grilles], and the roof vault by John Carr) reinterpret the high ambitions of the original structure. The doors meanwhile, are of particular interest for their historic ironwork and joinery.

In addition to its design value, the Chapter House offers evidence of Minster governance and is associated with the Archdiocese. The site, meanwhile, has potential to offer information about previous structures.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
CHn4 – M2	Life of St Catherine	c.1290	A
CHn3 – M3	Life of St William of York	c.1290	A
CHn2 – M4	Life of the Virgin Mary	c.1290	A
CH1 – M5	All the original glazing except 2c, which still remains in situ, has been lost. The glass in this window was taken out by John Joseph Barnett of York in 1844-5 who replaced it with a careful copy of the original. In the 20 th century, with the exception of borders and tracery lights, the 19 th century glass was removed. Rows 1, 3, 5, 7 and 9 now contain grisaille taken from CHs4. Rows 2 and 4 have panels c.1530, part of a Life of St Thomas Becket, and Rows 6 and 8 have panels of c.1425 brought from N19 and N21.	c.1290, c.1425, c.1530 and 1844-5.	A
CHs2 – M6	Life of St Peter Restored in 1962.	c.1290	A
CHs3 – M7	Life of St Paul	c.1290	A
CHs4 – M8	Lives of Five Saints	c.1290	A

Justification of significance: Glass

By dispensing with the central pier that had supported the roofs of earlier chapter houses, the designer of the chapter house at York created a space brilliantly adapted for the display of decoration, and full advantage was taken of this. The panels of the wooden vault were painted with a series of figures, one of which, Ecclesia, is now to be seen along with parts of two others in the crypt museum. The thirteen niches in the tabernacle over the entrance were filled with statues that probably represented Christ and the Twelve Apostles, while the blank arcading above this contained two tiers of painted figures. The canopies over the stalls that undulate round the walls of the chapter house were lavishly carved with stiff-leaf and naturalistic foliage and numerous head-stops. All this decorative stonework was painted and gilded. Those who saw it immediately after its completion would have astonished by the richness of its decoration and most of all, perhaps, by the splendour of its stained glass. For this was the first chapter house to have its windows filled with a scheme of colourful narrative glass. With their bands of quatrefoils, lozenges and roundels alternating with those of patterned grisaille glass, all the windows except CH1, retain a high proportion of their original glass. They are one of the great treasures of the Minster.

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Lighting		C20	Largely neutral, but thrusting spot in M4 detracts.

C. Function

Meeting/gathering space. Used for concerts

D. Issues

Furniture movement damaging door and floor.

Vulnerable condition of the doors

Level access : how it may be achieved through the historic doorway.

Lighting – awkward spot thrusts out above canopy.

Salt damage to window mullions.

Damage to historic doors



Fig. 44: Vault



Fig. 45: Damage to historic doors



Fig. 46: Minton Floor c.1844



Fig. 47: Detail of stall canopies

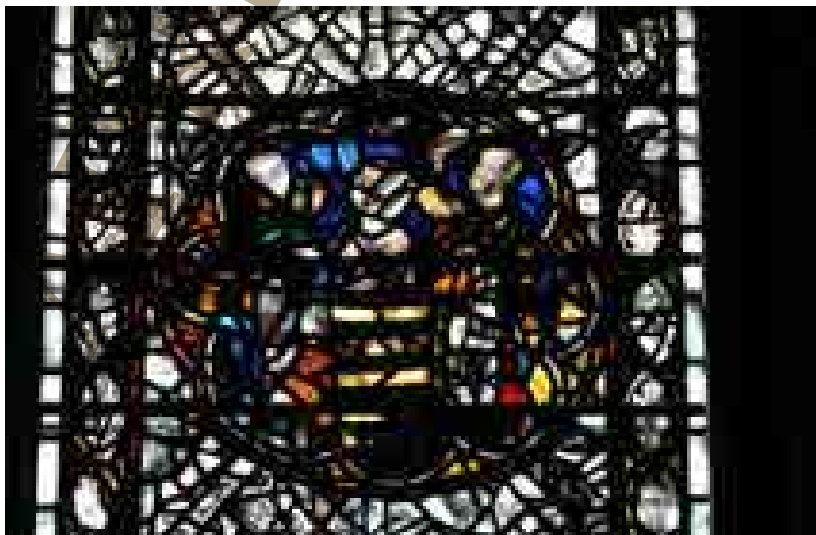
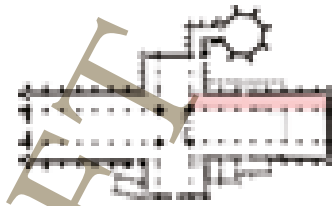


Fig. 48: CHs3 (detail)

*N: North Quire/Lady Chapel Aisle**Space reference: N*

The east end of the Minster comprises nine bays east of the central crossing. Although the central volume was built in two phases and comprises two distinct areas (the Quire [space O] and Lady Chapel [space P]), the aisles read as a single space and so are treated as such for the purposes of the Gazetteer. There are slight variations in the eight principal bays (N1-N8); the easternmost bay (N9) is narrower.

The eastern four bays of the aisle (east of the North-East Transept) were built with the Lady Chapel in c.1360-1390. The remainder was constructed after 1390, being complete by the second quarter of the fifteenth century. The Lady Chapel was constructed to the east of Roger Pont l'Eveque's Quire: it lay mostly beyond the east wall of that structure, but one bay of Roger's Quire was removed to allow its construction. The new Quire was substantially wider than that of Roger's cathedral, meaning that some rearrangement of the main transepts was required, as the bay within each closest to the central tower had to be altered in order to accommodate the new Quire aisles.

Architecturally, the Quire develops the approach of the nave, though with a more pronounced Perpendicular emphasis, evident in, for example, the lozenge-like tracery of the aisle windows and particularly in the exceptional height of the North-East Transept window (the St William Window, which comprises one of the most important pieces of medieval glass in the world). Its varied bay sizes and misaligned walls (relative to the nave) demonstrate the challenge of constructing the first part of the new structure beyond Roger's Quire and then joining it, via the new Quire, to the central tower and nave.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls		1360-90 & 1390-1420 (two phases, with bays N6- N9 being in the first)	
N	<p>Low plinth, above which blind arcade with more complex tracery than that found in the nave. Five units of tracery per bay. Many monuments.</p> <hr/> <p>Above tracery, 3-light window, with niches for statues to the side. Niches have triple-cusped heads. Some Purbeck shafts add emphasis; otherwise all limestone.</p> <hr/> <p>Bay divisions comprise the full-height compound shafts that support the vault.</p> <hr/> <p>Stone screen to N of bay N1 divides the aisle from the North Transept east aisle. Of the same design as the gate/screen at the W end of the aisle</p>		A
Bay N5 (Quire north transept)	<p>N wall continues blind arcading of the aisle but base of full-height four-stage window above is elevated relative to the aisle windows, with a further row of blind tracery below it.</p> <hr/> <p>E/W walls of Quire transept continue the same detailing as the S wall of the aisle, with window above reprising that of the Quire clerestory.</p> <hr/> <p>Heraldic shields within the space – continue theme of the Quire/nave.</p>	1390-1420	A*
S	Arcade into Quire with screening (see below)		
E	Taller blind arcade below higher base of E aisle window.	1360-90	A
Floor	Stone flags, mostly square, with inset ledger stones & C19 grates.	1360-90 & 1390-1420	A

Type/location	Construction/notes	Dates	Sig.
Ceiling	Quadripartite ribs, stone with brick webs Heraldic bosses at centre of each bay. Smaller bosses play subsidiary role. More complex pattern of ribs bays N1/N9 Lierne vault (timber) in transept bay.	1420-1	A
Windows	Each bay (apart from the NE Transept, bay N5), has window above blind arcade, three light with lozenge-like tracery above. Subtly different treatment of western bay tracery (N1-N4) built as part of the second stage of works.	1421	A
	Bay N5: Four stage, full-height window. Five lights, with tracery above akin to the Quire clerestory (St William window).		A*
Doors/gates/ screens	Bay N19: newel stair door at angle	C19	C
	Bay N4: paired doors below ogee arch, interrupt arcade. Plainer than equivalent door in bay Q4. Door boarded, studded, medieval but restored C19.	C15	B
	To the south, timber Quire screen with blind tracery in bays N2 & N3, and doors to vestries/chapel above. Open glazed tracery with gates to Quire in N4. Screen continues N5/N6 above grilled openings to crypt. By Smirke, emulating original.	1829	A
	N1: solid screen to S (organ).	C20	N
	N1: traceried screen to N and gates/screen to W with C18 ironwork.	C15	A
	N8/9: low iron screen with reused C17/C18 ironwork.		B
Archaeology	Much excavated after 1829 fire but potential for earlier structures, e.g. Roger's Quire.		A

Justification of significance: structural elements

The Quire and Lady Chapel represent an elaboration of the architectural approach deployed in the nave, showing how the Minster's existing architecture served as a point of reference for subsequent phases of development. As was noted in the relevant Gazetteer entries, the nave is a distinctive space, representing the advance and local transformation of Rayonnant. The Quire thus has a strong degree of design value for its close links with the nave, although it lacks the 'first' status of that space. Of note, however, is the direction in which the nave style was developed, with a strong Perpendicular emphasis evident in the window tracery. The result is a particularly introverted Perpendicular Gothic.

The more complex blind arcading applied to the aisle walls in particular denotes the higher place of this area within the hierarchy of spaces within the Minster. The scale and ambition of the St William Window (within the NE Transept) is of particular interest (as is its glass, discussed below). The Quire screen with its blind tracery to the south of the aisle is the outer, panelled enclosure to small vestry spaces, and is a reconstruction (dating from after the 1829 fire) of the medieval original, and represents a significant piece of Victorian high craftsmanship.

Although the archaeology of this area has been much recorded in successive excavations (e.g. 1829, 1967), the findings have important evidential potential. Further analysis may yet reveal more of earlier structures

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
n10 – Bay N2	Gift of Archbishop Henry Bowet (1407-1423).	c.1415	A
n9 – Bay N3	Gift of Thomas Parker, prebendary of Ampleforth (1410-1423).	c.1415	A*
n8 – Bay N4	Gift of Robert Wolveden who was to become Treasurer of York between 1426 and 1432.	c.1415	A
n7 – Bay N5	The St William window given by the baronial family of Ros of Helmsley. Restored in 1895, 1955 and 2002/3.	c.1414	A
n6 – Bay N6	Probably the gift of Richard, Lord Scrope of Bolton. The surviving fragments were reordered in 1958, and other panels of 14 th glass have been brought from elsewhere.	c.1390	A
n5 – Bay N7	Gift of Archbishop Thomas Arundell.	Retains one original figure and borders of c.1390. The rest was replaced by standing figures and narrative scenes of c.1340 brought from s10. The bottom row was filled in 1958 with made-up panels.	A
n4 – Bay N8 (St Stephen's Chapel)	Originally glazed c.1403 with inserted figures of c.1340. Now contains panels introduced at different dates from other locations.	14 th & 20 th century	A
n3 – Bay N9 (St Stephen's Chapel)	Late 16 th century glass from Rouen placed here in 1955.	Late 16 th century	A

ID & location	Notes	Date	Sig.
n2 – Bay N9 (St Stephen’s Chapel)	Mostly c. 1440. Plaque records that window was “preserved in memory of Arthur Purey-Cust, Dean of York” d.1916.	c.1440	A

Justification of significance: glass

As the Lady Chapel and its aisles were constructed prior to those of the Quire, it seems logical to deal with the windows in the four eastern bays of the north Quire aisle (n2 - n6) before those in the western ones. Unfortunately, as the windows in this part of the Minster were badly affected by the 1829 fire, very little of their original glass has survived. The glass in the east window in St Stephen’s Chapel (n2) is now mostly of c.1440, a patchwork of panels inserted at different times over the centuries. The windows n4 to n6 have also had a complicated history and only small fragments of their original glass remain. Despite this, however, almost all the glass here is 14th century in date because much of it was transferred from other windows in the Minster. As such it is an integral, if displaced, part of the Minster’s original collection of medieval stained glass.

The stained glass in the north-facing window of St Stephen’s Chapel (n3) is quite different in character; it is filled with late 16th century French glass from Rouen. But, as this glass was introduced by Eric Milner-White, who played such an important part in researching and restoring the Minster’s medieval glass in the 20th century, it too is entwined with the history of the building.

The most dramatic window in this aisle is that of the eastern transept (n7). It is immensely tall and is filled with countless scenes depicting the life of St William, the local saint. It was given to the Minster c.1414 by the baronial family of Ros of Helmsley, and the glass is thought to have been made in the workshop of John Thornton of Coventry. The window was restored in 1895 and 1955, and then, in 2002-3, it was meticulously conserved by the York Glaziers’ Trust. At that time many of the fragments of glass, previously held together with a ‘spider’s web’ of leading, were edge-bonded instead. As a result the window has come back to life, and its ‘narrative’ can be read once more.

The three westernmost windows in the North Quire Aisle (n8-n10) were inserted c.1415 and retain a high proportion of their original glass. All conform to the same overall design; there are three rows of panels displaying hagiographical scenes or ‘donor’ portraits and, above these, are double height panels with figures under canopies. All are contained within an architectural framework of white glass picked out with yellow stain. They are significant because, together with the St William window, they are the best preserved of the Quire aisle windows and still give a good impression of how the stained glass originally looked at this stage of the Minster’s building campaign.

B2. Monuments

ID & location	Notes	Date	Sig.
96 – Bay N1	Freestanding monument with statue of Sir George Savile, d.1784, made by John Fisher I of York (1736-1804).	1788	B
9 – Bay N1	Recessed and canopied table tomb with alabaster effigy of Prince William of Hatfield, d.1337.	14 th century	A

ID & location	Notes	Date	Sig.
142 – Bay N2	Table tomb with marble effigy of Archbishop Edward Venables Vernon Harcourt, d.1847, by Matthew Noble (1817-1876).	1855	C
125 – Bay N2	Wall monument commemorating Lora Burton Dawnay, Viscountess Downe, d.1812.	1836	C
174 – Bay N2	Alabaster and brass wall monument commemorating Archbishop William Connor Magee, d.1891, designed by G F Bodley (1827-1907).	1896	B
204 – Bay N2	Mural tablet commemorating Canon John Julian, DD, d.1913, designed by Sir Walter Tapper (1861-1935).	1914	C
126 – Bay N2	Mural tablet in memory of Frances Hoar, d.1761, and George Hoar, d. 1813.	c.1813	C
196 – Bay N2	Brass plate commemorating the Revd Richard Wilton, d.1903, designed by William Bainbridge Reynolds (1855-1935).	1904	C
136 – Bay N2	White marble tablet in memory of Canon John Eyre, d.1830, possibly carved by Michael Taylor (1760-1846).	c.1830	C
141 – Bay N2-3	Table tomb with effigy commemorating Dr Stephen Beckwith, d.1843, the effigy carved by Joseph Bentley Leyland of Halifax (1811-1851). Originally in N Transept and re-erected without its traceried gothic tomb chest in 1976.	c.1843	C
179 – Bay N3	Brass plate in grey marble surround commemorating Canon James Raine, d.1896, designed by G F Bodley (1827-1907).	1897	C
166 – Bay N3	Mural tablet with surround decorated with roses commemorating Frederick Watkins, d.1888.	c.1888	C
184 – Bay N3	Brass plate in memory of Anthony Buckle, d.1900, Made by Barkentin and Krall, London.	1902	C
150 – Bay N3	Table tomb with effigy commemorating Archbishop Thomas Musgrave, d.1860. Effigy carved by Matthew Noble (1817-1876) and chest designed by architect John Raphael Brandon (1817-1877). Moved to current position in 1978.	1863	B
158 – Bay N3	White marble mural tablet commemorating William Hey, d.1882.	1883	C

ID & location	Notes	Date	Sig.
205 – Bay N3	Stone tablet commemorating Dr Tempest Anderson, d.1913, designed and carved by George Walker Milburn (1844-1941).	1917	C
160 – Bay N3	Brass plate with red and white marble surround commemorating Canon Stephen Creyke, d.1883.	1884	C
159 – Bay N3	Brass plate with red and white marble surround commemorating Charles Kelly, d.1884.	1883	C
168 – Bay N3	Bronze plate in grey marble frame in memory of William Whytehead, d.1888, made by Barkentin and Krall.	c.1888	C
176 – Bay N3	Brass plate in enriched marble surround commemorating William Dalla Husband, d.1892.	1906	C
172 – Bay N3	Brass plate set in marble surround in memory of Edward Hailstone, d.1890.	c.1890	C
167 – Bay N3	Brass plate commemorating Canon George Trevor, d.1888, made by Barkentin and Krall.	c.1888	C
63 – Bay N3	Altar tomb with semi recumbent figure of Archbishop Richard Sterne, d.1683, possibly carved by Arnold Quellin who worked for Grinling Gibbons (1648-1721).	1684	B
	Cherub restored by Cliveden Conservation	2013	
157 – Bay N4	Gothic Revival wall monument commemorating Robert Baker, d.1880, designed by G F Bodley (1827-1907) and made by Farmer and Brindley.	1884	B
170 – Bay N4	Mural tablet in red marble frame commemorating Charles Luden, d.1889.	c.1889	C
209 – Bay N4	Brass plate set in stone surround in memory of James Ramsay, d.1915, designed by Sir Walter Tapper (1861-1935).	1916	C
21 – Bay N4	A wall monument of grey limestone with indents for brass of kneeling cleric in memory of John Hatton, d.1516, Bishop of Negropontus.	c.1516	B
22 – Bay N4	A wall monument with indents for brasses of kneeling figure and two shields in memory of Dean Bryan Higden, d.1539.	c.1539	B
109 – Bay N5	Wall monument commemorating Richard Wharton, d.1794, made by one of the John Fishers of York (I, 1736-1804 or II, 1770-1839).	c.1794	C

ID & location	Notes	Date	Sig.
108 – Bay N5	White marble tablet with slate surround in memory of John Farr Abbot, d.1794, probably made by Michael Taylor (1760-1846).	c.1794	C
139 – Bay N5	Plain tablet with black surround commemorating Elizabeth Chaloner, d.1798, probably made by Michael Taylor (1760-1846).	c.1836	C
43 – Bay N5	Altar tomb of Sir Henry Bellasis, d.1624, commissioned from Nicholas Stone.	c.1624	B
38 – Bay N5	A classical wall monument surmounted by a draped urn commemorating three members of the Thompson family, d.1791, 1795 and 1835. It is ascribed to Michael Taylor or the Fishers.	Late 18 th to early 19 th century	C
106 – Bay N5	Mural tablet decorated with images of the sword, scabbard, sash and other military accoutrements of Pelsant Reeves, d.1793, killed in battle at Toulon. Made either by John Fisher I (1736-1804) or John Fisher II (1770-1839).	c.1793	C
20 – Bay N5	Recessed table tomb of Archbishop Thomas Savage, d.1507. The Chantry of God's Will, designed by A E Richardson (1880-1964) was erected over the monument in 1950.	c.1500	B
42 – Bay N6	Altar tomb of Henry Swinburne, d.1624.	c.1624	B
41 – Bay N6	Wall monument of Sir William Ingram, d.1623, and his wife, d.1670. Originally in Lady chapel but moved to its present position in 1829.	c.1623	A
101 – Bay N6	Mural tablet with urn commemorating Eleanor Swinburne, d.1787, probably made by John Fisher I (1736-1804).	c.1787	B
45 – Bay N6	Mural tablet commemorating Mrs Annabella Wickham, d.1625.	c.1625	B
82 – Bay N6	Monument with statue of Thomas Watson Wentworth, d.1723, leaning against urn with seated figure of mourning woman. Designed by William Kent (1685-1748) and executed by Giovanni Battists Guelfi. Removed from South Quire aisle in 1923 and restored 1994/5.	1730	B
65 – Bay N7	Large black marble floor slab with brass insets I.M. Charles Howard, Earl of Carlisle, d.1684.	c.1684	B

ID & location	Notes	Date	Sig.
74 – Bay N7	Large classical wall monument commemorating Charles Howard, Earl of Carlisle, d.1685; Sir John Fenwick, d.1697; and Lady Mary Fenwick, d.1708. Attributed either to James Hardy of Northumberland (c.1632-c.1720) or to Samuel Carpenter (1660-1713).	Between 1697 and 1708	C
80 – Bay N7	Wall monument crowned with cartouche I.M. Canon William Pearson, d.1716.	c.1716	C
68 – Bay N7	Wall monument with black marble inscription to Mrs Mary Raynes, d.1689. Restored 1994/5.	c.1689	B
89 – Bay N7	Large monument commemorating Vice-admiral Henry Medley, d.1747, designed by Sir Henry Cheere (1703-1781).	1749	A
134 – Bay N7	Early Gothic Revival wall monument I.M. The Hon Dorothy Langley, d.1824, by Michael Taylor of York (1760-1846).	c.1824	C
99 – Bay N7	Mural tablet with urn commemorating Sir Thomas Davenport, d.1786, by John Fisher I (1736-1804).	c.1786	B
47 – Bay N8	Wall monument of Lionel Ingram, d.1628. Damaged in 1829 fire when it stood in the Lady Chapel and moved to its present position after that. Restored by John Meek in 1858.	c.1628	B
93 – Bay N8	Wall monument with allegorical figure commemorating Dr John Dealtry, d.1773. Probably by John Fisher I (1736-1804) and Samuel Fisher. Restored 1996.	c.1804	B
84 – Bay N8	Wall monument with cartouche I.M. Canon John Richardson, d.1735.	c.1735	B
244 – Bay N8	Stone tablet commemorating Dean Herbert Newell Bate, d.1941, and Isobel Bate, d.1972.	1942	C
240 – Bay N8	Inscription cut in stone I.M. Walter John Tapper, d.1935, consulting Architect to the Chapter of York of York from 1908 until his death.	1936	C
241 – Bay N8	Inscription cut in stone I.M. Robert Charles Green, d.1936.	1937	C
263 – Bay N8	Small freestone plaque commemorating Canon Arthur Geoffret Widdes, d.1982, designed J Poole and made in the Stoneyard.	1983	C

ID & location	Notes	Date	Sig.
81 – Bay N8	Wall monument with cartouche commemorating Canon Samuel Terrick, d.1719.	c.1719	C
100 – Bay N8	A mural tablet with urn I.M. Ann Sterne, d.1738, Richard Sterne, d.1744, Mary Sterne, d.1745, and Mrs Mary Pulleyn, d.1786. Signed and made either by John Fisher I (1736-1804) or John Fisher II (1770-1839).	Mid 18 th century	B
85 – Bay N9	Wall monument commemorating Canon Samuel Breary, d.1736, design ascribed to William Kent (1685-1748).	c.1736	B
83 – Bay N9	Oval plaque with cherubs' heads I.M. Joanna Gibson, d.1733.	c.1733	C
79 – Bay N9	Oval plaque with cherubs' heads I.M. Penelope Gibson, d.1716.	1716	B
103 – Bay N9	A small tablet, part of a larger monument removed from the east wall of the chapel between 1934 and 1937, commemorating Richard Sterne, d.1791.	c.1791	C
56 – Bay N9	Cartouche commemorating Mrs Judith Frewen, d.1666. Badly damaged in 1829 fire and probably moved to present position in 1838.	c.1666	C

Justification of significance: Monuments

The earliest tomb in this aisle is that of Prince William of Hatfield (9). The alabaster effigy of the boy prince William must once have lain on a tomb chest but this had already been lost by the 17th century. The effigy has been moved on many occasions and was placed in the niche at the west end of the north Quire aisle in 1978/9. It is graded in the highest category on account of its historical interest. Archbishop Thomas Savage's elaborately detailed tomb is the next one in date. This was probably made by Christopher Horner, the master mason of the Minster between 1505 and 1518, by which time the Perpendicular style was rather old fashioned.

There is also a colourful group of early 17th century wall monuments in the north Quire aisle. The three grandest of these incorporate statues of their owners in attitudes of prayer. The most skilfully carved is that of Sir Henry Bellasis (43). It was made by the famous sculptor Nicholas Stone and, though not one of his best works, still has some good details (notice the cherub blowing bubbles). The other two monuments of this type are those of Sir William Ingram (41) and Henry Swinburne (42). Though rather crudely modelled, the Ingram monument, with its figures of Sir William and his wife Lady Catherine enclosed by an arch and flanked by caryatids, is the most successful composition.

After the Restoration the design of English monuments became much more sophisticated, as demonstrated by the monument of Archbishop Richard Sterne (63). Although its authorship has been disputed, it probably came from the workshop of Grinling Gibbons where it may have been carved by a sculptor from Antwerp, Arnold Quellin. Three bays to the east is the exuberantly Baroque monument of Thomas Wentworth Watson (82) designed in 1730 by William Kent and executed by Giovanni Battista Guelfi. Here Kent has dispensed with an architectural framework and relied on the composition of figures, pedestal and urn to give the monument its form. On the opposite side of

the aisle is the mid 18th century monument of Vice-Admiral Henry Medley (89) designed by Sir Henry Cheere. This, with its maritime trophies and garlands of flowers, is more light hearted, almost Rococo in style.

The most interesting Romantic monument is the statue of Sir George Savile (96). It stands near the entrance of the north aisle and was the masterpiece of John Fisher I. He belonged to the local firm that provided all the best late 18th century monuments in the Minster. Their work is always extremely well carved but tends to be let down by the standard of its design.

When it comes to the Victorian period, there are three table tombs with life-size effigies, two commemorating archbishops and one a distinguished physician, Dr Stephen Beckwith (141). The effigies of Archbishop Edward Vernon Harcourt (142) and Archbishop Thomas Musgrave (150) were both supplied by the sculptor Matthew Noble, while that of the doctor was carved by Joseph Bentley Leyland of Halifax. All are competent bits of work. More appealing are two wall plaques designed by the architect, George Frederick Bodley, and made by Farmer and Brindley. They commemorate Robert Baker, a surgeon (157) and Archbishop William Connor Magee (174). The quality of the many monuments by Bodley in the Minster is consistently high but that of Magee must be counted one of the best.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Bay N9 (St Stephen's Chapel)	Kneeling desks designed by Sir Albert Edward Richardson (1880-1964) and made by Robert Thompson's Craftsmen Ltd.	1946	C
Bay N9	Reredos, until 1937 that of the High Altar, designed by G E Street (1824-1881) and executed by Rattee and Kett. The terracotta panel is the work of George Tinworth (1843-1913). It was coloured by W O Powell under the superintendence of G F Bodley in 1884.	1879	B
Lighting		C20	N

Justification of significance: Key fittings and furniture

The former reredos of the High Altar is an important piece of work. The architect George Edmund Street had a highly developed understanding of Gothic design, and George Tinworth was the most gifted modeller of terracotta at the Doulton Works in Lambeth. His terracotta reliefs are now much sought after.

The kneeling desks designed by Sir Albert Richardson and made by the 'Mouse man' have been given the automatic C grading but are likely, nonetheless, to be of good quality (not seen).

C. Function

Processional space, and the home of many monuments.

During the work on the Great East Window the two easternmost bays have been used for a display about the stained glass and its conservation, called *Let there be Light*.

D. Issues

Damage to doorways leading to Chapter House Yard Range.

Clutter to St Stephen's Chapel – in part the result of work in the Lady Chapel.

The two easternmost bays will need a new use after the *Let there be Light* exhibition has been removed.



Fig. 49: N8 (detail), Robert Wolveden's window



Fig. 50: Cherub on Archbishop Sterne's tomb, restored 2013



Fig. 51: St Williams window



Fig. 52: Archbishop William Connor Magee, by GF Bodley (1896)



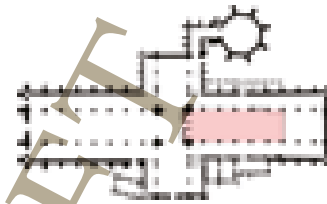
Fig. 53: Sir William Ingram, c.1623



Fig. 54: Vice-Admiral Henry Medley, by Sir Henry Cheere, 1749

O: Quire

Space reference: O



The east end of the Minster comprises nine bays east of the central crossing. The aisles read each as a single space, but the central volume comprises two distinct areas: the Quire (space O) and the Lady Chapel (space P), the latter now occupying the easternmost three bays.

The eastern four bays (east of the North-East Transept) were built as the Lady Chapel (three bays) and as a one bay space for St William's shrine in c.1360-1390. The remainder was constructed after 1390, being complete by the second quarter of the fifteenth century. Subtle differences in detailing (e.g. to the capitals) and the presence in the western Quire only of an internal passage at clerestory level allow the two phases to be discerned. The new Quire was substantially wider than that of Roger's cathedral, meaning that some rearrangement of the transepts was required, as the bay within each closest to the central tower had to be altered in order to accommodate the new aisles.

Architecturally, the Quire develops the approach of the nave, though with a more pronounced Perpendicular emphasis, evident in, for example, the tracery of the clerestory windows and particularly in the exceptional height of the Eastern Transept windows (the St Cuthbert and St William windows). The result is a peculiarly introverted perpendicular. Its varied bay sizes and misaligned walls (relative to the nave) demonstrate the challenge of constructing the first part of the new structure beyond Roger's Quire and then joining it, via the new Quire, to the central tower and nave.

The Quire was burnt in 1829, with the roof and furnishings being lost. The vault and Quire stalls/ wooden screen were replaced to match as closely as possible with that which had been lost. The High Altar is one bay east of its original position; having been moved in the nineteenth century into the space once occupied by the shrine, it was also rearranged in the 1930s.

Historically, the Quire was the principal space for worship, with the aisles, nave and transepts being conceived as the location of subsidiary chapels, tombs and the like. The small scale of the Quire as a space (relative to the Minster as a whole or a large parish church) reflects the extra-parochial role of the building. In addition, the screens acted to some extent as a barrier against the cold, creating a warmer space for worship.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar only.	1390-1420 & 1360-90 (O6)	A
N/S	Six-bay arcade; W bay (O1) narrower. Sculpted heads to arcade mouldings Similar arrangement of shafts to nave; also similar is the unification of tracery at triforium and clerestory levels. Within the western bays (O1-O4), built as part of the second phase, there is an internal passage at clerestory level. O6, originally part of the Lady Chapel, was built in the first phase and so has the passage on the exterior. Some differences in detail e.g. capitals denote the two phases. Bay O5: at triforium level, open screen continues across the bay with open space above. Heraldic shields fill spandrels – of particular interest and rarity.		A*
Floor	Stone flags, mostly square, with inset ledger stones and C19 grates.	relaid 1993	A
Ceiling	Wooden lierne vault, replaced 1830s by Smirke in imitation of the original, lost to fire.	1829-32	A
Windows	Windows at clerestory level. As noted above, subtle difference in articulation between the two phases, with those in the Lady Chapel being flush with the wall and those in bays O1-O4 having a passage in front of them (having been built in the second phase of construction). Five lights with tracery above; strong vertical emphasis.	1390-1420 & 1360-90 (O6)	A

Type/location	Construction/notes	Dates	Sig.
Doors/gates/screens	Stone screen behind altar erected under Smirke, battlemented with traceried openings.	1829-32	A
	Timber screen to N, W and S constructed under under Smirke. Screen copies detailing of originals with elaborate pinnacles, crocketing and ornament, including gilding, the whole having a strong vertical emphasis. Screen solid behind stalls; bay O4 has gates leading into the aisles whilst in O5 and O6 there are open sections.	1829-32	A
Archaeology	Much revealed following fire in 1829 and work of 1967-72 but significant potential for further analysis and interpretation of findings to reveal more of Roger's Quire and other earlier structures.		A*

Justification of significance: structural elements

The Quire and Lady Chapel represent an elaboration of the architectural approach deployed in the nave, showing how the Minster's existing architecture served as a point of reference for subsequent phases of development. As was noted in the relevant Gazetteer entries, the nave is a distinctive space, representing the local transformation and development of the Rayonnant. The Quire thus has a strong degree of design value for its close links with the nave, although it lacks the 'first' status of that space. Of note, however, is the direction in which the nave style was developed, with a strong Perpendicular emphasis evident in the window tracery. The result is a particularly introverted Perpendicular Gothic that was little imitated.

The more complex blind arcading applied to the aisle walls relative to the nave denotes the higher place of this area in the hierarchy of spaces within the Minster. The Quire screen is a skilful reconstruction (rebuilt after the 1829 fire) of the medieval original, and represents a significant piece of Victorian high craftsmanship. It has important associations with the noted architect Robert Smirke, while the Quire as a whole is associated with prominent clergy, singers, musicians and worshippers.

Although the archaeology of this area has been much recorded in successive excavations (e.g. 1829, 1967), the findings have important evidential potential. Further analysis may yet reveal more of earlier structures such as Roger's Quire, one of the most significant Gothic buildings in Europe of its date.

The Quire is in addition imbued with considerable communal significance as the historic main worship area of the Minster. Screened (though with views from beyond) from the rest of the Minster, it has the air of a cocoon within the envelope of the Minster as a whole. Its furnishings and the screen add up to a considered whole of particular richness.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
N5 and S5 [Now in the Quire but discussed in the section on the Lady Chapel]	Apostles' and Prophets' Creed windows	c.1385	A
N8-11 and S8-11, occupying bays O1 to O6	All these windows contain parts of a glazing scheme depicting archbishops, popes and kings significant in the history of Christianity in the north of England and especially York. The windows were restored in 1794 and again following the 1829 fire.	c.1408-1414	A

Justification of significance: Glass

These eight windows (N8-11 and S8-11) all follow the same pattern; each light contains a single clerical or royal figure contained within a canopied niche with, in the panel below, a shield containing the arms of the donor. The entire series remains largely intact though the windows on the north side are better preserved than those on the south. Small differences in the form of the overall design suggest that there may have been two glazing teams at work here. The overall theme of the windows may be understood to be a "celebration of the triumph of Christianity in the north of England, with special emphasis on the role of York and its bishops and archbishops". As such it is an important record of the life of the Minster and of those who sought to promote its power and well being at the beginning of the 15th century.

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
O6	Description: High altar with riddel posts and standard candlesticks designed by Sir Charles Peers (1868-1952) and made by Laurence A Turner.	1938-9	B
O6	Credence table, Dean and Canons' stalls, sedilia and servers' seats designed by Sir Charles Peers (1868-1952) and made by Robert Thompson's Craftsmen Ltd.	1944	B
O6	Gospel ambo and communion rails designed by Sir Albert Edward Richardson (1880-1964) and made by John P White and Sons.	1952	C
O3	Description: Brass lectern	1686	B
	Bronze-railed platform to brass lectern	C21	N

ID & location	Notes	Date	Sig.
O1 – O3	Description: Archbishop's throne, pulpit, stalls, organ case, screens enclosing the Quire and stone screen behind the altar, designed by Sir Robert Smirke (1781-1867) helped by the artists and architectural draughtsmen Frederick Mackenzie (1788-1854) and Charles Wild (1781-1835) who had made accurate drawings of the medieval stalls.	1829-1832	A
O2 - O5	Folding seating of various designs	Late C20	X
O1	Description: Organ by J W Walker & Sons using some pipework from organ built by Elliott and Hill in 1832.	1902-3	B
Organ	Elliott and Hill	1832	B
Lighting	Light fittings above the stalls – in the idiom of George Pace	C20	D

Justification of significance: Key fittings and furniture

Despite the fact that all the woodwork in the four western bays of the Quire was introduced between 1829 and 1832 it has been given an A grade. There are several reasons for this. Firstly, its design is closely based on the 15th century furniture that was lost in the fire and, as a result, it maintains the feeling of a medieval Quire. Secondly the quality of the workmanship is very high. And thirdly, it makes a major contribution to the appearance of the interior of the Minster as a whole.

The furnishings at the east end of the Quire, while not of the same quality, provide an elegant setting for the High Altar. They too have an important role in the Quire. So too does the organ. The other significant item (at present located in the Quire though it has not always been here) is the brass lectern made in 1686.

The Pace-style light units compliment the tracery of the screens.

Folding chairs of various designs detract from the quality of the space.

C. Function

Principal worship space

D. Issues

Mismatching groups of chairs detract from the integrity of the overall ensemble.



Fig. 55: Lighting in the style of George Pace



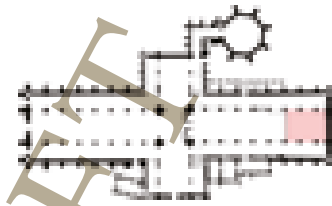
Fig. 56: Stalls by Smirke 1829-32



Fig. 57: Furniture by Sir Charles Peers, 1944

P: Lady Chapel

Space reference: P



The east end of the Minster comprises nine bays east of the central crossing. The aisles read each as a single space, but the central volume comprises two distinct areas: the Quire (space O) and the Lady Chapel (space P), the latter now occupying the easternmost three bays.

The eastern four bays (east of the North-East Transept) were built as the Lady Chapel in c.1360-1390, with the east window being glazed in 1405-8. Masses dedicated to Mary were increasingly celebrated in the fourteenth century, and it seems that the Minster's previous Lady Chapel – in the crypt – was inconvenient. The remainder of the eastern wing was constructed after 1390, being complete by the second quarter of the fifteenth century. Subtle differences in detailing (e.g. to the capitals) and the presence in the western Quire only of an internal passage at clerestory level allow the two phases to be discerned. The new Quire was substantially wider than that of Roger's cathedral, meaning that some rearrangement of the transepts was required, as the bay within each closest to the central tower had to be altered in order to accommodate the new aisles.

Architecturally, the Quire develops the approach of the nave, though with a more pronounced Perpendicular emphasis, evident in, for example, the tracery of the clerestory windows. Its varied bay sizes and misaligned walls (relative to the nave) demonstrate the challenge of constructing the first part of the new structure beyond Roger's Quire and then joining it, via the new Quire, to the central tower and nave.

The Quire and Lady Chapel burnt in 1829, with the roof and furnishings being lost. The vault and Quire stalls/wooden screen were replaced to match as closely as possible with that which had been lost. The High Altar is now one bay east of its original position; having been moved in the nineteenth century, it was also rearranged in the 1930s.

At the time of inspection, the Lady Chapel had been cleared to allow the restoration of the East Window.

A. Structural elements

Type/location	Construction/notes	Dates	Sig
Walls	Limestone ashlar only – no Purbeck	1360-1390	A
N/S	<p>Three-bay arcade; E bay (P3) narrower. Sculpted heads to hoodmouldings above arcade openings.</p> <p>Similar arrangement of shafts to nave; also similar is the unification of tracery at triforium and clerestory levels. In contrast to the western bays (O1-O6), the passage is external, and so the clerestory windows are essentially flush with the wall surface.</p> <p>Heraldic shields fill spandrels – of particular interest and rarity</p>		A*
E	<p>Arcading continues across the elevation from the aisles, though the unit is stretched yet further in recognition of the higher base of the E window. Above, E window has three stages of lancet openings with tracery above. To its sides, paired niches for statues.</p>		A*
Statuary	Statues to arcade piers of Abp. Thoresby, William of Wykeham, Bp. Skirlaw, and Henry Percy (3rd Baron Percy of Alnwick) by Bodley.	1903-4	B
Floor	Stone flags, mostly square, with inset ledger stones and C19 grates.	Pre-C19	B
	Installation of floor plaques recording donations towards fabric repairs	C21	N
Ceiling	Wooden lierne vault, replaced 1830s by Smirke in imitation of the original, lost to fire.	1829-32	A
Windows		1390-1420 & 1360-90 (O6)	A
N/S	<p>Windows at clerestory level. As noted above, subtle difference in articulation between the two phases, with those in the Lady Chapel being flush with the wall and those in bays O1-O4 having a passage in front of them (having been built in the second phase of construction). Five lights with tracery above; strong vertical emphasis.</p>		
E	<p>East window fills most of the surface of the wall of the central vessel. Three stages of triple lancet-headed openings gathered by wide lancets, above which Perp. tracery.</p>		

Type/location	Construction/notes	Dates	Sig
Doors/gates/screens	Stone screen behind altar erected under Smirke - is battlemented with traceried openings. On this side, solid blind arcade with open battlemented screen above. Each bay of the screen divided by piers that are surmounted by pinnacles.	1829-32	A
Archaeology	Much revealed following fire in 1829 and work of 1967-72 but significant potential for further analysis and interpretation of findings to reveal e.g. more of Roger's Quire, or of buildings to the east of Roger's Minster.		A

Justification of significance: structural elements

The Quire and Lady Chapel represent an elaboration of the architectural approach deployed in the nave, showing how the Minster's existing architecture served as a point of reference for subsequent phases of development. As was noted in the relevant Gazetteer entries, the nave is a distinctive space, representing the local transformation and advance of the Rayonnant. The Quire thus has a strong degree of design value for its close links with the nave, although it lacks the 'first' status of that space. Of note, however, is the direction in which the nave style was developed, with a strong Perpendicular emphasis evident in the window tracery. The result is a particularly introverted Perpendicular Gothic.

The statues added by Bodley to the piers are among many added by him to the Minster.

The east window is an especially significant piece of design, of considerable ambition in its scale, structure and detail. It forms an important terminal point for views along the Minster.

Although the archaeology of this area has been much recorded in successive excavations (e.g. 1829, 1967), the findings have important evidential potential. Further analysis may yet reveal more of earlier structures.

As a 'high place' within the Minster, the Lady Chapel is of considerable communal significance. It currently has a role as the location for art displays, and interpretative material about York Minster Revealed.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
N4 – P1	Description: Apostles' and Prophets' Creed window	Date: c.1385	A
S4 – P1	Description: Contains a collection of panels of c.1340 glass, brought from elsewhere, and probably installed here c.1370-5.	Date: c.1340	A
N3 – P2	Description: Now plain glazed		
S3 – P2	Description: Contains a collection of panels of c.1340 glass, brought from elsewhere, and probably installed here c.1370-5.	Date: c.1340	A

N2 – P3	Description: Now plain glazed		
S2 – P3	Description: Stained glass designed by Victor Milner, formerly in St Paul's, Middlesbrough.	Date: early 20 th century	A
n1 – P3	Description: The East Window, made in the workshop of John Thornton of Coventry, was the gift of Walter Skirlaw, Bishop of Durham. It was restored in 1825 and again between 1943 and 1953 and is currently being conserved.	Date: 1405-1408	A*

Justification of significance: Glass

As originally built, the Lady Chapel occupied all four bays east of the eastern transepts (P1 – P4). For this reason the clerestory windows in these bays need to be seen as a group. Three of them (S2 –S4) were glazed c.1375 with re-used panels of c.1340 glass probably because, following the Black Death, resources were limited. The 1340s glass in S2 has now disappeared that in S3 and S4 is still there. The other five clerestory windows were glazed c.1385 with a scheme depicting Apostles and Prophets. Of this group N4 (in the ambulatory) and N5 and S5 (at the east end of the Quire) are still in situ. These Creed windows are similar in style to the Tree of Jesse window made for New College, Oxford, are now in the south Quire aisle (s8) and are of very high quality.

But the dominant window in this chapel and, indeed, in the eastern arm of the Minster as a whole, is the great east window. It was commissioned from John Thornton of Coventry in 1405 and completed three years later. Its unusual subject is the History of the World, drawn from the first and last books of the bible. It is thought that the model for the great series of narrative scenes is likely to have been contemporary manuscript illustration. The window is, by any measure, a tour de force, and of the highest significance.

B2. Monuments

ID & location	Notes	Date	Sig.
120 – P2	Table tomb of Archbishop William Markham, d.1807, designed by Anthony Salvin (1799-1881). Made by Charles Raymond Smith with black marble top and heraldry by Thomas Willement.	1844	B
46 – P2	Altar tomb reconstructed after the 1829 fire as a table tomb commemorating Archbishop Toby Mathew, d.1628. The effigy from the earlier tomb was not put on the plinth until the 1880s or 1890s. It was painted in 1943 and new hands were fitted.	c.1628	B
17 – P3	Table tomb surmounted by an elaborate canopy with indent for brass on table-top, belonging to Archbishop Henry Bowet, d.1407. Stucco additions to canopy made by Francis Bernasconi (1762-1841) in 1803-1805. Also altered and repaired in 19 th and 20 th centuries.	1407	A

ID & location	Notes	Date	Sig.
78 – P3	Large monument with semi-recumbent figure of Archbishop John Sharp, d.1714, made by Frances Bird (1667-1731). Restored in 1833 following the 1829 fire, and then again in 1994-5.	c.1714	B
25- P3	Wall tablet with shield in low relief commemorating Ranulph Hurlestone, d.1587.	c.1587	B
50 – P3	Wall monument I.M. Mrs Frances Mathew, d.1629, damaged in the 1829 fire.	c.1629	B
55 – P3	Altar tomb of Archbishop Accepted Frewen, d.1664. Damaged in 1829 fire, restored in 1840, 1933 and 1993/4.	c.1664	B
56 – P3	Cartouche, once part of a larger monument, commemorating Mrs Judith Frewen, d.1666, probably moved to its current position in 1838.	c.1666	C
14 – P3	Table tomb of Archbishop Richard le Scrope.	c.1405	A

Justification of significance: Monuments

All the tombs in the Lady Chapel suffered damage in the 1829 fire. The earliest of these was that of Archbishop Richard le Scrope (14) who died in 1405. Apparently his tomb was going to be restored in 1844 but was sold by auction instead and remained in a private garden until 1912 when it was restored to the Minster. The early 15th century tomb of Archbishop Henry Bowet (17) was also damaged in the fire. But well before that, possibly in 1645, the brass had been stolen and, in the 1730s, the slab in which this brass had been set was removed and used as part of the new pavement. Then between 1803 and 1805 Francis Bernasconi restored the canopy in stucco, only for it to be damaged once more in 1829. The tomb has been repaired on various occasions since then, the last time in 1981-3.

The tomb of Archbishop Toby Mathew who died in 1628 (46) seems to have fared even worse since now only the effigy survives. In 1844 this was placed on a tomb chest designed by the current Minster architect, Sydney Smirke, and embellished with heraldry probably designed and painted by Thomas Willement. And the sorry tale of destruction continues; the altar Tomb of Archbishop Accepted Frewen who died in 1664 (55) also had to be reconstructed in 1840, and has been restored on two further occasions since then.

The other archbishop's tomb damaged in the fire was that of Archbishop John Sharpe (78) who died in 1714. This exuberant affair, dominated by the semi-recumbent figure of the bishop, was designed by the sculptor Francis Bird and is one of the grandest monuments in the Minster. It was restored by the archbishop's descendents immediately after the fire and then again in 1994/5.

The last addition to this tomb house of archbishops was that of Archbishop William Markham (120) but fortunately his monument has not needed to be restored as it was not erected until 1844. It was designed by the well known Victorian architect, Anthony Salvin with heraldry supplied by Thomas Willement.

The high grades given to this group of monuments, despite the degree of damage and reconstruction, reflects the importance of the role that they play in the history of the Minster.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
P3	Reredos in Lady Chapel designed by G F Bodley (1827-1907) and carved by Laurence A Turner. It was coloured in 1921 under the direction of Sir Walter Tapper.	1905	B
P3	Silver sanctuary lamp designed by Sir Walter Tapper (1861-1935) and made by William Bainbridge Reynolds who also assisted with the design.	1930	C
P1	Stalls designed by Sir Charles Peers (1868-1952) and made by Robert Thompson's Craftsmen Ltd.	1945	B
Organ	Elliot and Hill	1832	B
Lighting	4x pendant candelabra	late C19?	C

Justification of significance: Key fittings and furniture

It is impossible to make an overall assessment of the fittings in the Lady Chapel as at present almost everything has either been boxed in or removed on account of the works to the east window. However, it is clear from photographs that the reredos designed by G F Bodley does make a significant contribution to the interior of this chapel. Also important are the stalls designed by Sir Charles Peers and made by Robert Thompson that are set between the piers at the back of the screen enclosing the Quire. These are good examples of late Arts and Crafts workmanship and should be retained. If there are other pieces of furniture designed for the Lady Chapel and made by this firm they too are likely to be worthy of preservation.

Two of the pendant candelabra are original; two are later copies.

C. Function

Chapel: subsidiary worship space.

During the work on the Great East Window the two easternmost bays have been used in connection with the conservation work to the Great East Window.

D. Issues

Improved lighting would be beneficial.

The two easternmost bays will need a new use once the space is no longer needed in connection with the conservation work to the Great East Window.



Fig. 58: Archbishop William Markham, by Anthony Salvin, 1843-44



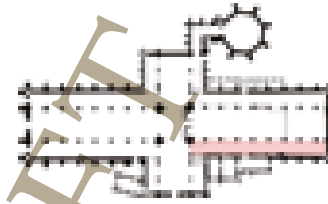
Fig. 59: Archbishop Toby Mathew, d. 1628, with tomb chest of 1844



Fig. 60: From the Great East Window

Q: South Quire/Lady Chapel Aisle

Space reference: Q



The east end of the Minster comprises nine bays east of the central crossing. Although the central volume was built in two phases and comprises two distinct areas (the Quire [space O] and Lady Chapel [space P]), the aisles read as a single space and so are treated as such for the purposes of the Gazetteer. There are slight variations in the eight principal bays (Q1-Q8); the easternmost bay (Q9) is narrower.

The eastern four bays of the aisle (east of the North-East Transept) were built with the Lady Chapel in c.1360-1390. The remainder was constructed after 1390, being complete by the second quarter of the fifteenth century. The southern aisle wall adjacent to the 'Zouche' chapel must have been built at the same time as both visual and structural analysis confirm: for example, the bases and capitals of the shafts match those in the Quire aisle and are supported by springers that are integral with the wall, while the integration of the entrance with the blind arcading in the aisle can only be the result of an integrated campaign.

The Lady Chapel was constructed to the east of Roger Pont l'Eveque's Quire: it lay mostly beyond the east wall of that structure, but one bay of Roger's Quire was removed to allow its construction. The new Quire was substantially wider than that of Roger's cathedral, meaning that some rearrangement of the transepts was required, as the bay within each closest to the central tower had to be altered in order to accommodate the new aisles.

Architecturally, the Quire develops the approach of the nave, though with a more pronounced Perpendicular emphasis, evident in, for example, the lozenge-like tracery of the aisle windows and particularly in the exceptional height of the South-East Transept window (the St Cuthbert Window). Its varied bay sizes and misaligned walls (relative to the nave) demonstrate the challenge of constructing the first part of the new structure beyond Roger's Quire and then joining it, via the new Quire, to the central tower and nave.

The easternmost bays (Q8 and Q9) historically were used for burials of the Fitzwilliam/Strafford dynasty. It now functions as a chapel for the Duke of Wellington's Regiment.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls S	Low plinth, above which blind arcade with more complex tracery than that found in the nave. Five units of tracery per bay. Many monuments and brasses. Above tracery, 3-light window, with niches for statues to the side. Niches have triple-cusped heads. Some Purbeck shafts add emphasis; otherwise all limestone.	1360-90 & 1390-1420	A
	Bay divisions comprise the full-height compound shafts that support the vault.		
	Stone screen to S of bay Q1 divides the aisle from the North Transept east aisle.		
Sculpture	Statue of musician in niche bay Q2		
	Bells bays Q2 and Q3, supported on gold bracket		
E	Taller blind arcade below eastern aisle window		
N	Arcade into Quire with screening (see below)		
Bay Q5 (Quire south transept)	S wall continues blind arcading of the aisle but base of full-height four-stage window above is elevated relative to the aisle windows, with a further row of blind tracery below it.	1390-1420	A*
	E/W walls of Quire transept continue the same detailing as the S wall of the aisle, with window above reprising that of the Quire clerestory.		
	Heraldic shields within the space – continue theme of the Quire/nave.		
Floor	Stone flags, mostly square, with inset ledger stones and C19 grates.	1360-90 & 1390-1420	A
Ceiling	Quadripartite ribs, stone Heraldic bosses at centre of each bay. Smaller bosses play subsidiary role. More complex pattern of ribs bays Q1/Q9	1421	A
Windows	Each bay (apart from the SE Transept, bay Q5), has window above blind arcade, three light with lozenge-like tracery above. Subtly different treatment of western bay tracery (Q1-Q4) built as part of the second stage of works.	1360-90 & 1390-1420	A
	Bay Q5: Four stage, full-height window. Five lights, with tracery above akin to the Quire clerestory.		A*

Type/location	Construction/notes	Dates	Sig.
Doors/gates/ screens	Bay Q9: newel stair door at angle.	C19	C
	Bay Q4: paired doors below ogee arch. Interrupts arcade and gives access to Zouche chapel. Similar to that in N4 but with added detail e.g. to the ogee curve itself. Doors boarded studded, medieval, restored C19 incl. medieval timber and ironwork	C15	B
	Door cut through Q3 to give direct access to middle vestry.	C19	C
	Screen in bay Q1 to S, with organ above. Tiny door cut through single bay of the screen.	C14	A
	To the N, the Quire screen is timber, with blind tracery in bays Q2 and Q3 and doors giving access to stores/ vestries within Western bays of screen. Open glazed tracery with gates in bay Q4. Below in Q5 and Q6 are grilled openings into crypt.	1829	A
	Screen to west of aisle, stone, with C18 ironwork	C15	B
	Bay Q1 has solid modern screening (for organ?) . . .	late C20	N
	. . . and elaborate 'Gothic' iron railing in front	C19	C
	Elaborate iron screen around chapel in bays Q8/9 with battles to 1944.	C20	B
	Archaeology	Exact unknown. Some potential for traces of earlier structures and uses, but much excavated after the fire of 1829 and also during the works of 1967-1972.	

Justification of significance: structural elements

The Quire and Lady Chapel represent an elaboration of the architectural approach deployed in the nave, showing how the Minster's existing architecture served as a point of reference for subsequent phases of development. As was noted in the relevant Gazetteer entries, the nave is a distinctive space, representing the first example of a full-blown Rayonnant spatial system (as opposed to motifs) in the country. The Quire thus has a strong degree of design value for its close links with the nave, although it lacks the 'first' status of that space. Of note, however, is the direction in which the nave style was developed, with a strong Perpendicular emphasis evident in the window tracery. The result is a particularly introverted Perpendicular Gothic.

The more complex blind arcading applied to the aisle walls in particular denotes the higher place of this area within the hierarchy of spaces within the Minster. The Quire screen with its blind tracery to the N of the aisle is a skilful reconstruction (dating from after the 1829 fire) of the medieval original, and represents a significant piece of Victorian high craftsmanship.

The screen to the south of bay Q1, with the organ above, continues the style of the stone screen and gates at the west end of the aisle.

The iron screen around the chapel for the Duke of Wellington's Regiment are of particular interest, contrasting in their open quatrefoil tracery with the turned posts of the other chapel screens.

Although the archaeology of this area has been much recorded in successive excavations (e.g. 1829, 1967), the findings have important evidential potential. Further analysis may yet reveal more of earlier structures.

B. Glass, fixtures and fittings

B1. Glass

ID & location	Notes	Date	Sig.
s10 – Q2	A miscellaneous selection of panels of glass, largely early 14 th century in date, some brought here from window s6 and others from St Martin's, Coney Street, York.	c.1415-1440 and 20 th century.	A
s9 – Q3	The Holy Kindred window.	c.1415	A
s8 – Q4	Tree of Jesse, made for the ante chapel of New College, Oxford, with fragments of the Doom from the tracery of the same window. The glass was inserted in York Minster about 1770 replacing a plain-glazed window.	c.1386	A
s7 – Q5	St Cuthbert window. It was restored by J W Knowles in 1887 (tracery and 10 new panels) and again in 1954-6.	c.1440	A
s6 – Q6	Window with early 16 th century glass from Rouen and 17 th century armorials. Formerly in St Mary's Church, Rickmansworth, and installed in York Minster in 1952.	Early 16 th , 17 th and 20 th century	A
s5 – Q7	Window with three saints under canopies – St James the Greater, St Edward the Confessor and St John the Evangelist, as well as other scenes.	c.1370-1375	A
s4 – Q8	Window with miscellaneous collection largely of 15 th century glass though the heads of the lights retain some fragments of earlier (?c.1370-1375) fire-crazed glass.	15 th and 20 th century	A
s3 – Q9	16 th and 17 th glass brought from Rouen c.1802. The shields are early 19 th century.	16 th century, c.1625 and early 19 th century.	A
s2 – Q9 (East)	Glass largely of c.1370-1375, restored following fire in 1829.	c.1370-1375	A

Justification of significance: Glass

The glass at the east end of the south Quire aisle was, like that in the opposite aisle, badly affected by the 1829 fire. In fact the only evidence of the initial scheme of glazing carried out c.1370 is to be found in the east window of All Saints' Chapel (s2) and one of the aisle windows (s5). The glass in both is now much fragmented but it is still possible to make out the main features of their design,

including the unusual buttressed form of the canopy work. Despite their condition these windows are of special significance because they were made after the depredations of the Black Death. As a consequence stained glass of this date is particularly rare.

The other windows at this end of the aisle all contain stained glass brought from elsewhere. s3 and s6, like n3 in the opposite aisle, are filled with 16th century glass from Rouen introduced to the Minster in the mid 20th century, while the stained glass in s4 is largely 15th century in date.

The most striking window in this aisle is, of course, that of St Cuthbert (s7) but how different it looks to the St William window. Instead of being luminous and 'legible' the scenes are obscured by a spider's web of heavy leading. It is, nonetheless, an extremely fine window and one that deserves to be given the same type of treatment as the St William window at some future date.

The Tree of Jesse window (s8) has an interesting history. It was made for the west window of the ante-chapel of New College, Oxford, c.1386. In the 18th century, the glassmaker, William Peckitt of York was given it as part payment for some work done for the college. He was involved both in making new windows and restoring old ones in the Minster at the time, and it was inserted in this window c.1770.

To the west of the Jesse window is the Holy Kindred window (s9) which is similar in date and style to, but not so well preserved as, the group of corresponding windows (n8-n10). Next to this, the last window in this aisle (s10) has had a very complicated history. In 1955, when the glass from Rouen was inserted in s6, the panels of early 15th century glass then displaced were moved to this window. These were combined with a number of panels of mid 15th century glass acquired, like that in St George's Chapel, from St Martin, Coney Street, York.

Although some of these windows are in poor condition they still play an important part in the history of the Minster's stained glass. s2 and s5 have rare glass of the post Black Death period, and the St Cuthbert window, despite its current condition, contains one of the most important displays of narrative glass in the Minster.

B2. Monuments

ID & location	Notes	Date	Sig.
198 – Q1	Mural tablet of black and white marble I.M. Captain Edward Charles Starkey, d.1906.	1907	C
185 – Q1	Veined white marble tablet I.M. Captain William Maurice Marter, d.1900.	1902	C
161 – Q2	War memorial, 1st Battalion York and Lancaster Regiment, New Zealand, 1845-1866, India, 1871-1884, Sudan, 1884. Designed by G F Bodley (1827-1907) and made by Farmer and Brindley.	1886	C
165 – Q2	War memorial, Princess of Wales' Own Yorkshire Regiment, The Green Howards, Egypt and the Sudan, 1884-1887. A brass plate in a grey marble surround designed by G F Bodley (1827-1907) and made by Farmer and Brindley.	1897	C

ID & location	Notes	Date	Sig.
182 – Q2	War memorial, Princess of Wales' Own Yorkshire Regiment, The Green Howards, Tirah Campaign, 1897-1898. A plaque (of what?) designed by G F Bodley (1827-1907).	1900	C
175 – Q2	Mural tablet in memory of H. R. H. Albert Victor Christian Edward, K.G., Duke of Clarence and Avondale, d.1892. Made by George Walter Milburn of York (1844-1941).	1900	C
154 – Q2	Gothic Revival marble wall monument I.M. Lt Henry Lees, d.1876, made by Burke & Co of London.	1878	C
210 – Q2	Black marble and bronze figure (?) on cross-shaped monument commemorating Major Herbert Augustine Carter VC, d.1916, designed and made by Sir Bertram MacKenna of Melbourne, Australia (1863-1931).	1917	B
153 – Q2	Gothic Revival wall monument I.M. Frederick Vyner, d. 1870, made by Thomas Earp of Lambeth (1827-1893). Restored in 1993.	c.1870	C
146 – Q3	War memorial, 1st York North Riding Regiment of Foot, Crimean War 1854-1855. Large brass designed by John Hardman Powell (1825-1895) of John Hardman and Company, Birmingham. Restored 1986.	1859	B
190 – Q3	War memorial, York and Lancaster Regiment, South African War, 1899-1902. Brass plate in an alabaster surround designed by G F Bodley.	1904	C
149 - Q3	War memorial, 84 th , or York and Lancaster regiment, Indian Mutiny, 1857-1859. Stone tablet made by Thomas Bedford of London (1796-1875).	1863	C
225 – Q3	War memorial, York and Lancaster Regiment, 1st World War, 1914-1918. Bronze plate in white marble surround designed by Col James Edward Knight (1867-1930) architect of Rotherham.	1927	C
186 – Q3	Brass plate with black marble surround commemorating Lt Richard Bassett Wilson, d.1900, and Capt Stephen Frederick Wombwell, d.1901.	1902	C
145 – Q3	Wall monument of coloured marbles, bronze, brass, enamels and semi-precious stones commemorating Canon William Mason, d.1797, and Canon William Henry Dixon, d.1854. Made by Francis Alfred Skidmore (1816-1896). Restored 1992.	1862	B

ID & location	Notes	Date	Sig.
143 – Q4	Wall monument decorated with military trophies I.M. Lt Colonel Christopher Edward Thomas Oldfield, d.1850, made by Matthew Skelton (1798-1878).	1852	C
147 – Q4	War memorial, Col Willoughby Moore, d.1854, and others, 6 th Inniskilling Dragoons, Crimean war, 1854-1856. An elaborate stone and brass Gothic Revival monument designed by John Birnie Philip (1824-1875).	1858	C
178 – Q4	Brass plate in an alabaster frame commemorating Capt Frederick Kershaw and Capt Francis M Shadwell, d.1896.	1898	C
51 – Q4	Classical monument I.M. Mrs Jane Hodson, d.1636. Restored 1992.	c.1636	B
140 – Q5	Classical wall monument I.M. Rt Hon William Wickham, d.1840, made by John Ely Hinchcliff(e) (1777-1867).	c.1840	C
34 – Q5	Elaborate monument with kneeling figures commemorating Sir William Gee, d.1611. Restored and painted by the Stoneyard in 1979.	between 1611 and 1649	B
122 – Q5	Oval plaque and urn and sword mounted on slate I.M. Ensign Henry Whittam, d.1809, made by one of the York stonemasons belonging to the Fisher family.	c.1809	C
33 – Q5	Altar tomb with reclining effigy of Archbishop Matthew Hutton, d.1606. Damaged in fire of 1829, restored in 1844 and again in 1977-8	c.1606	B
86 – Q6	Tri-partite monument commemorating Dean Henry Finch, d.1728, Catherine Stanley, d.1731, Canon Edward Finch, d.1737, and the Hon Mary Finch, d.1741. The two busts were carved by John Michael Rysbrack (1694-1770). Moved from the Lady chapel to its present position in 1844.	1730	B
37 – Q6	Wall monument with kneeling figure I.M. Nicholas Wanton, d.1617, and William Wanton, d.1577. Originally on opposite side of S Quire Aisle and moved to current position between 1788 and 1818. Heraldry probably repainted after 1829 fire and again in 1947/8.	c.1617	B
36 – Q6	Painted wooden wall monument commemorating John Brooke, d.1616/17.	c.1617	B

ID & location	Notes	Date	Sig.
38 – Q6	Painted wall monument with kneeling figure commemorating Edmund Bunney, d.1618. Restored by the National Gallery in 1951.	c.1618	B
69 – Q6	Altar tomb with standing effigy of Archbishop Thomas Lamplugh, d.1691, made by Grinling Gibbons (1648-1721). Restored in 1994-5.	c.1691	B
66 – Q6	Altar tomb with semi-recumbent effigy of Archbishop John Dolben, d.1686, made by Grinling Gibbons (1648-1721). Damaged in the 1829 fire and super structure not replaced until 1951 when the fragments were reassembled and the cornice was reconstructed.	1688	A
255 – Q6	A painted inscription commemorating John Anthony Magnus, MD, d.1966.	1968	C
252- Q6	A painted inscription commemorating Arthur Hedley Visick, d.1949, designed by Harry J Stammers.	1954	C
88 – Q7	A wall monument in the shape of an obelisk on a rectangular base commemorating Canon Thomas Lamplugh, d.1747, designed by Charles Mitley of York (1705-1758).	c.1747	C
112 – Q7	A wall monument with urn I.M. Lady Mary Hore, d.1798, made by Michael Taylor of York (1760-1846).	c.1798	C
24 – Q7	A brass set in a stone slab commemorating Elizabeth Eynnes, d.1585/6.	c.1586	C
135 – Q7	A mural tablet commemorating the Revd George William Anderson, d.1785, and Mrs Lucy Anderson, d.1830, Made by John Fisher I (1736-1804) or John Fisher II (1770-1839).	c.?	C
133 – Q7	A wall monument with urn I.M. Francis Croft, d.1807, John Croft, d.1820, and Judith Croft, d.1824, probably by Michael Taylor of York (1760-1846).	1807-1824	C
121 – Q7	Statue of Faith on plinth commemorating William Burgh, d.1808, sculpted by Richard Westmacott (1775-1856). Restored in 1996.	c.1809	C
72 – Q8	Large altar tomb with standing effigies of William Wentworth, 2nd Earl of Strafford, d.1695, and Lady Henrietta Mary Wentworth, Countess of Strafford, d.1685, probably by John van Nost. Hardly damaged in 1829 fire. Restored 1996.	c.1685-1695	A

ID & location	Notes	Date	Sig.
256 – Q8	Incised slab I.M. Major General William Maingay Ozanne, d.1966.	1974	C
236 – Q8	Mural tablet commemorating Lt General Herbert Eversley Belfield, d.1934 (and Mrs Evelyn Mary Belfield).	1936	C
113 – Q9	Wall monument with draped urn commemorating Edward Tipping, d.1798, made by Michael Taylor of York (1760-1846).	c.1798	C
148 – Q9	War memorial, 33rd Regiment, or Duke of Wellington's Regiment, Crimean War, 1854-1856. A mural tablet designed by Edward Richardson (1812-1869).	1859	C
53 – Q9	A modern tablet made by the Stoneyard.	1938	C
31 – Q9	A wall monument commemorating Anne Bennet, d.1602, made by Nicholas Stone, moved to its present position between 1870 and 1893.	c.1602	A
27 – Q9	Wall monument with architectural framework I.M. Archbishop John Piers, d.1594	c.1594	B
32 – Q9 (E side)	Wall monument with architectural framework I.M. William Palmer, d.1605.	c.1605	B

Justification of significance: Monuments

Some of the most interesting Elizabethan and early Stuart monuments are found in this aisle. These include the fine brass of Elizabeth Eynnes (24) and two purely architectural wall monuments surmounted by small obelisks commemorating Archbishop John Piers (27) and William Palmer (32). More ambitious than any of these, however, is the memorial of Anne Bennet (31) by Nicholas Stone. The eccentric classical imagery that frames the half-length figure makes this a particularly fascinating monument. Grander, but less unusual, are the altar tomb of Archbishop Matthew Hutton (33) and the monument of Sir Walter Gee (34). Two smaller wall monuments, both including kneeling figures of their owners, are those of Nicholas Wanton (37) and Edmund Bunney (38). The latter is the more interesting because the portrait, rather than being carved in stone, is painted on wood. Memorials of this type are rare.

The most flamboyant group of monuments in this location dates from the time of the Restoration. Two of these, those commemorating Archbishops John Dolben (66) and Thomas Lamplugh (69), were made in the workshop of Grinling Gibbons, while that of William Wentworth, 2nd Earl of Strafford (72) was probably the work of John van Nost. The imagery of the Dolben monument, in which the passage of the archbishop's soul to heaven is suggested by a troop of airborne putti, is of particular interest because it suggests a knowledge of Continental Baroque sculpture. The Strafford monument is, however, of finer quality, both in its carving and design.

In the bay immediately west of All Saints' Chapel, at the south end of the ambulatory, is a row of 18th and early 19th century monuments all bar one by local sculptors (88, 112, 121, 133, 135). None is especially distinguished but together they form an attractive group.

When it comes to the Victorian period there are two good Crimean war memorials, a fine brass (146) designed by John Hardman Powell and a more elaborate stone memorial (147) incorporating a relief by the sculptor John Birnie Philip. But more striking than either of these is the monument commemorating Canon William Dixon and his nephew (145). This glittering display of intricately pattern brass and enamelwork studded with semi-precious stones was made by the famous metalworker Francis Alfred Skidmore.

Not much to look at but of some historical interest is the monument in memory of Frederick Vyner (153). When this young man was killed by brigands in Greece in 1870 there was a huge furore. He was the son of Henry Vyner and Mary Gertrude, the daughter of Thomas Philip 2nd Earl de Grey who lived at Newby Hall. Following his death his mother commissioned the architect William Burges to build a mausoleum-like church in the grounds of their house. There is also a stained glass window dedicated to him in the chapel of Christ Church College, Oxford.

Among the many 20th century memorials the only one to stand out is that of Major Herbert Augustine Carter (210). He served in the Indian Army and gained a VC for saving the life of Private Jai Singh from a group of murderous dervishes in 1903. His cross-shaped monument carries a bronze relief showing him being led forward by an angel. It is the work of the Australian sculptor, Sir Bertram MacKenna.

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
Q2	Primatial Cross of York designed by William Bainbridge Reynolds.	1909	B
Q3	Processional Cross designed by Sir Walter Tapper, restored 1989.	1912/3	B
Q5	Chest bound in iron	15 th century	B
Q6	Cope chest	13 th century	A
Q9	Altar, credence table, kneeling desk, seat fronts designed by Sir Walter Tapper (1861-1935) and made by R Bridgeman and Sons.	1923	C
Lighting		Late C20	N
		where attached to arcade	X

Justification of significance: Key fittings and furniture

The pieces of medieval furniture, the cope chest and iron-bound chest, are an important part of the heritage of the Minster.

As the suite of furniture designed by Sir Walter Tapper is not visible at present it is not possible to comment on this.

C. Function

Processional space, and the home of many monuments

During the work on the Great East Window the two easternmost bays have been used for a display about the stone conservation work, called *Stone by Stone*.

D. Issues

The brass of Elizabeth Eynnes is covered with glass, as is the one of James Cotrel in the south aisle of the nave. Because the brasses are dark and the glass is highly reflective it is extremely difficult to see the outlines of these figures. Is the glass really necessary? If so, the much earlier brass on the chest of Archbishop William Greenfield's tomb ought to be protected as this is in a more vulnerable position. If protection is necessary, could less reflective glass be used?

The two easternmost bays will need a new use after the *Stone by Stone* exhibition has been removed

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Fig. 61: *Anne Bennet*, by Nicholas Stone, 1615 (detail)



Fig. 62: *William Wentworth, 2nd Earl of Stafford*, probably by John van Nost, 1685-95



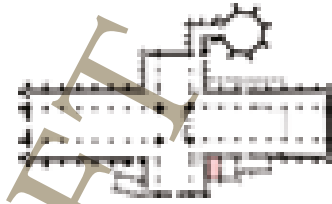
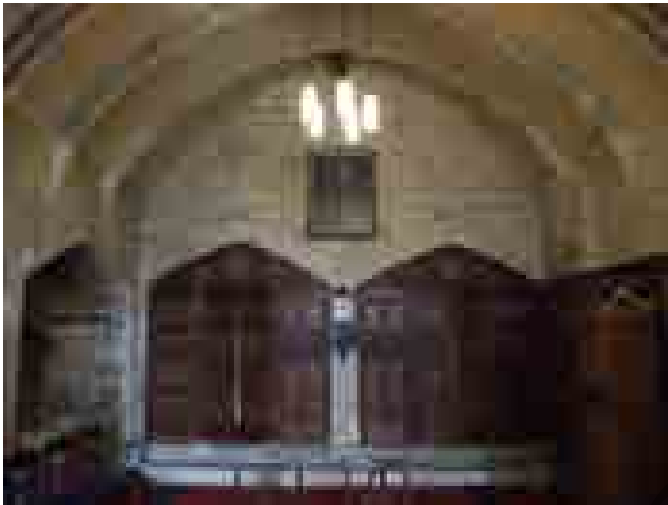
Fig. 63: *Canon William Dixon and his nephew*, by Francis Alfred Skidmore, 1862



Fig. 64: *St Cuthbert window*

R: 'Consistory Court'

Space reference: R



Running along the south wall of the western Quire immediately to the east of its junction with the south transept is a low range containing three spaces with an attic above the western two. The easternmost of the three has, since the 1930s, been known as the 'Zouche' chapel; to its west are two vestries, the westernmost often being known as the 'Consistory Court' after its use for this purpose in the early twentieth century.

This range has often been identified with the chantry chapel endowed by Archbishop de la Zouche in the 1350s. However, as Sarah Brown has conclusively discussed, the present structure cannot be the chapel begun in the 1350s, nor a series of vestries known to have existed here in the 1360s, for several reasons. Its architecture does not match the historic descriptions, while all three rooms have the internal character of vestries or sacristies. The present structure would have overlapped the south-east transept of Roger Pont l'Eveque's Quire. In addition, dendrochronological dating have shown that the extant cupboards dates from the late fourteenth century. Brown suggests that work on the chantry chapel was abandoned, perhaps in the 1360s.

The current structure was constructed concurrently with the Quire south aisle wall, as both visual and structural analysis confirm: for example, the bases and capitals of the shafts match those in the Quire aisle and are supported by springers that are integral with the wall, while the integration of the entrance with the blind arcading in the aisle can only be the result of an integrated campaign. As this area stood largely beyond Roger's Quire, the new south aisle wall and the three vestries must have been built whilst most of that structure remained in place, because services were transferred from the old Quire to the new vestry in 1394 (the present 'Zouche' chapel) in order to allow full demolition.

Of note is the way that certain elements of these spaces, e.g. the vault ribs in the Consistory Court, are reused from earlier structures.

A. Structural elements

Type/location	Construction/notes	Dates	Sig
Walls N	Ashlar, with two shallow-arched openings filled by wooden doors to form cupboards	c.1390	A
E	Ashlar, unornamented		
S	2x paired lancet windows set within ashlar wall		
W	3x shallow-arched openings, two fitted as cupboards and one having been reworked to provide access to the South Transept.	(c.1815)	
Floor	Plain-glazed tiles, chequerboard pattern (relaid). Carpet over.	C15	A
Ceiling	Stone tunnel vault, reused ribs of C12 date possibly from some part of Roger's Quire or another Precinct structure??	C12	A*
Windows	Paired plain lancets in S wall	1390	A
Doors/gates/ screens	Door to South Transept	C19	C
	Door to middle vestry	C19	C
	Doors to built-in cupboards. Those in N wall gilded and with mouldings. Plainer oak doors in W wall	C20	N
Archaeology	Exact unknown. Potential for traces of earlier structures and uses. Potential for further work to the standing structure		A

Justification of significance: structural elements

The three spaces to the south of the Quire aisle form a low-key counterpoint to the high architecture of the Minster itself. Their construction and evolving function (e.g. as Consistory Court) demonstrate the important support facilities necessary to assist the life of the Minster, while the re-use of earlier fabric may not simply have been driven by economy but could also have been a way to connote symbolic meanings.

*B. Glass, fixtures and fittings***Key fittings and furniture**

ID & location	Notes	Date	Sig.
Freestanding cupboard	Timber with decorative metalwork	C16	B
Consistory court furnishings	Designed by Charles Peers Executed by Robert Thompson of Kilburn, Yorks.	1938	C
Lighting	C20 opaque light fittings	1960s	N

Justification of significance: Key fittings and furniture

The Consistory Court fittings by Peers are of note for their role in the life of the Minster. In design terms, they are relatively conservative items conceived to match the spirit of the space. The freestanding cupboard is attractive, but may not be original to the Minster.

C. Function

Vestry

D. Issues

Damage to floor tiles below carpet.

Modern cupboard doors not well fitting.



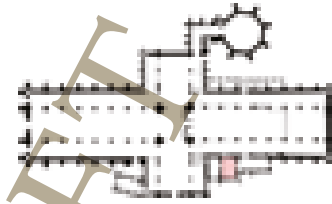
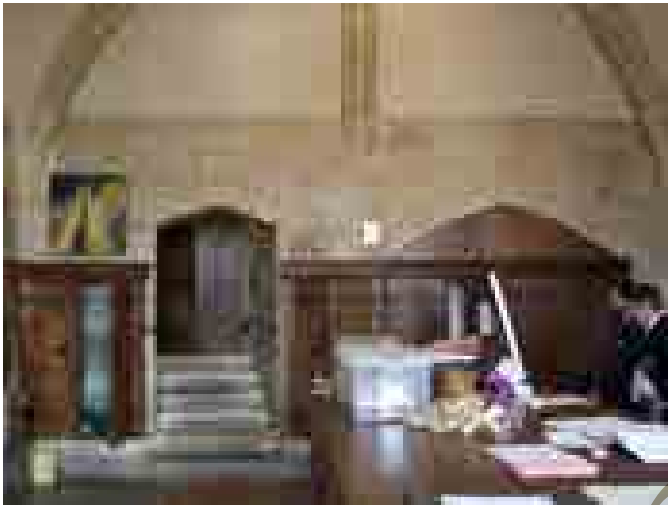
Fig. 65: Freestanding cupboard



Fig. 66: Tiled floor below carpet

S: Middle Vestry

Space reference: S



Running along the south wall of the western Quire immediately to the east of its junction with the south transept is a low range containing three spaces with an attic above the western two. The easternmost of the three has, since the 1930s, been known as the 'Zouche' chapel; to its west are two vestries, the middle featuring a stair to the attic above.

This range has often been identified with the chantry chapel endowed by Archbishop de la Zouche in the 1350s. However, as Sarah Brown has conclusively discussed, the present structure cannot be the chapel begun in the 1350s, nor a series of vestries known to have existed here in the 1360s, for several reasons. Its architecture does not match the historic descriptions, while all three rooms have the internal character of vestries or sacristies. The present structure would have overlapped the south-east transept of Roger Pont l'Eveque's Quire. In addition, dendrochronological dating has shown that the extant building dates from the late fourteenth century. Brown suggests that work on the chantry chapel was abandoned, perhaps in the 1360s.

The current structure was constructed concurrently with the Quire south aisle wall, as both visual and structural analysis confirm: for example, the bases and capitals of the shafts match those in the Quire aisle and are supported by springers that are integral with the wall, while the integration of the entrance with the blind arcading in the aisle can only be the result of an integrated campaign. As this area stood largely beyond Roger's Quire, the new south aisle wall and the three vestries must have been built whilst most of that structure remained in place, because services were transferred from the old Quire to the new vestry in 1394 (the present 'Zouche' chapel) in order to allow full demolition.

Of note is the way that certain elements of these spaces, e.g. the vault ribs in the Consistory Court, are reused from earlier structures.

A. Structural elements

Type/location	Construction/notes	Dates	Sig
Walls N	Ashlar, with two arched recesses, one of which remains as a cupboard and the other having been altered in the C19 to accommodate a door leading from the S Quire Aisle.	1390	A
S	Ashlar with two paired lancets below arch		
E/W	Ashlar with arched recesses, built-in cupboards and doorways into the Consistory Court (W) and Zouche Chapel (E).		
Floor	Wooden parquet blocks	Early C20	N
Ceiling	Stone tunnel vault, reused ribs of C12 date, possibly from some part of Roger's Quire or another Precinct structure.	C12	A*
Windows	Paired plain lancets in S wall	1390	A
Doors/gates/ screens	Door to South Transept (inserted)	C19	C
	Door to Consistory Court	C19	C
	Door to Zouche Chapel	C19	C
	Door to newel stair leading to attic	Medieval	B
	Built-in cupboard doors	C20	N
Archaeology	Exact unknown. Potential for traces of earlier structures and uses. Potential for further work to the standing structure.		A

Justification of significance: structural elements

The three spaces to the south of the Quire aisle form a low-key counterpoint to the high architecture of the Minster itself. Their construction and evolving function (e.g. as Consistory Court) demonstrate the important support facilities necessary to assist the life of the Minster, while the re-use of earlier fabric may not simply have been driven by economy but could also have been a way to connote symbolic meanings.

*B. Glass, fixtures and fittings***Key fittings and furniture**

ID & location	Notes	Date	Sig.
Lighting	C20 light fittings	1960s	N

Justification of significance: Key fittings and furniture

The light fittings are essentially unobtrusive.

C. Function

Vestry

D. Issues

Modern cupboard doors not well fitting.

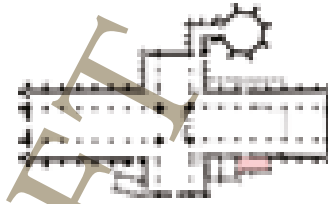
Security.

Severe salt damage to the stairs leading to attic.

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T: 'Zouche' Chapel

Space reference: T



Running along the south wall of the western Quire immediately to the east of its junction with the south transept is a low range containing three spaces with an attic above the western two. The easternmost of the three has, since the 1930s, been known as the 'Zouche' chapel; to its west are two vestries, the westernmost often being known as the 'Consistory Court' after its use for this purpose in the early twentieth century and the middle featuring a stair to the attic above.

This range has often been identified with the chantry chapel endowed by Archbishop de la Zouche in the 1350s. However, as Sarah Brown has conclusively discussed, the present structure cannot be the chapel begun in the 1350s, nor a series of vestries known to have existed here in the 1360s, for several reasons. Its architecture does not match the historic descriptions, while all three rooms have the internal character of vestries or sacristies. The present structure would have overlapped the south-east transept of Roger Pont l'Eveque's Quire. In addition, dendrochronological dating have shown that timbers in the extant building dates from the late fourteenth century. Brown suggests that work on the chantry chapel was abandoned, perhaps in the 1360s.

The current structure was constructed concurrently with the Quire south aisle wall, as both visual and structural analysis confirm: for example, the bases and capitals of the shafts match those in the Quire aisle and are supported by springers that are integral with the wall, while the integration of the entrance with the blind arcading in the aisle can only be the result of an integrated campaign. As this area stood largely beyond Roger's Quire, the new south aisle wall and the three vestries must have been built whilst most of that structure remained in place, because services were transferred from the old Quire to the new vestry in 1394 (the present 'Zouche' chapel) in order to allow full demolition.

The present 'Zouche' chapel comprises, in essence, four bays. On the south side of the chapel, a projection beyond the line of the western bay accommodates a well. The vault springs are relatively low, with the vault being supported on foliage capitals above compound Purbeck shafts. The northern wall features sixteenth-century built-in cupboards.

The Chapel is used for private prayer.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls N	Four bays, divided by short Purbeck shafts above whose capitals rises the vault. The western two bays are irregularly divided with a taller shaft in order to allow for the doors leading into the Quire aisle. Otherwise the lower half of each bay comprises a built-in cupboard above stone plinth.	1390	A
E	Single bay across the width of the chapel with window offset to allow for Quire buttressing. Statues, one to each side of the E window.		
S	Four bays, divided by short Purbeck shafts above whose capitals rises the vault. Eastern bay (T4) has door with paired lancet above; T3 and T2 have paired lancet only to same height as that in T4; T1 has projection with well and sink.		
W	One bay, with offset lancet-headed door into middle vestry		
Floor	Stone flags	1390??	A
Ceiling	Stone vault, with foliated bosses and similar detailing to the western Quire	1390	A
Windows	3x Paired plain lancets in S wall with that in T4 being above a door. Triple-light lancet in E wall, offset	1390	A
Doors/gates/ screens	Door in T4 south wall to Minster Yard	Mid-late C19	C
	Paired doors in T2/T1 to south Quire aisle Doors boarded studded, medieval, restored. C19 incl. medieval timber and ironwork	C14	B
	Doorway in T1 west wall to middle vestry mainly C19 rebuilt with some medieval ironwork in medieval opening.	C19	C
	Doors to built-in cupboards With fine ironwork	C14	A
Archaeology	Exact unknown. Potential for traces of earlier structures and uses. Potential for further work to the standing structure.		A

Justification of significance: structural elements

The three spaces to the south of the Quire aisle form a low-key counterpoint to the high architecture of the Minster itself. Their construction and evolving function (e.g. as a Consistory Court) demonstrate the important support facilities necessary to assist the life of the Minster, while the re-use of earlier fabric may not simply have been driven by economy but could also have been a way to connote symbolic meanings.

The 'Zouche' chapel currently functions as a chapel for private prayer and sightseeing visits are not encouraged. It therefore has particular communal value, even though its use as a space for worship and prayer are relatively recent, offering a space for quiet reflection amidst the bustle of the Minster as a whole.

B. Glass, fixtures and fittings**B1. Glass**

ID & location	Notes	Date	Sig.
Z1 – T4	The upper half of this window is filled with fragments removed from S32 in 1907 and installed here in 1931. The lower half contains glass of the late 15 th century, probably from Wye Church in Kent.	15 th century	A
Zs2 – T4	This two-light window contains panels depicting 'St Francis and the Leper' and 'St Francis Frees Birds from a Cage' designed by Ervin Bossanyi (1891-1975). These panels were brought from a private home and installed in the Minster in 1975. The artist made new tracery lights to fit the new location.	1944	B
Zs3 – T3	Fragments of birds, trees etc.	14 th and 15 th century	A
Zs4 – T2	Fragments	14 th , 15 th and 16 th century	A

Justification of significance: Glass

All the medieval glass in this chapel has been given the highest grading on account of its historical significance in relation to the Minster. The painted quarries and other fragments in Zs3 and Zs4 are particularly enjoyable because, being set in windows that are closer to eye level than most others in the Minster, the delicacy of the drawing and charm of the details can be easily seen. As a result images such as the bird about to gobble up a spider are probably better known and more universally loved than any other glass in the Minster.

It is difficult to argue that the windows designed by the émigré artist, Ervin Bossanyi, are so closely tied to the history of the Minster as the others in the building. They are, however, fine works of art in their own right. Bossanyi was a Hungarian, and the sinuous patterns and intense colour in these windows display the sense of decorative design so highly developed in his native land. This makes them a worthy addition to the Minster's outstanding collection of stained glass windows.

B2. Monuments

None

B3. Key fittings and furniture

ID & location	Notes	Date	Sig.
T4	Description: The Minster's only two surviving medieval Quire stalls.	Date: 15 th century	A
T4	Description: Two Flemish statues on brackets	Date: ?16 th century	B
ID & location	Notes	Date	Sig.
T2 – T4	Description: Wall cupboards with ironwork	Date: 15 th century	A
T1	Description: Two small Flemish carved wooden reliefs	Date: c.1600	B
Built-in Cupboards		C15	A
Lighting	New LED lighting scheme	C21	N

Justification of significance: Key fittings and furniture

This chapel contains some important early woodwork including two medieval Quire stalls saved from the 1829 fire and the wall cupboards decorated with iron scrollwork. Both are important to the history of the Minster.

The 16th and 17th century Flemish carvings are of interest in their own right.

C. Function

Chapel for private prayer

D. Issues

Resolving the issue of access here will be awkward.

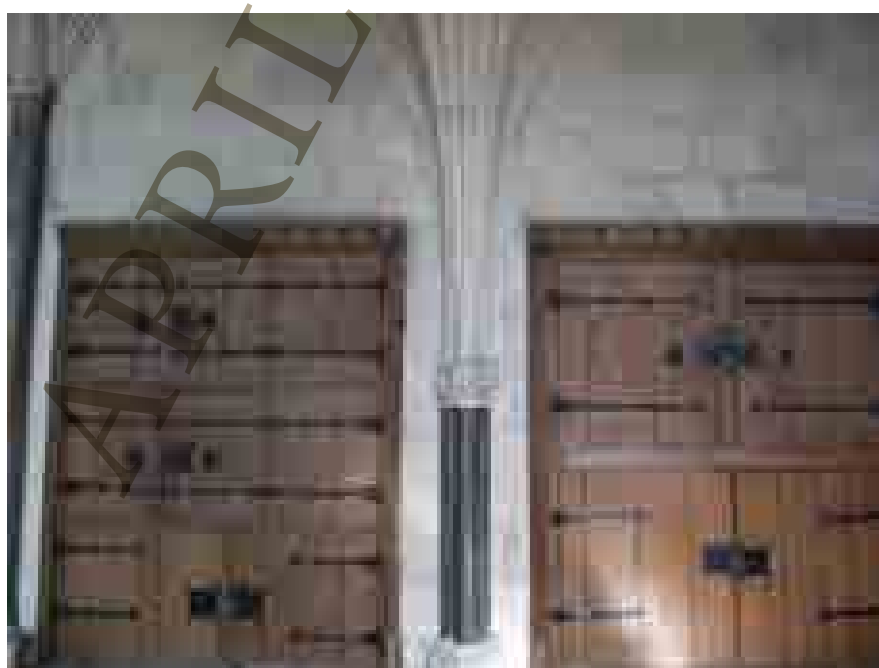


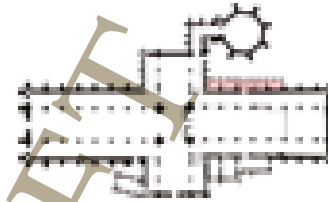
Fig. 67: 'Zouche' chapel cupboards



Fig. 68: Details from Zs3

U: Chapter House Yard range

Space reference: U



A single-storey range runs alongside the north Quire aisle, within the Chapter House Yard. First part 1860s, extended by Bodley 1902 and again in the 1990s. The range accommodates a variety of functions, including storage, the Minster Police, visitors' toilets, and a staff room. Some refurbishment and reconfiguration of these spaces is currently proposed.

A YAT report (2012/14) suggests that this range occupies the site of a single-storey suite of rooms contemporary with the north Quire aisle itself.

The spaces are as follows:

Space	Notes
U1/U2	Storage areas at ground level with boiler room below.
U3	Office of the Minster Police
U4	Passageway
U5/U6	Partitioned to allow insertion of toilets, recently refurbished
U7	Partitioned to create flower room and staff room.

On the whole, the furnishings and fittings within this area are utilitarian and of little interest, though the south wall of each space comprises the Minster Quire aisle wall.

The area's significance, therefore, relates to its archaeology.

External doors

ID & location	Date
U2	C19

ID & location	Date
U3	C20
U4	C20

Issues

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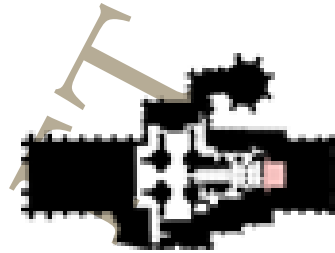
LOWER LEVEL SPACES

AA: Eastern crypt

Space reference: AA



Pitkin Pictorials, 1984



Constructed in the fourteenth century and underlying the eastern Quire, functioning as the foundation for the High Altar. Vaulted, it was originally accessed from the aisles of the Lady Chapel. The floor level was lowered in 1931, when significant archaeological discoveries were made.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Limestone ashlar	1390s	A
Floor	Stone flags, some tombs. Opening to allow views of Roman pier base. Floor lowered by Charles Peers, 1931	1931	D
	Disabled ramp access to connect with western crypt	C21	N
Ceiling	Groin vault, 3x4 bays, supported on columns. Seven of ten columns reuse Norman elements incl. capitals and vault ribs. There is also reused zigzag decoration at the edges of the space.		A*
Screen	Gates between AA and BB are memorial to Christopher Gilbert Ford, d.1944.	c.1940s	C
Archaeology	Excavation of 1931 revealed Roman remains as well as parts of early medieval structures. Further analysis may well yield new information about these buildings.		A

Justification of significance: structural elements

The crypts together provide glimpses of earlier structures on the site (not least in that earlier fabric was reused) and allow an understanding of the Minster's history to be developed. But their importance is not simply archaeological. The crypts have a variety of communal and spiritual values, too, being the location of burials, and there were chapels in the area before the Reformation.

The eastern crypt is especially notable for its Roman well, and for the Madonna and child statue uncovered during the excavation work of 1931.

B. Glass, fixtures and fittings

Item	Notes	Date	Sig.
Sculpture	Virgin and Child statue discovered 1931 and mounted on the wall.	C13 (mutilated C16)	A*
	'St Anne teaches the Virgin' – not original to York	C15	B
Font		C15	A*
Font cover	Painted and gilded, Sir Ninian Comper	1946	B
Lighting	Modern 'emergency' type	Late C20	X

Justification of significance: monuments and glass

The fifteenth-century font is sited above what may have been a well, now filled in, where by tradition King Edwin was baptised in 627. The font cover, made in 1946, is by Sir Ninian Comper, one of the leading ecclesiastical architects of the first half of the twentieth century, and has a high design and liturgical value.

C. Function

Space for various altars and tombs

D. Issues

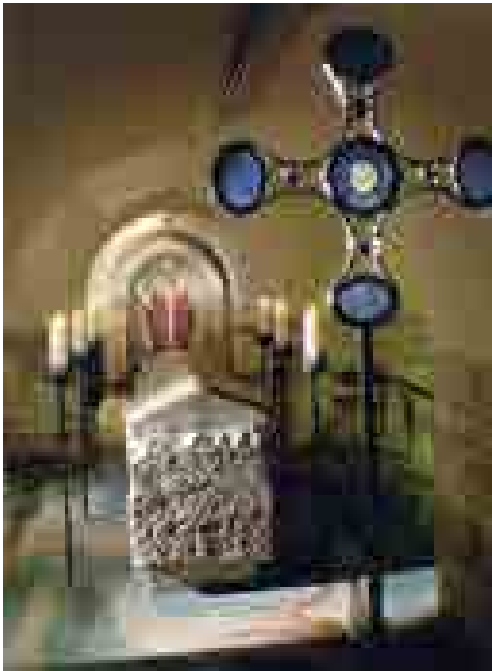
Damp: severe damage to columns and capitals.

Potential for much improved interpretation.

There is no signage directing visitors into the crypt

BB: Western crypt

Space reference: BB



The eastern crypt originally lay below the Quire of Roger Pont l'Eveque's Minster, of which it forms the only surviving above-ground part. Built in the mid-twelfth century, it was infilled after 1390 when the present Quire was constructed, only to be rediscovered and cleared in 1829 when the Quire was severely damaged by fire. With the crypt excavated, a new vault in brick was inserted. Roger's Quire had been at a higher level and so the crypt would have been taller than is now the case.

Older accounts often followed Browne's record of the 1830 excavation in dating the piers to Thomas' Minster of the 1070s. Keene (1985) and Brown (2003) have both offered a corrected chronology in which these elements are attributed to Roger.

The principal use of the space is now as a home for the shrine of St William and an associated ecumenical chapel.

Side passages (behind gates) show the layered history of this area.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Piers and walls:	Sides of the space are articulated by the chevron-decorated piers of Roger's crypt and by exposed walling (either original or the residue of demolition/excavation). Beyond are passages with walls incorporating elements of earlier structures.	c.1170	A*

Type/location	Construction/notes	Dates	Sig.
Floor:	Stone flags.	1998	N
	Mosaic around tomb of St William by local students, patterned on theme of the Ouse.	c.1980	C
	Column bases from Roger's crypt	c.1170	A*
	Disabled ramp access to connect with eastern crypt	C21	N
Ceiling	Parallel tunnel vaults across the space with transverse vaults running the other way. Vaulting rendered; some brick exposed.	1829-32	C
	Boss of St Michael above tomb	1970	C
Archaeology	Considerable archaeological potential below the floor and in the passages to the sides. Potential to further examine and reinterpret material that has already been recorded in order to correct and refine what is known of Roger's Minster (and the earlier structure built by Thomas).		A*
Screens	Gates between AA and BB are memorial to Christopher Gilbert Ford, d.1944.	c.1940s	C
	Abstract polished screen between BB and CC	c.1970	B

Justification of significance: structural elements

As the sole surviving above-ground space from Roger's Minster, the eastern crypt is of outstanding significance – even in its present form, i.e. without the original vault. The chevroned columns are especially noteworthy and make a powerful statement of craftsmanship that hints at the Quire which once lay above and, in their refined mouldings, suggest that the Quire was not purely late Norman in style but that it also looked abroad for inspiration.

The twentieth-century polished screen between the crypt and treasury is an especially attractive, high-quality piece.

B. Glass, fixtures and fittings

Item and location	Notes	Date	Sig.
Shrine of St William	Relocated here after 1968		A*

Justification of significance: monuments and glass

The shrine of St William is of outstanding spiritual significance as the resting place of the Minster's 'own' saint. The sarcophagus was discovered below St William's tomb in the east aisle of the South Transept in 1968; the lid is preserved in the Treasury (space CC). Although not in its original location, the shrine was the focus for medieval pilgrimage and prayer. The mosaic pavement around it (installed 1980) offers an appropriate setting and was created by students at York College of Art. The ecumenical chapel is of particular significance in drawing together people from many Christian denominations.

C. Function

Space for various altars and tombs; home to the ecumenical chapel at the shrine of St William, used for special services.

D. Issues

Damp damage to crypt piers of Roger's Minster.

There is no signage directing visitors into the crypt; added to this,

Access from the Treasury is currently blocked, which, added to the lack of signage directing visitors from the north and south Quire aisles, makes the crypt quite inaccessible.

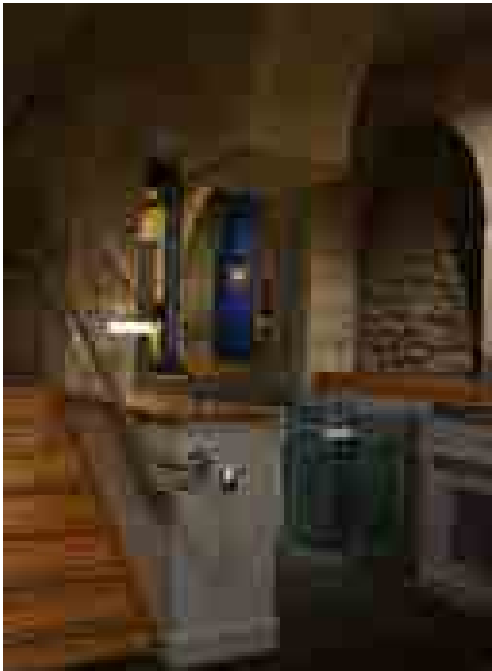


Chapter of York of York Minster

Fig. 69: Piers of c.1160-70, from Roger Pont L'Eveque's Minster

CC: Treasury

Space reference: CC



Below the westernmost part of the present Quire and uncovered after 1829, the Treasury comprises 7 x 3 bays with ribbed ashlar arcading inserted to carry the rebuilt Quire in the 1830s. It long functioned as an organ blower room. The character of this area was fundamentally transformed by the excavations of 1967-1972, with exposed areas of Roman wall on display. It now functions as a treasury in which items from the Minster's collections are displayed in cases at the perimeter, and herein lies its principal significance in the present day – not least as the home of the Horn of Ulf, a pre-Norman drinking vessel made of elephant tusk.

A. Structural elements

Type/location	Construction/notes	Dates	Sig
Piers and walls:	Arcaded, rough tooled	1830	C
Floor	Carpet	2012–2013	N
Ceiling	Flat slabs	1830 and 1972	D
Screens	Railings and balustrades	2012–2013	D
Platform lift	Added as part of the refurbishment of the undercroft as part of York Minster Revealed	2012–2013	

Archaeology	Much of this area has already been excavated and recorded, but further analysis of the recorded material is yielding new insights. Exposed areas of Roman masonry especially noteworthy but there are also parts of Roger's Quire and Thomas' Minster visible, along with Romanesque sculpture removed from the west front.	A*
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Justification of significance: structural elements

Although dating from the reconstructed Minster of Roger Pont l'Eveque, the Treasury offers less of a sense of its Anglo-Norman origins than the western crypt. Its present appearance is essentially the result of restoration and excavation in 1830 and 1967-72, and it offers a memory of the calamities that prompted works in these years. As with the Undercroft, though perhaps to a lesser degree, the space's significance in structural terms lies in its juxtaposition of fabric from different periods of the Minster's history, offering evidence of the site's continued use.

The steel screen between spaces BB and CC is especially attractive.

B. Glass, fixtures and fittings

Item and location	Notes	Date	Sig.
Display cases	Steel finishes and glass	c.1970	C

The Minster Collections are not the subject of this Gazetteer, but the role of this space as a display area for the collections and for items loaned to the Minster by other churches is noteworthy.

The display cases themselves and the balustrades are attractive, good-quality items. The display case in the centre of the space, with patterned ends, is especially good.

C. Function

Display space for the Minster collections

D. Issues

Interpretation and access.

Salt damage within display cases, and ability of cases to meet relevant environmental standards.

DD: Undercroft

Space reference: DD



A unique space within British cathedrals, the Undercroft was created as a result of the works to reinforce the foundations of the central tower in 1966-1973. The area around the bases of the tower piers was excavated in order for concrete and steel reinforcement collars to be added. Rather than simply infill the excavated area, it was spanned by a new ceiling (above which the Minster pavement was re-laid) as a space in which to display some of the archaeology that had been discovered. It is a complex area in spatial terms, sitting below the crossing and reaching under the nave and into the transepts. Its complexity also results from the very nature of the space, with Roman, Norman and medieval work all juxtaposed with the 1960s reinforcements. A new exhibition entitled *Revealing York Minster* was created as part of YMR, work for which included making the Undercroft fully accessible, concealed ventilation, new display cases, new lighting and the construction of a new cinema area.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls	Concrete/steelwork plus exposed masonry from Roman, Norman and medieval phases		A*
Floor	Floors adjusted to allow level access during the York Minster Revealed Project.	2012–2013	N
	Areas cut away to reveal archaeology, some of which are glazed over		A*
Ceiling	In situ formed coffering	1972	N
	Asbestos removed from ceiling	2012	
Screens	Railings and balustrades	2012–2013	N

Type/location	Construction/notes	Dates	Sig.
Archaeology	Much of this area has already been excavated and recorded, but further analysis of the recorded material is yielding new insights.		A*

Justification of significance: structural elements

The excavations in the area that became the Undercroft fundamentally shaped historians' knowledge of the Anglo-Norman Minster; the work also revealed that the Minster was not built on the site of a Saxon predecessor, as had hitherto been assumed. As it stands today, the space offers evidence of the Minster site's continued and evolving history since the Roman period.

Also of particular note is the engineering solution that was deployed in order to save the central tower from collapse. Tried and tested methods had to be evolved and reassessed in the light of the urgency of the work; archaeologists and engineers (from Arup, a leading practice) worked closely together.

The balustrades, coffering, etc, introduced in 1972 are judged to be of neutral value, though they are good-quality items which retain a vestige of the period in which they were installed which complements the monumental solidity of the engineering work.

B. Function

Display space for the Minster collections and its history

C. Issues

The new exhibition may prove inflexible and difficult to 'refresh'.

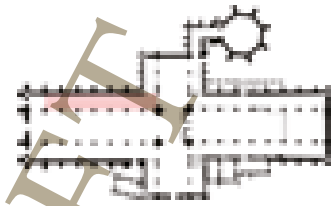
Environmental conditions are far from ideal for some of the collections on display.

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Upper Level Spaces

A(U): North nave aisle attic

Space reference: A (U)



Of 15 bays. Above the C14 stone vault of the north nave aisle, the roof structure is timber, of trusses with braced posts (top and bottom), purlins and rafters. Wallplates supported by stone corbels. Four west trusses and three east trusses are replacements; in addition, some iron ties were introduced by Bodley in conjunction with his works to add the external flyers in the first decade of the twentieth century.

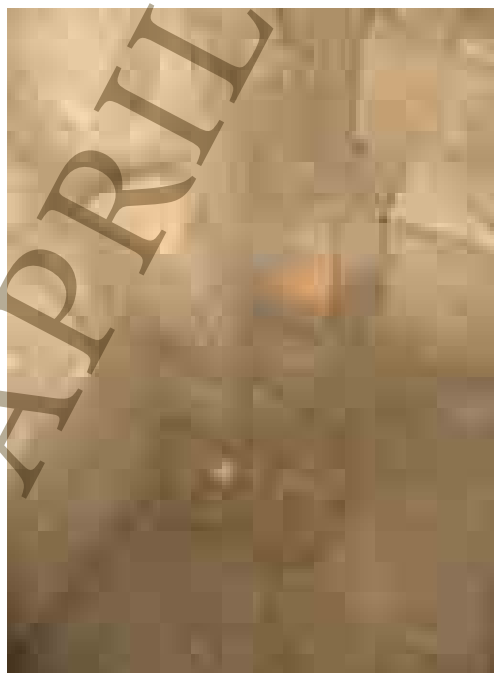
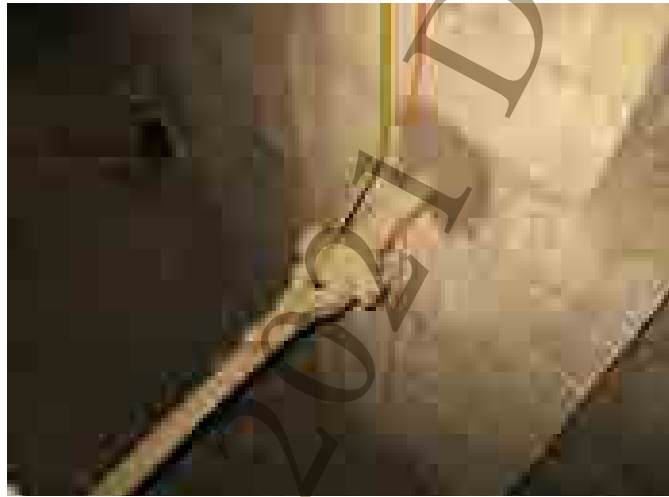
A walkway provides access within the space.

Significance: B(+)

Justification of significance: structural elements

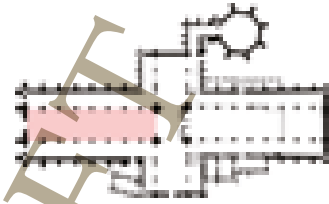
The particular value of this space is two-fold: first, for what it reveals of the original means of roofing the nave aisles (because the south aisle structure has been totally replaced with iron trusses) but particularly for the preserved parts of Thomas' Minster, including external masonry from the west-facing wall of the North Transept that survives here, with plaster and red-lined joints.

Within the north-west tower, above the aisle, are two ringing chambers, one above the other. The upper chamber houses 'Great Peter'. Although as spaces these chambers are of relatively moderate significance, the contribution of this bell to the city soundscape is of high significance.



B(U): Nave attic

Space reference: B(U)



The original roof structure and vault were lost in the fire of 1840. The replacement roof is of oak, with queen-post trusses and purlins, of relatively simple and lightweight design. The plaster/timber vault below has been thermally insulated.

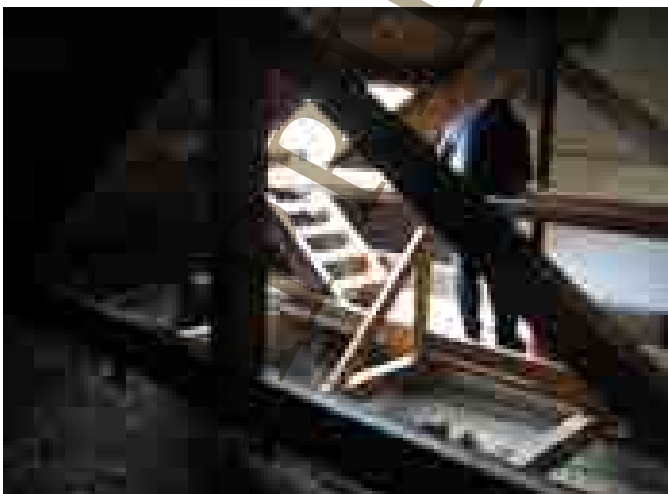
The space is accessed via roof hatches in the lead. A walkway within provides access.

Significance: B

Justification of significance: structural elements

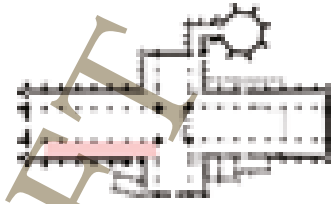
This roof structure provides evidence of a nineteenth-century approach to the question of roofing a vessel of particular length and width.

N.B. Not seen.



C(U): South Nave Aisle attic

Space reference: C(U)



Thirteen cast-iron trusses introduced in 1843 to replace the earlier roof structure, which, according to an article in the *Builder* of April 1845, had been found by Smirke to be 'wanting' and required total replacement. The trusses were made by the York ironfounder John Walker (1801-53) and were erected by George Coates. They bear onto the floor of the nave triforium.

The Smirkes were progressive proponents of cast iron in roofs, cf. Worthy Park (1816) and the British Museum (1824-5). The scale of the single-casting trusses is noteworthy, as, indeed, is their creation as single castings. Single castings make most sense when a large number of identical units are required, e.g. in a new commercial building. In an existing (medieval) building where widths might vary very slightly, they are more difficult to use successfully. Single castings are also tricky to make: there is a risk of fracture in the casting process on this scale.

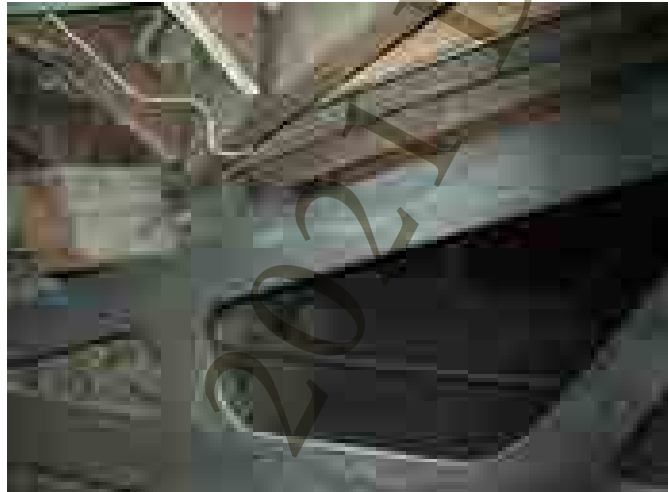
Below is the C14 aisle stone vault. Evidence for wooden supports of original structure is seen in holes in wall.

Significance: A

Justification of significance: structural elements

These trusses are highly-significant examples of the early nineteenth-century deployment of cast iron roofs. Each truss is a single casting and, given their scale, a virtuoso example of the ironmonger's art. The space is also of particular archaeological interest, with visible traces of the pre-1407 crossing tower.

N.B. Above the aisle, within the south west tower, are two chambers - one for clock mechanisms, and one a ringing chamber. These date from the 1840 post-fire reconstruction, and are of less significance in design/historical value though the sound of clock chimes and bells is important in the local soundscape.

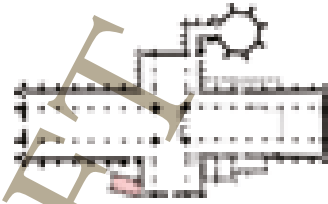


D(U): Shop (historic library) attic

Space reference: D(U)



image from Sarah Brown 'York Minster'



Roofed in 1419 by the master carpenter John Askham, with four large trees for the roof structure having been donated by the Abbot of Selby. King-post trusses. Braced to tie-beam and to ridge piece (curved). Braced raked struts to principal rafters.

Significance: A

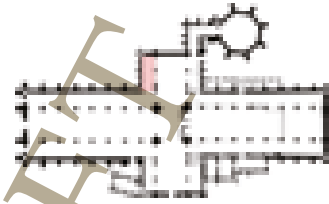
Justification of significance: structural elements

Accomplished example of an unusual fifteenth-century roof form. Also of interest as one of the few surviving medieval roof structures in the Minster.

N.B. Not seen.

E(U): North Transept west aisle attic

Space reference: E(U)



Five trusses with collar but no tie beam. Rafters ascending from bolster plates and ashlar posts. Oak. Presumed medieval date (no fire damage; not machined timber nor conventional king truss).

Walkway installed 2010; steps lead to hatches giving access through triforium screen.

Significance: A

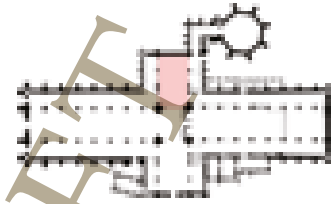
Justification of significance:

Presumed medieval roof.

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F(U): North Transept attic

Space reference: F(U)



Cast iron and softwood trusses of 1842, by Smirke, above C14/C15 vault (which was restored in 1935-51). Installed at the same time as the works to the nave south aisle, but here the trusses are of more complex design. They consist of braced cast-iron trusses with braced king posts. In sockets at the head of each king post are raked timber struts to the principal rafters. A wrought-iron hanger ties each post to the ridge.

Part of a tradition of ironwork that characterises other work by Smirke and represents the increasing use of structural ironwork in the nineteenth century. Here executed by George Baker and Son.

Significance: A

Justification of significance: structural elements

The use of cast iron here and in the nave south aisle roofs is of significance in the history of structural engineering, and can be related to the use by the Smirkes of cast-iron trusses elsewhere.

N.B. Not seen.

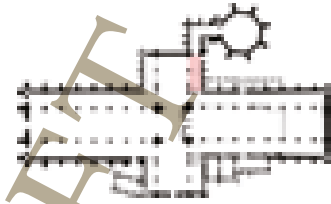
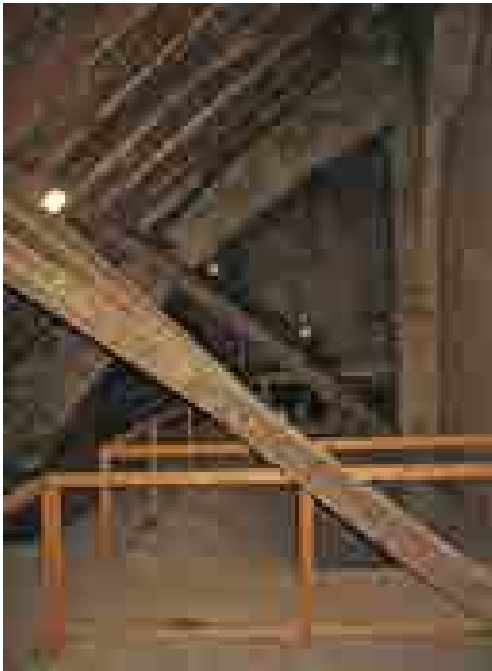


Fig. 70: The braced lower limb of a truss, over the vault

APRIL 2021 DRAFT

G(U): North Transept east aisle attic

Space reference: G(U)



C19/20 softwood trusses (incorporating earlier timber) of unusual form above C13 stone vault. From the tie beam, one raked post braced both to tiebeam and to purlin. In parallel, a second raked post rising from the wall to the purlin, also braced.

Braced raked struts paralleled by subsequently-inserted similar braces. Additional rafters introduced to roof. No walkway; steps lead to hatches giving access through triforium screen.

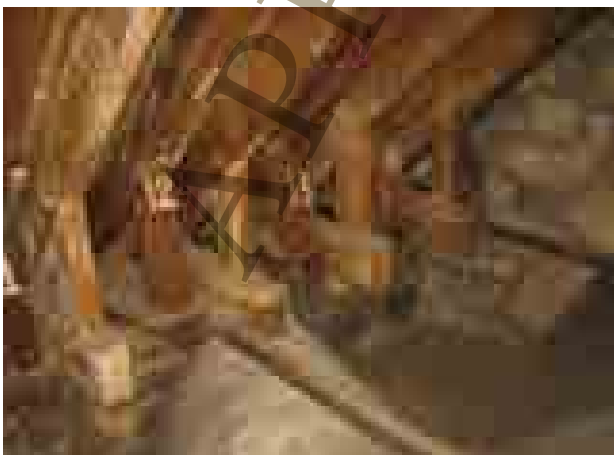
Significance: B

Justification of significance: structural elements

Unusual form but principally appears to be of C19/C20 date.

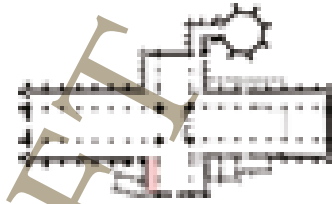
Issues

Some splitting to interval piers



I(U): South Transept west aisle attic

Space reference: I(U)



Timber construction (date?) above C13 stone vault, with raked braced posts. Stone flying buttresses inserted by Street in 1871-80. Walkway giving access to the space with hatches through plastered screen into triforium. Some evidence of charring and soot resulting from 1984 fire.

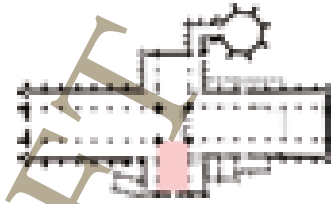
Significance: B

Justification of significance: structural elements

Of note for its contrast with the North Transept aisles, partly the result of Street's interventions.

J(U): South Transept attic

Space reference: J(U)



A model of the roof, on display in the South Transept

Replacement roof structure of 1984-6 above steel mesh/plaster replacement vault of same date. The 1984 fire began in the attic and destroyed the earlier C14 vault and the roof of 1774-76. Early discussions about replacement included consideration of an alternate form or method of construction, but that which was chosen follows its predecessor, though with additional fireproofing. The adopted roof structure is of timber and is in essence a scissor truss, with collar and raked struts to the scissor braces.

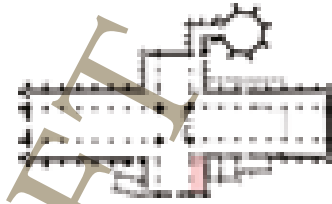
Significance: C

Justification of significance: structural elements

Of some significance as evidence of engineering debates and solutions in the 1980s. A late C20 use of a mid-medieval structural design.

K(U): South Transept east aisle attic

Space reference: K(U)



Timber construction (predominantly C19 with some reused medieval timber) above C13 stone vault, with raked braced posts. Stone flying buttresses inserted by Street in 1871-80. Additional rafters also inserted subsequent to original construction. Less evidence of smoke/soot damage than the W aisle attic. Walkway giving access to the space with hatches through plastered screen into triforium.

Significance: B

Justification of significance: structural elements

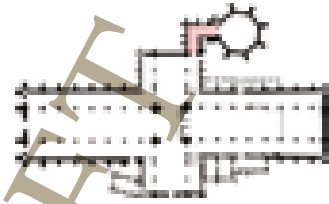
Of note for its contrast with the North Transept aisles, partly the result of Street's interventions.

Issues

Deflection and damage to piers

L(U): Tracing loft

Space reference: L(U)



The Vestibule's upper floor historically functioned as a working area for the Minster's masons, in which designs were drawn out. It was not part of the original design, but was constructed as part of a single phase with the main part of the Vestibule.

A. Structural elements

Type/location	Construction/notes	Dates	Sig.
Walls		c1280-1291	A*
E/W/N/S:	Limestone ashlar		
	L-shaped plan.		
	Of interest are the fireplace; the garderobe; the detailing to the Chapter House wall (probably reflecting an earlier design in which the Vestibule was lower); the detailing to the North Transept aisle end, including two fine carved heads.		
	Square holes above floor level in walls: evidence not of previous roof but rather related to construction		
Floor (+ ducts)	Plaster floor with tracings incised.		A*
Ceiling/vault/ roof	Original oak scissor braced roof structure		A
	Later alterations/repairs visible, crude		

Type/location	Construction/notes	Dates	Sig.
Windows	Square-headed two-light windows.		B
Doors /gates/ screens	Door from newel stair	C19	C
Archaeology:	Tracing incisions have been investigated but may yet throw up valuable evidence about working practices		A

Justification of significance: structural elements

Highly significant as a rare surviving example of the tracing loft typology. Fine late thirteenth-century roof. The loft at Wells was assimilated from other spaces; while York was not necessarily designed as a tracing loft, it has always been used as such.

C. Function

Storage

D. Issues and opportunities

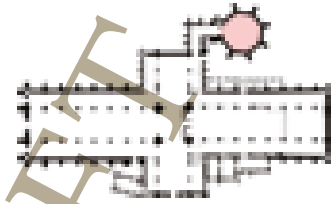
Potential for public access and interpretation.



Fig. 71: Hanging from the racks are historic moulding templates

M(U): Chapter House attic

Space reference: M(U)



The Chapter House roof structure represents a high water-mark in English medieval carpentry, dating from c.1290. A side purlin roof from which the vault below is hung, the result was that the Chapter House itself has no central column. Extensive use of scissor bracing; central post rising from tie beams to apex. The roof was restored in 1951-1954 under the direction of J.W. Green.

Significance: A*

Justification of significance: structural elements

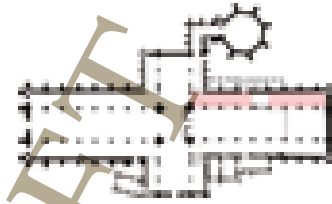
In allowing the Chapter House to audaciously avoid the central column of earlier examples, the roof makes an important contribution to the evolution of the type and form a structural precedent for the Ely Octagon. It is a key example of medieval carpentry, all the more significant in the context of the Minster given the loss of many of the other high vaults to fire.

Issues

Deathwatch Beetle

N(U): Quire north aisle attics

Space ref. N(U) East/West



The Quire aisle attics are divided by the full-height Quire (eastern) transepts. Within the west part: two older oak curved brace trusses, the other six are C19 pine, metal strapped and bolted. No. 7 W truss seems to incorporate an old tie of double-plated design. East part: ten trusses, of two designs.

There is a good view of the top of one of Thomas' stair turrets at the western end of the roof space next to the crossing tower NE pier. Some curious rebuilding or split phasing of N wall construction which is probably making good damage from the 1407 collapse and a similar vault hiatus, all this in the bay next to the western most bay.

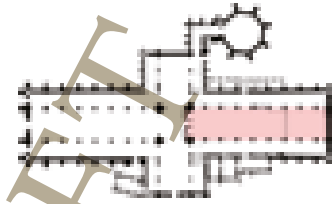
Significance: B(+)

Justification of significance: structural elements

The roof structure itself is of relatively little interest, being largely of C19 date. However, the archaeological potential of this area is of much greater note, with elements of Thomas' Minster surviving.

OP(U): Attic above Quire/Lady Chapel

Space ref. OP(U) west/east



The eastern roof and vault were destroyed in the fire of 1829 and were subsequently rebuilt by Robert Smirke, with the vault closely following the appearance of the original. The roof is of teak, allegedly supplied by the Royal Navy. Queen-post trusses with collars. Trusses are supported by timber cradles (iron straps clamp the two), which in turn sit in large cast-iron shoes on the wall head.

Significance: B

Justification of significance: structural elements

Like the nave, this area is of interest as a nineteenth-century response to the challenge of roofing a wide span above a vault. The shoes are an early use of cast-iron in the Minster roofs.

Issues

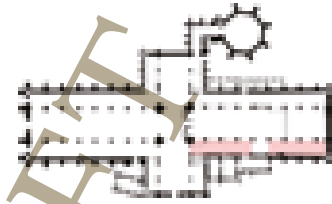
East end structural movement and need for monitoring.

N.B. Not seen.



Q(U): Quire south aisle attics

Space ref. Q(U) East/West



The Quire aisle attics are divided by the full-height Quire (eastern) transepts.

The western part (C15, above early 15th C. stone vault) comprises oak trusses. Post to purlin, straight braced tiebeams, arch braced purlins. The northern wall (against the Quire triforium) is notably near its junction with the central tower for the brick-filled arcading and for the traces of earlier structures that remain evident – including a newel stair.

By contrast, the eastern roof was reconstructed by Leonard Terry in 1763. Braced raked post rising from the junction of the tie-beam and triforium wall to purlin, and a raked strut. (Terry later rebuilt the South Transept roof in 1774-6, later destroyed by fire in 1984).

Significance: **A (west) B (east)**

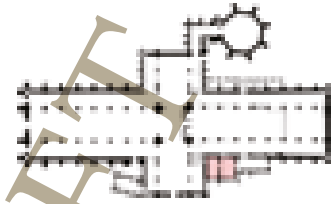
Justification of significance: structural elements

Western roof is medieval and of unusual form. Considerable archaeological interest in the western part, including remnants of Thomas' stair tower (late C11) plus evidence of repair after the 1407 collapse.



RS(U): Attic and roof above middle vestry/Consistory Court

Space ref. RS(U)



Currently used for music storage, this loft runs above the Consistory Court (space R) and middle vestry (space S) vaults and dates from the same period, i.e. c.1390. It is accessed via spiral stair leading from the middle vestry.

Walls of reused stone, with a simple stone fireplace; some traces of previous plaster covering. Small square-headed windows in S wall, arranged 2:1:2, and a portal giving access through the E wall to the lead flat above the 'Zouche' chapel.

Kingpost truss roof structure visible: rafters pegged to purlin. Possibly of late C17 date? Some evidence of furniture beetle, while the space as a whole is damp.

Significance: B

Justification of significance: structural elements

An atmospheric room. In that stone is reused, the fabric has particular archaeological potential, which the roof structure is of value as a surviving historic example.

Issues

Deathwatch Beetle and salt damage to stonework.

PRECINCT

1: Dean's Park Lodge

Map Key:	1
Significance level:	B (Significant)
Date:	1845
Designations:	Listed Building (Grade II) Within boundary of Scheduled Monument Within Conservation Area
Current use:	Residential
External visit:	March 2009, revisited August 2016
Sources:	RCHME; previous Minster CMP



Dean's Park Lodge stands at the southeastern corner of Dean's Park. Built in 1845, the lodge formed part of the Minster Stoneyard until it moved in 1910.

The building was described by the RCHME as follows:

'The LODGE, to the W. of the Minster designed by Richard Allen, Clerk of Works at the Minster, in 1845. Formed part of the buildings of the Minster Stoneyard and courses through with the yard's boundary wall, most of which has been retained as a boundary to the Purey-Cust Nursing Home forecourt,...but the shields-of-arms flanking the four-centred archway from Precentor's Court are late 19th-century. The elevation to Dean's Park is in Gothic style, with rectangular windows and a shoulder-headed entrance door piercing the magnesian limestone wall, which is treated as a stepped boundary wall surmounted by a parapet, and conceals the lean-to pantiled roof behind. The two-storey rear elevation is unpretentious, divided into three sections by chimney stacks, and lit by Victorian sashes. The side and rear elevations are of stone where they might be seen from outside and of brick below.'

No significant external change was noted in March 2009. The nearby Purey Cust site was redeveloped as housing in 2010.

Interior: not inspected

Justification of significance:

The lodge's significance is recognised in its Grade II listing. Architecturally unpretentious, its real value lies perhaps in its association with the Minster Stoneyard, with which it has an evidential value as the last vestige of the Yard as refounded by William Shout in the early nineteenth century. This link is maintained today by the use of the lodge as the residence of the Master Mason.

The lodge also has particular design value, forming an attractive boundary to Dean's Park, its stone and architectural idiom complement the Minster.

Issues and opportunities

The lodge's setting may well be subject to future change



Fig. 72: West elevation

2: Dean's Park

Significance level: A (High significance)

Map Key: 2

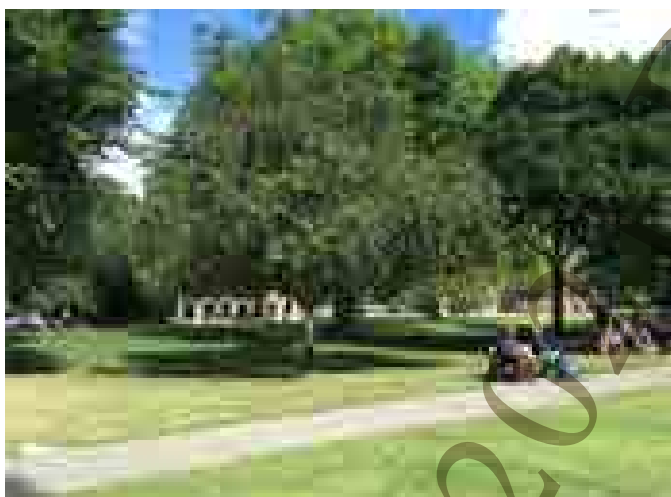
Date: Various

Designations: Within the boundary of Scheduled Monument
Within Conservation Area

Current use: Park

External visit: March 2009, revisited August 2016, August 2019

Sources: RCHME; Perring; water tank survey and report by Stuart Harrison, Cathedral Archaeologist, Nov 2016; previous Minster CMP



Dean's Park lies to the north of the Minster and occupies part of the site of the medieval Archbishop's Palace. In its present form, it is a creation of the eighteenth and nineteenth centuries, but there has long been an open garden in this location, associated with the medieval palace and subsequent Ingram's Mansion. The relocation of the Deanery here in the 1830s led to the area becoming known as 'Deanery Gardens', while the name 'Dean's Park' was applied to the site c.1910.

Its layout is informal and there is no record or indication of it being designed by a professional. It was partially remodelled in 1973. The arcade of the medieval Archbishop's Palace (gazetteer no. 5) forms part of its western boundary, with part of the former garden of the New Residence beyond. To the north are railings, with the houses of Minster Yard beyond. Paths lead across the Park from gates by the west end of the Minster, with one path heading in the direction of the Library and the other following the north side of the Minster. The Park is largely laid as grass, with some trees and shrubs. There are benches along the paths, and some lantern-type lighting. Many of the benches have been donated in memoriam, while the arcade of the Archbishop's Palace functions as a war memorial to the Second Division. Part of the lawn was raised c.1.4m in 1941 to bury a fire-fighting water reservoir beneath (see gazetteer entry no.4). The former Residence garden, now largely used for parking and storage, includes remnants of its nineteenth century landscape, most notably a small stone bridge crossed by a path winding up the ramparts to the City Walls.

The Park forms one of the few open recreation spaces within the city centre, and is much-used, particularly in the summer, when it forms a popular place for lunchtime sandwiches. It forms an attractive foreground for the Minster when viewed from the adjacent City Wall, with this section of wall being especially popular with visitors to the city. The entire north side of the Minster can be viewed from the Minster.

The Park has outstanding archaeological importance. Buried remains beneath it include elements of the Roman fortress as well as parts of the Archbishop's Palace, St Sepulchre's Chapel, Ingram's Mansion and its gardens. Christopher Norton has proposed that the Saxon Minster lay to the north-west of the present structure and so there may also be traces of this structure below-ground. Creation of the water tank here in 1941 may have disrupted a considerable amount of this archaeology, though a survey in 2016 indicated the tank may not be buried deep enough to impact early medieval deposits. *Justification of significance:*

Dean's Park's significance is several-fold. It has aesthetic value as a pleasant open space, one of only a few green areas within the City Walls and one which forms an attractive setting for the Minster and for other Precinct properties. There is a high level of communal significance in its amenity role as a sanctuary of tranquillity in a crowded city, a significance that came through powerfully in public consultation on the Neighbourhood Plan. Benches and a war memorial have associational and communal significances. The space also has considerable potential for evidential value in its archaeology.

Issues and opportunities

The Park is well maintained and well-used – at least by local people – but its location behind the Minster, the lack of through routes, the impression given by its gates and the limitations of existing signage mean that few of the half million visitors to the Minster venture into it.

Chapter has recognised that the full potential of the site to serve the people of York and visitors to the city is not currently realised. In the emerging Neighbourhood Plan, therefore Chapter is putting forward proposals to preserve the tranquillity that is much valued by locals whilst at the same time increasing public access to green space (opening up the Residence Garden), improving the ecological value of the landscape, the interpretation of the area, facilities for visitors (such as toilets and café) and the potential of access to and from the City Walls. Opportunities should also be sought through these works to better understand the archaeology under the Park, and find the Saxon Minster..

3: Octagonal bench, Dean's Park

Significance level: C (Some significance)

Map Key: 3

Date: 2000

Designations: Within area of Scheduled Monument Within Conservation Area

Current use: Bench

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP



This bench was created in two days as part of the National Stone Festival held at the Minster School in July 2000. Encircling a tree, it is octagonal in shape. Each side is pierced with five pointed openings, with roundels that bear a variety of decorative devices. The bench is ringed with flagstones.

Justification of significance:

The bench demonstrates the Minster's long tradition of masonry and is associated with an international festival. It contributes to the communal value of Dean's Park as a place to sit, and has some design value as an example of good craftsmanship.

Issues and opportunities

Although attractive, the bench reads more as a fence around a tree than as a place to sit. Could its amenity value be increased by further planting/landscaping?

4: Water tanks, below Dean's Park

Significance level: N (Neutral)

Map Key: 4

Date: 1941

Designations: Within area of Scheduled Monument
Within Conservation Area

Current use: Water storage

External visit: March 2009, revisited August 2016

Sources: previous Minster CMP; survey and report by Stuart Harrison, Cathedral Archaeologist, Nov 2016; discussions with Minster staff



A large L-shaped fire-fighting reservoir designed to hold 250,000 gallons of water was installed below Dean's Park in 1941 as part of the Minster's wartime Air Raid Precautions, feeding, via a pump house and buried pipes, hydrants that delivered water to the roofs. Designed by York architects Ward and Leckenby, it is robustly constructed of brick and concrete sandwich walls, mass concrete floor and a pre-cast concrete roof supported on brick piers, topped over with c.0.5 m of topsoil and turf. In the process this part of the Park was raised by c.1.4m. The associated pump house stood in the middle of Dean's Park until c.1973. No record was made of the archaeology which was destroyed in the tank's necessarily swift creation. There are still concerns that the presence of water in the tanks contributes to the problems of damp in the Minster itself.

Justification of significance:

Although of some interest for its associations with the Minster's wartime history, the tanks are of little design or historical value. Draining and excavating them may well shed important new light on the site's past, because the 2016 revealed that the tank is not set so deeply into the ground as was previously thought (c. 1.6m below 1941 levels). This means that although late medieval deposits may have been destroyed earlier medieval and Roman deposits may survive intact.

Issues and opportunities

Previously, a number of proposals have been put forward for the use of the water tanks, including storage, café, or semi-sunken auditorium. However, a survey and inspection carried out in 2016 demonstrated that it is not well suited to any such uses, or not without adaptation at considerable cost. For these reasons, the emerging Neighbourhood Plan rejects any new uses. However, regular monitoring and inspection will need to be maintained, with a view to preventing a catastrophic failure that might release hundreds of thousands of gallons of water towards the Minster undercroft.

APRIL 2021 DRAFT

5: Arcade of former Archbishop's Palace

Significance level: A (High significance)

Map Key: 5

Date: Twelfth century

Designations: Grade I Listed Building
Within boundary of Scheduled Monument
Within Conservation Area

Current use: War memorial

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



A seven-bay stretch of arcading on the northern side of Dean's Park. It was part of the twelfth-century Archbishop's Palace built by Roger Pont l'Eveque and may have been part of a passage linking the Chapel with other parts of the Palace complex. The same mason also worked on St Sepulchre's Chapel. Each bay comprised two trefoil-headed openings, although the central shafts have been lost (the two that are present are replacements). Each opening is now closed by a low plinth with commemorative plate (marking battles between 1809 and 1945) and iron railings above. Restored in 1987, the arcade now functions as a war memorial to the Second Division.

Justification of significance:

The arcade is the only surviving element of the twelfth-century Archbishop's Palace. It provides information not only about that structure, however, but perhaps also something of the design of Roger's work to reconstruct the east end of the Minster. It forms an attractive boundary for Dean's Park. The arcade therefore has very substantial design and evidential value. In addition, the arcade now has considerable communal significance, being a war memorial.

Issues and opportunities

Interpretation could be improved

Although the Park is closed at night, some lighting of this feature would allow it to be better seen in views from beyond.

Large amounts of severely eroded stonework.



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6: *Minster Library*

Significance level: A (High significance); Alcuin Wing N (Neutral)

Map Key: 6

Date: Thirteenth century, refurbished in 1808 and extended in 1998.

Designations: Grade I Listed Building
Within boundary of Scheduled Monument
Within Conservation Area

Current use: Library and conservation studios

External visit: March 2009, revisited August 2016 and August 2019

Sources: RCHME; previous Minster CMP



The Minster Library is located to the north-east of Dean's Park. It comprises two wings aligned NE-SW, with a further range at right angles between them. The southern wing was constructed as the Archbishop's Chapel in the thirteenth century: Walter de Grey granted thirteen oaks for the construction of a chapel in 1231-4. The chapel has four unequal bays and sits on a plinth, with gabled buttresses; the west end is dominated by five stepped lancets below a semi-circular moulded arch. A similar blocked window occupies the east end. It is all that survives of de Grey's palace, and complements the earlier arcade to its south as the sole remnants of the Palace complex. There are parallels with the new Palace built in the thirteenth century at Bishopthorpe. Within it, Richard III invested his son as Prince of Wales in 1483.

The building later formed part of Ingram's Mansion. It was restored by William Shout in 1808 as the new home of the Minster Library, with new stained glass commemorating the Chapter of York at this time. In 1838, the New Deanery was constructed adjacent to its south-west side, a position that it occupied for a little over one hundred years before demolition in 1940 after the completion of the present Deanery. In 1998, the Library was extended. The new Alcuin Wing was designed by the then-

Surveyor to the Fabric, Charles Brown. Built with magnesian limestone in a contextual abstracted Gothic style, it houses the Reading Room and conservation laboratories, plus offices and archive storage. Excavations made in connection with the construction work revealed evidence of Roman and medieval phases.

The collections are discussed in Volume 1 of the CMP.

Justification of significance:

The Library was the former chapel of the Archbishop's Palace. It has an evidential role in revealing information about that building, whilst also being a notable example of thirteenth-century architecture of considerable design value. This value stems also from its role as a focal point within Dean's Park and when viewed from the city walls.

The Library has associations with important figures in the life of the Minster, from Walter de Grey (its original patron) to William Shout (who restored the building in 1808) and beyond, as well as royalty. Its stained glass is of interest: it commemorates the Dean and members of Chapter at the time of the Library conversion. Today, the Library has an important communal and evidential role within the life of the academic community, as a repository for the Minster's collection of books and manuscripts, and as an important resource for local and family historians, and for students of York's universities. Much of the interior as currently configured stems from the conversion of the building in the early nineteenth century to function as the Library.

The site is of particular archaeological interest, not least given Norton's assertion that the Saxon Minster may well have been situated in this area, as well as for further evidence of the Archbishop's Palace. In this respect, the site has a potential evidential value.

The 1998 extension is most successful in relating to its highly sensitive setting in the design and form of the roofscape. The magnesian limestone façades are an example of late twentieth-century contextualism fusing historic traditions and modernism, though the results are not light-footed and might have deferred more clearly to the medieval structure.



Issues and opportunities

Future use(s) of these buildings are considered in the main Conservation Management Plan (Vol1, in relation to collections, learning and the Neighbourhood Plan). The principal issues are:

- water damage to the medieval fabric, which requires extensive remedial action, especially at the east end
- inadequate environmental conditions in the historic parts of the building
- structural movement of the Alcuin Wing
- poor access for all, including a multiplicity of levels
- inefficient and inflexible layout
- any further extension to the building would need to be of exceptional quality, extremely carefully designed and fulfil quantifiable and significant needs, because of the high sensitivity of the setting of the City Walls and the remains of the Archbishop's Palace and the potential impact on the archaeology, ecology and landscape character of the Precinct.

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7: Deanery

Significance level: C (some significance) (Garages: D, little significance)

Map Key: 7

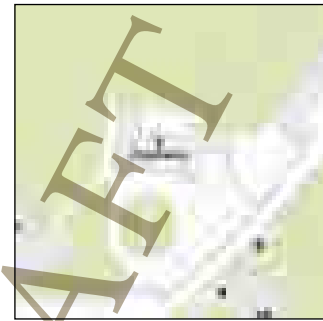
Date: 1938-9

Designations: Grade II Listed Building
Within boundary of Scheduled Monument
Within Conservation Area

Current use: Residential

External visit: March 2009, revisited August 2016, July 2018

Sources: RCHME; previous Minster CMP



A new Deanery was constructed in 1938, replacing the grandiose Tudor-Gothic 'New Deanery' of 1827-8 (adjacent to the Library) whose vastness presupposed the expensive employment of a retinue of servants. Reusing certain features from its predecessor, including teak floors, mantelpieces and fireplaces, the present Deanery was designed by Rutherford and Syme. This was Walter Brierley's successor practice, and Brierley himself may have been involved in early designs, prior to his death (Jane Grenville, pers. comms). The practice was dissolved in 1939, although Syme continued in practice until the 1950s.

The Deanery is a neo-Georgian two-storey building of red brick construction with ashlar dressings, plain tile hipped roofs, and sash windows. It comprises a central section with a range at right angles to either side, giving an H-plan. To the rear are garages and a workshop of 1939, while the property is surrounded by extensive landscaped gardens, enclosed by walls and gates at the front. The gardens are visible not only from Minster Yard but also from the overlooking City Walls, which enclose them on two sides.

The design fits into the school of 'polite' inter-war neo-Georgian, owing relatively little to the emerging philosophy of modernism. This was presumably considered befitting of its location. In its approach, it can perhaps be paralleled with the work of Morley Horder or Sir Edward Maufe, though the result lacks the flair of their designs.

Justification of significance:

The Deanery's architectural idiom and the quality of its architecture has been recognised in its Grade II listing. Nonetheless, as a design, it is not exceptional or innovative, lacking the sparkle or originality that are the hallmarks of Brierley's work. Rather, demonstrates how traditional ideas remained important and were not entirely sidelined by the emerging currents of Modernism, something which here can be linked with the site's particularly sensitive location. Of particular note is the re-use within the building of elements from the previous Deanery, all of which have an evidential role in addition to their design value. Whilst the gardens contribute to the landscape character of the Precinct

, they are themselves of no design interest. The axis of the house and forecourt is also at odds with the historic orientation of buildings in the Precinct, which mostly follows the alignment of the City Walls.

The design of the house has some historic value in its illustration of how social and economic changes affected the organisation of households and the design and size of houses following World War 1. The provision of garages also reflects these developments, though otherwise these modestly detailed buildings, constructed apart from the house, contribute little to its aesthetic value or the character and appearance of the Conservation Area.

Issues and opportunities

The emerging Neighbourhood Plan has identified the garages, which are partly used today as a scaffold store, for redevelopment to provide enhanced storage and affordable accommodation for apprentices. This would be achieved largely within the footprint of the existing buildings (see also Volume 1).

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8: No. 1a Minster Court

Significance level: B (Significant)

Map Key: 8

Date: Eighteenth/nineteenth century (in present form)

Designations: Grade II* Listed Building (listed with 1, 2, 2a and 3 Minster Court)
Within boundary of Scheduled Monument
Within Conservation Area

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Minster Court is a group of houses to the north of the Precinct, of medieval and later date. It is arranged around three sides of a court adjacent to the current Deanery. No. 1a was originally a service/storage block to the rear of the main court.

Of no. 1a, the RCHME notes:

No. 1a, to the N.E., is an 18th-century block, originally built for storage, which was

Enlarged after 1850 to accommodate an organ and converted into a separate dwelling

Between 1945 and 1950.'

Traces of intervention are visible: e.g. there is the ghost of an earlier window in the north elevation. The house features a mixture of horizontal and vertical sliding sashes, and an attractive doorcase in the west wall.

Justification of significance:

An attractive, picturesque example of eighteenth-century design. Its design and character reflect the building's original service use, something that is also evident in the location of the property, on what is primarily the route to the Deanery workshops and garages.

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image from Royal Commission City of York Volume V: The Central Area

9-13: Nos. 1, 2, 2a, 3 and 3a Minster Court

Significance level:	A (High significance)	Map Key:	9, 10, 11, 12, 13
Date:	C14-C19		
Designations:	Grade II* Listed Building (listed as a group) Within boundary of Scheduled Monument Within Conservation Area		
Current use:	Residential		
External visit:	March 2009, revisited August 2016		
Sources:	RCHME; previous Minster CMP		



Minster Court is a group of houses to the north of the Precinct, arranged around three sides of a court adjacent to the current Deanery. As they currently stand, the properties represent the late seventeenth and early eighteenth century remodelling of a late-medieval house or houses, with some alterations of the nineteenth and twentieth centuries. The group is listed as a single entry, and is conventionally considered as an ensemble.

The courtyard was originally almost entirely enclosed, but the buildings along its fourth side were demolished to allow the construction of Pritchett's New Deanery in 1838. The original uses of the building is not fully understood. Were they always a group of properties, or originally a single residence – perhaps a Prebendal house? It may be that the SE wing (the present nos. 3 and 3a) contained servicing and some lodgings associated with the central hall range (nos. 2 and 2a).

The RCHME description summarises the group as follows:

'Nos. 1 and 3, on the N.W. and S.E. sides of the courtyard respectively, incorporate medieval stone walling in their lower parts; other walls are all of brick, mostly of the 18th century, and many must replace timber framing. The roofs are tiled towards the court but include slate and pantiles elsewhere. The houses are generally of two storeys, except for No. 1a (q.v.) which is of three. The date of medieval stone walls in the N.W. and S.E. wings is uncertain. The main range, N.E. of the courtyard and mostly occupied by No. 2, retains three early roofs. In the S.E. part of the range is

a 15th-century hall roof of four bays. The wider N.W. end of the range, which includes part of No. 1, has remains of a 14th-century roof running at right angles to the hall roof behind it, to the N.W. remains of a 16th-century roof. Evidence for alterations in the seventeenth century is provided by a richly-decorated early 17th-century ceiling on the ground floor below the 14th-century roof, but reconstruction was mostly carried out at the end of the 17th century and at varying dates in the 18th, with some new building.'

The roof structures are noteworthy. No.1 has trusses of principal rafters supporting tenoned butt-purlins, with high collars sharply cambered to allow headroom and therefore use of the rooms – a common roof form in York in the seventeenth and eighteenth centuries. No.2 has three medieval roofs: a fourteenth/fifteenth-century scissor-braced structure halved over a collar; a sixteenth century structure in the NE range, with cambered tie-beam and kerb-principal rafters supporting side purlins and a cambered collar; and a sixteenth-/seventeenth-century structure in the SE part of the building.

Of the internal decoration, Pevsner notes a fifteenth-century former open hall, two bays of which are now within No. 2 and two bays within No. 2a. Also noted are the music room/saloon on the first floor of No. 1, which has a mid-eighteenth century stucco ceiling with Rococo decoration and an ornate fireplace. No. 2 features an elaborate seventeenth-century plaster ceiling. The RCHME notes eighteenth-century fittings throughout, especially in Nos. 2 and 2a.

The cobbled courtyard forms a picturesque counterpoint to the buildings.

The wall and gate piers east of No. 3 are also notable.

Justification of significance:

This building is of value as one of only a few within the Precinct that contain medieval fabric. The evolution of this group of properties offers valuable evidence of the changing life of the Precinct and of historic constructional techniques. In design terms, the apparently extensive survival within of historic fittings, not least from the eighteenth and nineteenth centuries, is of note. Externally, the properties have a somewhat fortuitous beauty, the result of their seemingly haphazard development and varied massing, but there is nonetheless a consistency to their architectural idiom. The cobbled courtyard forms an important foil to the elevations, with planting (not least the tree to the west) also playing an important role.

Issues and opportunities

Further investigation to fully understand the development and history of the group.

The emerging Neighbourhood Plan has identified the rear of the gardens as the site for a new studio for stone carving. To accord with policies set out in Vol 1 of the CMP, any such structure here would have to be of exceptional design because of the setting of the City Walls and 1-3 Minster Court, and would need to improve the biodiversity of the site.

Car parking detracts from the appearance of the group, though it is no doubt necessary for the residents of these houses.



14: Railings, Chapter House Yard

Significance level: C (Some significance)

Map Key: 14

Date: c.1860

Designations: Grade II Listed Building
Within boundary of Scheduled Monument
Within Conservation Area

Current use: Railings

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Extending approximately fifty metres north-west from the north-east corner of the Minster, incorporating gate piers and gates for carriages and pedestrians. Diagonally-set square-section railings, cast iron in Gothic style, with pointed tips and turned standards with urn finials raised on low chamfered wall. The gate bars are similar, strengthened by curving braces. The wall pier is square on plan with trefoil-headed sunk panel sides and flat cap. Carriage gate posts are octagonal in plan with trefoil-headed sunk panelled sides, moulded caps and pomegranate finials.

The pedestrian gate has delicate ogee arched overthrow ornamented with scrolls, surmounted by tapered square lantern supported on scrolled brackets.

Historic photos suggest that similar gates were installed at the west front of the Minster, though they have now been lost.

At right angles, by the junction of Chapter House Street, a modern vehicle gate.

Justification of significance:

The arched pedestrian entrance has particular design value as an interesting feature. As a whole, the railings are of high quality. They add dignity to this part of the Precinct, and offer a memory of its original enclosed status.

Issues and opportunities

The vehicle gate at right angles to the railings which controls access to Minster Yard is somewhat crude in execution and in its present form detracts from the character of the street and the setting of the Minster. It could be replaced with a new gate and piers more closely following the 1860s design.



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15: No. 6 Chapter House Street

Significance level: B (Significant)

Map Key: 15

Date: c.1820

Designations: Grade II Listed Building (with No.4)
 Within Conservation Area
 Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Standing north of Ogleforth and Chapter House Street, north-east of the Minster. Built in c.1820. Of whitewashed brick with pantiled roofs, it butts against the Dutch gable of No. 8. L-shaped plan. The front elevation is dominated by the arched entrance to Gray's Court, to the sides of which are quarter-circle niches and above which are rooms. Some historic details survive internally, notably staircases, cornicing, doors, architraves and fireplaces.

Justification of significance:

This building has design value as an attractive and characterful component of the Ogleforth/Chapter House Street streetscape. As with other Precinct houses, it has an evidential value for what it reveals of earlier structures on the site that were in part reused in the present building.

16: Church House, Ogleforth

Significance level: D (Little significance)

Map Key: 16

Date: c.1850

Designations: Within boundary of Scheduled Monument
Within Conservation Area

Current use: Offices

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Situated on Ogleforth, this building was constructed as part of a 'coach manufactory' before 1852. It was remodelled in the early twentieth century, when it functioned as a warehouse; the north-east wall reveals the join between the original building and the replacement façade. In the 1980s the building was converted to become offices for the Chapter of York.

Mainly of brick, with some stone detailing. 9-pane windows to first and second floors, while the ground floor arches retain a vestige of the building's earlier function, having originally been entrances. Internally, some traces of the original structure are visible, notably cast-iron columns, and it is possible that other elements remain behind the suspended ceilings and modern partition walls.

Justification of significance:

The building makes a positive contribution to the streetscape, and offers a reminder of the way that industrial activity historically permeated central York.

Issues and opportunities

The somewhat crude internal partitions detract from the character and appearance of this building.

17: No. 3 Chapter House Street

Significance level: B (Significant)

Map Key: 17

Date: Fifteenth century and later

Designations: Grade II Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Chapter House Street is not only one of the remaining streets of the medieval Precinct, but has Roman origins. No. 3 is contiguous with No.1. Its front range dates, according to the RCHME, from the fifteenth century, being timber framed above a continuation of the stone wall that comprises No.1. The upper floor was, it is believed, jettied out above the stone wall, but has been cut back with consequent changes to the roof structure. The rear range is seventeenth century, with brickwork of that date in the end wall. The upper part of the rear range was remodelled in the eighteenth century.

The garden elevation features six 3x3 sash windows with thick glazing bars, one at ground level being flanked by a door. Survey work in 2008 showed that the present kitchen is U-shaped around a presumed fireplace. Few early features survive within save for what the RCHME called 'a boldly cambered tie beam' in the front range at first-floor level.

Justification of significance:

The building makes a positive contribution to the streetscape. It has evidential and design value as a surviving structure of the fifteenth and seventeenth centuries, though it is diminished by the loss of internal fixtures and fittings.

18: No. 1 Chapter House Street

Significance level: B (Significant)

Map Key: 18

Date: Fifteenth century and later

Designations: Grade II Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Chapter House Street is not only one of the remaining streets of the medieval Precinct, but has Roman origins. No.1 is a long, narrow house dating from the fifteenth century, with a stone ground floor and timber-framed upper floor (now encased in brick and render). The house has two storeys with attics. It was incorporated into No.4 Minster Yard when that property was built in the early eighteenth century, but now forms a separate dwelling. The main elevation to Chapter House Street is divided into three sections, with the second floor of No. 4 Minster Yard sailing above the central part of the original No.1 Chapter House Street. The reverse side of the building partly faces the front garden of No.4 Minster Yard, with a blocked window at first-floor level and a low bay within an arched opening at ground-floor level.

Much altered, but, according the RCHME, some medieval features remain visible (e.g. the timber wall plate above the brick of the first floor of the NW elevation). One first floor room is described by the RCHME as having seventeenth-century panelling; there is also an eighteenth-century balustrade similar to that in No.4 Minster Yard and a late eighteenth-century fireplace.

The Minster's earlier CMP proposed a somewhat complex interpretation of the house, based on the evidence of what appear to be blocked openings at low level within the stone of the street-facing side. Based on the low level of the ground floor (relative to the street), the earlier CMP's authors suggested that the blocked windows may have been at first floor level and that the rise in the ground level since the medieval period has therefore been substantial.

Justification of significance:

A modest, attractive property of evidential and design value for its medieval origins and subsequent remodelling, and for the positive contribution that it makes to the streetscape.

Issues and opportunities

Further research and recording to more firmly establish the history of this building.

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19: No. 4 Minster Yard

Significance level: A (High significance)

Map Key: 19

Date: Medieval and eighteenth century

Designations: Grade II* Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Facing Minster Yard, this property presents a fine eighteenth-century brick elevation, restored in 1992 and retaining much of its original appearance. It is shown on John Cossin's map of 1727 as 'Dr Ward's house' (presumably a member of the Minster clergy) and forms the focal point for views along the Queen's Path, at the east end of the Minster. A Chapter of York property which reflects the wealth and status of the Minster clergy in this period, its construction also coincides with the development of York as a centre for 'polite' society and tourism that is reflected in developments that include the Assembly Rooms. It is therefore one of a number of buildings of its period within the Precinct and city centre.

The house was built against a two-storey medieval structure to the west, with its uppermost storey sailing over the top of that building to produce a three-level elevation on Chapter House Street to the west. 1 Chapter House Street was at one time the servants' quarters to 4 Minster Yard. To the east, a Dutch gable can just be seen, and the RCHME notes a medieval timber-framed gable at the N.E. end of the rear elevation. The roof structure which was studied by Stuart Harrison in 2013–14, is formed, at least in part, of re-used timbers from a late medieval timber-framed house.

The main front is of five bays, with on the ground floor two pairs of sash windows flanking a late eighteenth-century doorway (not unlike that at No.39 Bootham) and, on the first floor, five windows. Three dormer windows in the roof are modern replacements. The building is flanked by tall chimneys to either side.

Justification of significance:

A very good example of eighteenth-century townhouse design which reflects the resurgent city of the eighteenth century. Its design value also stems from its townscape role, as a focal point in views along the Queen's Path at the east end of the Minster. The house has evidential value in revealing something of the status and wealth of the Minster clergy in the eighteenth century. Its associations with the Minster are also notable, and in the present day it remains in use as a Minster residence.

Issues and opportunities

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20: No. 5 Minster Yard

Significance level: B (Significant)

Map Key: 20

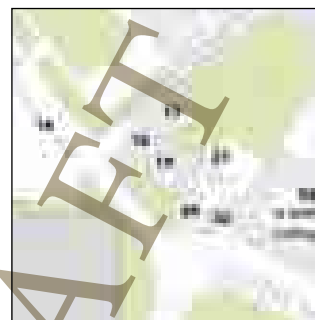
Date: Thirteenth/fourteenth century and nineteenth century

Designations: Grade II* Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Of medieval origin but significantly modified in the nineteenth century. Originally comprises a two-storey timber-framed tenement building parallel with College Street, of which half was altered in the nineteenth century to form No. 2 College Street.

The west elevation is rendered, with two parallel gables of which the southern (closer to College Street) is taller. Below, sash windows at first-floor level; ground floor has a window to the south end of the elevation, a door at the centre with leaded shelter above, and a small window to the north. The south elevation, facing College Street, was rebuilt in 1891 (dated by a plaque). It is of stone, with an attractive oriel window at first floor level. Differences in the west elevation as shown on the 1852 O.S. map and the present structure suggest that it too was partly reconstructed in the nineteenth century. Internally, the RCHME notes some sixteenth-century panelling and detailing.

Justification of significance:

The building makes a positive contribution to the streetscape. Although its present appearance is largely nineteenth century, it retains a sense of its medieval origins. Its haphazard nature makes a positive contrast with the formality of the adjacent No. 4 Minster Yard. It has an evidential role as a surviving remnant of a particular type of building found in the medieval Precinct.

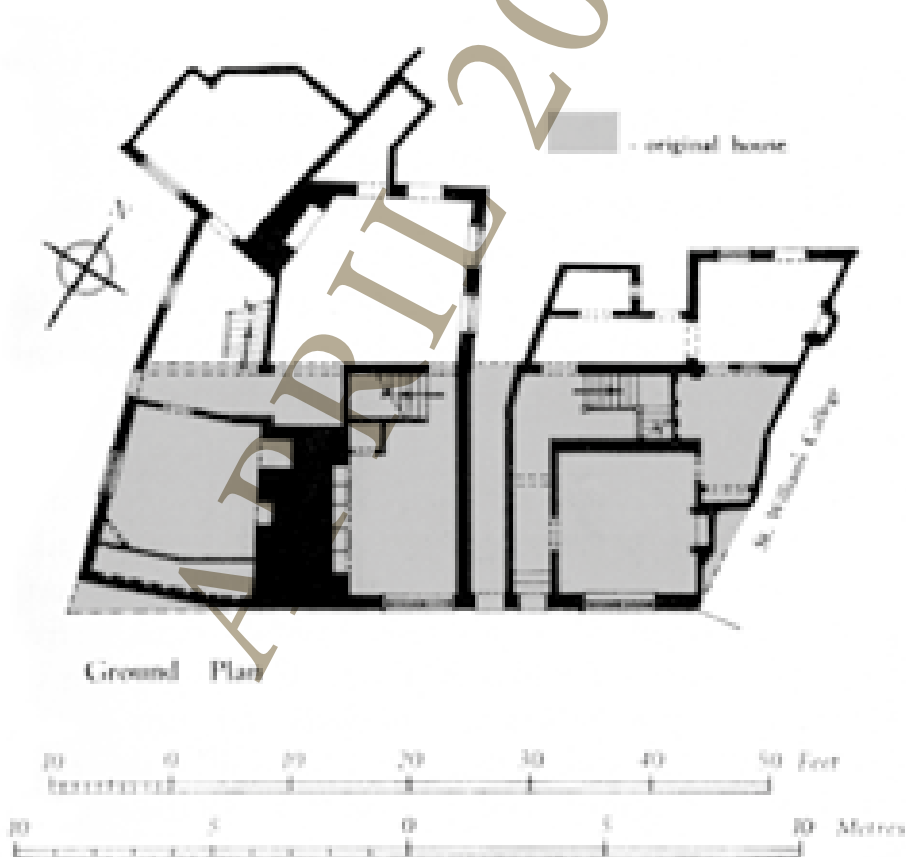


image from Royal Commission City of York Volume V: The Central Area

21: No. 2a College Street

Significance level: D (Little significance)

Map Key: 21

Date: Possibly nineteenth-century; rebuilt late twentieth

Designations: Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: Not inspected

Sources: Quinquennial Inspections 1992 and 2004



Located behind no. 5 Minster Yard and approached through a garden shared with that house. Possibly built as a service wing to 4 Minster Yard, it had been ruined for many years until 1980, when work started to rebuild and adapt it for residential use.

The house is built of brick with an open timber roof covered with pantiles. When inspected in 2004 the fabric was in fair condition. Its use is compromised by the difficult access and lack of privacy.

22: No. 2 College Street

Significance level: B (Significant)

Map Key: 22

Date: Thirteenth/fourteenth century and nineteenth century

Designations: Grade II* Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Immediately adjacent to St William's College, nos. 2 and 2a College Street present a nineteenth-century elevation which encases elements of a thirteenth and fourteenth century range of tenements. The western part of the structure, refaced in 1891, is now No.5 Minster Yard to which No. 2a is an adjunct. The eastern part (No. 2 College Street) was heightened to three storeys as part of the nineteenth-century works.

The front elevation has a mixture of nineteenth-century windows. The rear is of the same construction as the front and, according to the previous CMP, has a pair of sash windows with a ground-floor lean-to. That document also notes certain internal changes, perhaps the result of recent redecoration, which have obscured historic fabric noted by the RCHME following their visit in 1981.

Justification of significance:

The building makes a positive contribution to the streetscape. Although its present appearance is largely nineteenth century, it retains a sense of its medieval origins, traces of which are still seen at points in the building, and so the building has an evidential role as a surviving remnant of a particular type of building found in the medieval Precinct.

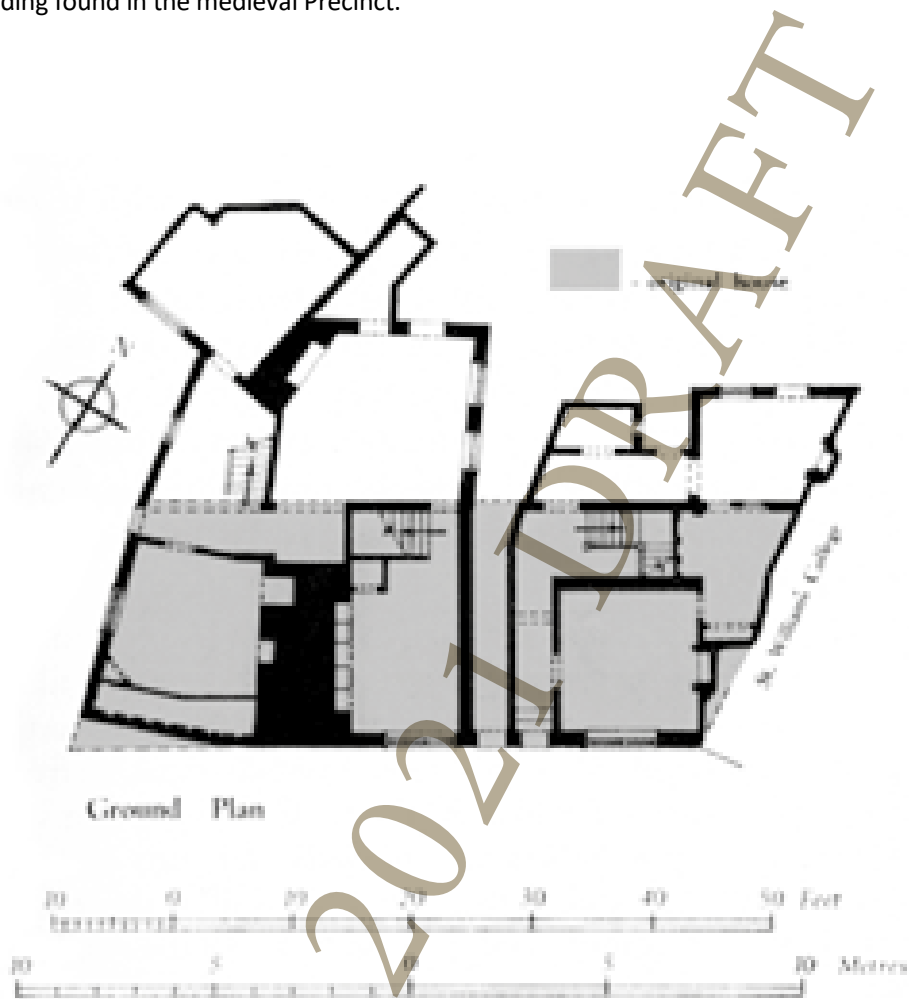


image from Royal Commission City of York Volume V: The Central Area

APRIL 2021

23: Sundial, College Green

Significance level: C

Map Key: 23

Date: 1750 (moved here in 1954)

Designations: Within Conservation Area
Within boundary of Scheduled Monument

Current use: Statue

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP



This sundial of 1750 was moved to York in 1954 from Drakelowe Hall, Burton-on-Trent. The hall, of Elizabethan origin, was sold to become the site of a power station in the 1950s. The sundial was acquired and donated by the Friends of York Minster in order to enhance College Green, created by the Victorians as an open space at the east end of the Minster.

Justification of significance:

Of some design value as an attractive eighteenth-century sundial which not only forms a focal point for College Green but is also visible in views of the east end of the Minster from Deangate and Goodramgate. Though alien to York, it is also of communal value as one of many donations made to the Minster by the Friends.

Issues and opportunities

Improved interpretation, explaining the provenance of the sundial and the Green.

24: No. 6 Minster Yard ('The Old Residence')

Significance level: A (High significance)

Map Key: 24

Date: c.1725-1750

Designations: Grade II* Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Education

Visits: March 2009, revisited August 2016 and July 2018 (internal)

Sources: RCHME; previous Minster CMP



Situated at the east end of the Minster, on the 'Queen's Path', this house dates from the second quarter of the eighteenth century. The area was the location of the Prebendal House of Strensall from the medieval period. The present building was sold to the Chapter of York in 1783-4 as accommodation for the Canons Residentiary, who remained here until 1827 when the New Residence (now part of the Purey Cust Hospital) was built. The building has subsequently had various (mostly institutional) uses, mostly recently as part of the Minster School.

The house is of brick, now mostly rendered. The front elevation is akin to and surpasses No. 4 Minster Yard in its classical grandeur. Of five bays and three storeys, with the central bay at ground- and first-floor levels embellished with mouldings, scrolls, and a pediment, as well as an attractive lantern. The second floor was a late eighteenth-century addition, with a corbelled brick eaves cornice. The roof is hipped.

The side elevations are irregular, as they originally had buildings against them. The construction of Deangate fundamentally changed the setting of this building, leaving it as an awkwardly isolated unit.

The house retains fine interiors, including the staircase and grand first floor enfilade (see plan), together with many historic features and fittings.

Justification of significance:

A very good eighteenth-century townhouse inside and out that offers evidence of the wealth and status of the Minster clergy at the time it was built. It forms an attractive element of the townscape, in a prominent position to the east of the Minster. The interiors are of high historical, aesthetic and evidential value.

Issues and opportunities

Care must be taken to ensure that future uses do not compromise historic fittings and other features, and therefore any proposals for alteration should be informed by high-quality historic buildings analysis.



image from Royal Commission City of York Volume V: The Central Area

25: No. 7 Minster Yard

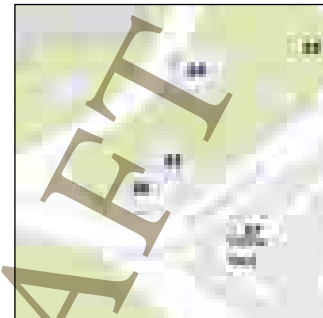
Significance level: B (Significant)

Map Key: 25

Date: mediaeval; c.1725-1750

Designations: Grade II Listed Building
Within Conservation Area
Within boundary of Scheduled Monument

Current use: Nursery

Visits: March 2009, revisited August 2016, July 2019
(internal)Sources: RCHME; previous Minster CMP; Perring;
Historic Building Recording Report YAT
2013/05

Two storeys with attics and cellars, brick, constructed as a house in the second quarter of the eighteenth century. The range to the rear is partly of the same date but incorporates fragments of a medieval two-storey building, heightened to three in the late eighteenth or early nineteenth century. Barrel-vaulted cellars run perpendicular to the street frontage. This medieval fabric is believed to be part of the prebendal mansion of Strensall (Perring).

The front elevation as it currently stands is largely of early nineteenth century date. It is rendered, with a two-storey pedimented projecting bay at either side of its central entrance and attractive lantern over.

The rear elevation is more informal, being of brick with a pantile roof and some reused timber framing. The creation of Deangate brought it into view. It is one of a number of rear elevations that, in fact, front Deangate.

Eighteenth-century internal fittings survive, particularly within the range at the front of the property.

In 2016, alterations were undertaken to convert the building from a private dwelling to a school building with a timber extension to the nursery at ground level on the north side of the building.

Justification of significance:

Of aesthetic value as a good eighteenth/nineteenth-century property which makes a contribution to the Precinct streetscape (not least because of its pleasant front garden). Although the rear elevation does not contribute any active use to Deangate, it is not unattractive and its aesthetic value here is much greater than its neighbour, No.1 Deangate.

A site of high historic and evidential value as one of the few surviving fragments of the medieval prebendal houses of the Precinct.

Issues and opportunities

Following the closure of the Minster School, the building will need a secure long-term future that supports the Mission of the Minster.

Because of the high historic and evidential value of the site, any alterations required to support new uses must be informed by archaeological and historic buildings analysis, and accompanied by archaeological recording.

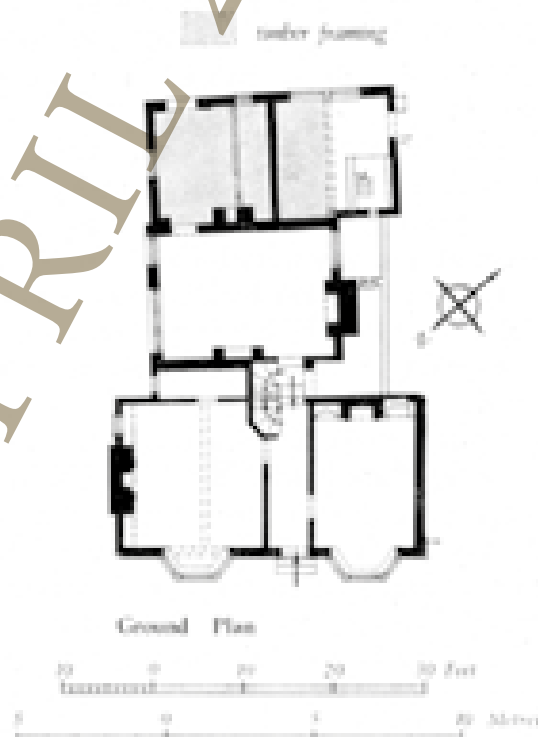


image from Royal Commission City of York Volume V: The Central Area

26: No. 1 Deangate

Significance level: D (Little significance)

Map Key: 26

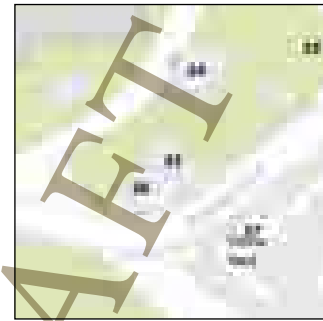
Date: c.1903

Designations: Within Conservation Area
Within boundary of the Scheduled Monument

Current use: Residential

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



No. 1 Deangate is a three-bay double-pile brick house constructed as part of the Deangate scheme in 1903. It is made from hard red brick with bands and details of Staffordshire Blue. The main north-western elevation fronts the Queen's Path; it is in fact the rear which addresses Deangate.

The front elevation featured four sash windows to the ground floor. The first floor has similar windows to either side with a pair of one-over-one windows at the centre, above which is a traceried window within a gable. To the rear, the elevation steps back to accommodate the curve of Deangate, and is generally utilitarian in detail. The boundary wall has dogtooth ornament.

The 2009 photograph above records the gate, which was removed by the residents.

Justification of significance:

Although the front of the property is not unattractive, the facing material is alien to the Precinct and the rear is aesthetically problematic, reflecting the greater failure of Deangate to engage with the urban context. It is notable that this property does not face the new road, possibly because of a desire to address (and gain views of) the Minster. The result is that Deangate has the character of a service road, without any building frontages of its own.

Issues and opportunities

Because of its low significance and its poor relationship to Deangate, this site offers scope for reworking or redevelopment. The emerging Neighbourhood Plan envisages its conversion into the ticketing and welcome centre for visitors to the Minster, with associated improvements to the quality of the public realm.



27: No. 4 Deangate (*The Stoneyard*)

Significance level: C (Some significance) (modern structures of neutral significance)

Map Key: 27

Date: c.1913 and earlier

Designations: Within Conservation Area

Current use: Workshops

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



The Minster Stoneyard occupies a roughly triangular plot of land on the southeastern side of Deangate. It is located in a collection of buildings of varying date. The Stoneyard moved to this site in 1913, having vacated previous premises to the west of the Minster (see Gazetteer entry 1). Previously the site was taken up with buildings at the rear of plots of properties on Goodramgate.

The workshops comprise a principal range along Deangate of brick plus a few mullioned windows with lattice glass. Tiled roof. The four-centre arch with hoodmoulding at the centre which presently is the main entrance to the yard was created in the 1930s by Walter Brierley. It was inserted as part of a wider reorganisation of the yard which also saw the acquisition of adjacent buildings and the definitive conversion of nineteenth-century warehouses into the stonemasons' workshops. The lower storey now accommodates the workshops, and the upper level is given over to the Glaziers' Trust.

Justification of significance:

The principal significance of the Stoneyard lies less in its modest architecture and more in its historical value as the embodiment of the Minster's outstanding craft tradition. Although the street elevation lacks active uses, it is well detailed and was remodelled by the leading architect Walter Brierley, and in following the street line it has a townscape role in defining the street enclosure.

Issues and opportunities

Opportunities for enhanced interpretation and access.

The Stoneyard is too small to meet the needs of the Works Department and accommodate all the machinery it needs. Therefore the emerging Neighbourhood Plan envisages the creation of a new workshop for the stone carvers behind 1-3 Minster Court (see gazetteer entry nos.9-13) and the reordering of 4 Deangate.

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28: former Minster School

Significance level: B (Significant)

Map Key: 28

Date: 1830-3

Designations: Grade II Listed Building
Within the Conservation Area
Within the area of the Scheduled Monument

Current use: Not used

Visits: March 2009, revisited August 2016, July 2019
(internal)

Sources: RCHME; previous Minster CMP



Constructed 1830-3 for St Peter's School following the demolition of the Deanery, to designs by Watson and Pritchett, the latter a significant figure in the nineteenth-century recasting of the Precinct (Pritchett was responsible for properties here and in High Petergate, among other commissions). In 1844, St Peter's School moved to Clifton (where it remains). After a long period as an Art School, the building was acquired by the Chapter of York in 1902. The following year, the grounds were slightly truncated by the construction of Deangate and the Minster Song School moved into the buildings, and the railings adapted or replaced to suit. Subsequently, its setting has altered little, although Lord Esher proposed in the late 1960s that the playground and lawn be opened into the rest of the Precinct to form a single grassed area. In 2020 the Minster School closed.

The building is of stone, in a Tudor Gothic style, with gabled and battlemented wings with turrets flanking a three-bay central section. The crosswings feature five-light windows headed by cinquefoils. Internally it originally consisted of a central hall flanked by two classrooms, but there have been many changes and a number of subdivisions and floor insertions. Most notably, a first floor was inserted into the central hall. The fine open roof timbers are visible up on this floor.

Justification of significance

One of several works by J.P. Pritchett in the 1830s and 1840s which gave the Precinct (and the city) many of its present buildings. The School is a proficient example of Victorian Gothic. Its position defines the end of a roughly rectangular open space with the 'Zouche' chapel at its other; this open space is part of a 'necklace' of open spaces along the south side of the Minster. The views of the Minster from the front of the school are outstanding.

The school's design value is complemented by its communal and associational significance within the life of the Minster and the city: as the original home of St Peter's School, which has a long connection with the Minster (being one of the oldest schools in the country, founded by Alcuin), whilst in the past 110 years it has been the location of the Minster School.

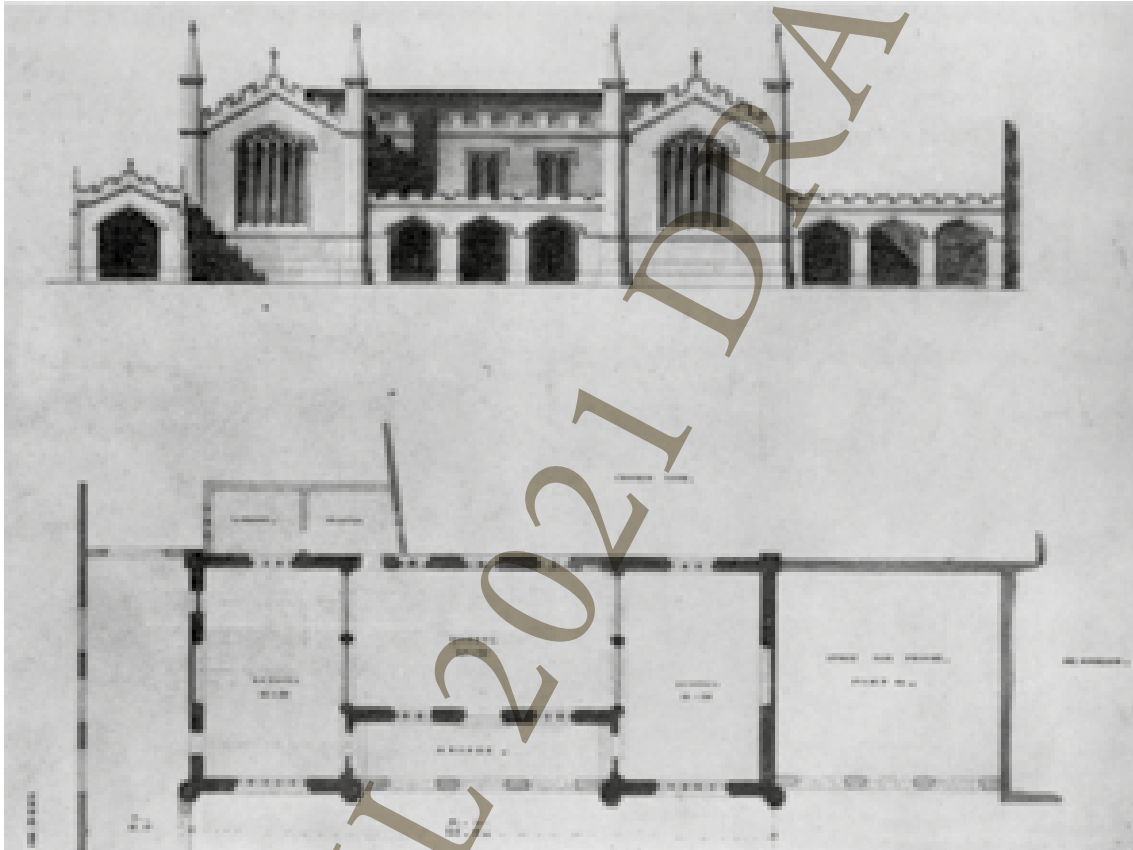


image from Royal Commission City of York Volume V: The Central Area

Fig. 73: Pritchett's drawing of the Minster School

Issues and opportunities

Following the closure of the Minster School, a new use for the building and its grounds is required. The draft Neighbourhood Plan proposes that the building is converted into a refectory (restaurant / café) and the grounds are opened up to the public. This could be of substantial public benefit, increasing the amount of publicly accessible green space, providing public access to the building and enabling the public to enjoy the superb views of the Minster.

In developing these proposals, Chapter should seek opportunities to reverse harmful alterations to the building and include interpretation and display to inform and enhance understanding of the building, including the form and function of the original full height volumes that have since been subdivided with the insertion of new floors. The inserted floors have a vital function to play in the use and life of the building, providing important supporting accommodation which will be critical to viability. The rooms here also afford important views of the open spaces and the Minster. Accessibility for all to these floors will need to be provided. To achieve these benefits, the works should be informed by historic buildings analysis.

With respect to the grounds, the amount of hardstanding should be reduced and the historic axial arrangement reinstated (as show on the 1850s Ordnance Survey town map). Careful consideration should also be given to the final arrangement of the grounds and their boundary treatment, in conjunction with redesigning Deangate, in order to create an exceptional public realm in this part of Minster Yard that enhances the setting of the cathedral and provide significant benefits for residents and visitors alike.

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29: Statue of Constantine

Significance level: C (Some significance)

Map Key: 29

Date: 1998

Designations: Within Conservation Area
Within boundary of Scheduled Monument

Current use: Statue

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP



This bronze statue of Constantine was placed on a stone plinth to the south-east of the South Transept in 1998. Constantine has particular connections with York, having been proclaimed Emperor of Rome in the city in 306AD. His religious policy fostered the growth of Christianity within the Empire. The sculpture was created by Philip Jackson FRBS FRSA, a renowned sculptor whose works include the first public statue of Queen Elizabeth II plus the recently-unveiled memorial to the Queen Mother on the Mall in London.

Justification of significance:

This piece has particular design value as a prominent work by a leading contemporary British sculptor. It offers tangible evidence of the city's associations with Constantine, while its location here hints at the Principia below. It forms an interesting counterpoint to the re-erected Roman column opposite.

Issues and opportunities

A plaque nearby plus the inscription on the plinth explain Constantine's background, but is there further scope for material relating to the artist or the particular relevance of this location?

30: Roman column

Significance level: B (Significant)

Map Key: 30

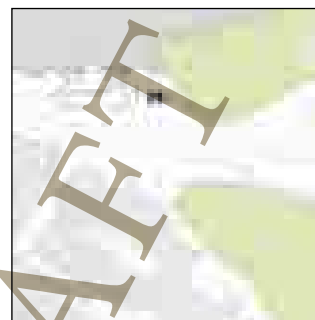
Date: Roman – re-erected 1971

Designations: Within boundary of the Scheduled Monument
Within the Conservation Area

Current use: Statue

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP



A column from the north-east colonnade of the Roman Headquarters building. Of gritstone, approx. 9.5m high, with moulded base and damaged capital. It was excavated from below the Minster in the late 1960s and was presented to the city in 1971 to mark the 1900th anniversary of its foundation, but re-erected upside down

Justification of significance:

An important above-ground fragment of the Roman Principia that demonstrates its power and scale in an effective way, and a monument celebrating the city's history. The column thus has both evidential and associational value. Its location here, while not original, is appropriate, reflecting the original position of the Principia in this area. Its historical and aesthetic values are undermined by its incorrect re-erection, upside down.

Issues and opportunities

Re-erect the right way up.

Interpretation could be improved.

31: Nos. 8–9 Minster Yard

Significance level: B (Significant)

Map Key: 31

Date: 1837

Designations: Within Conservation Area
Grade II Listed Building

Current use: Unused at the time of writing

Visita: March 2009, revisited August 2016, July 2019
(internal)

Sources: RCHME; previous Minster CMP



Tenements are documented in this part of the Precinct from the medieval period onwards. The site was later occupied by the medieval Deanery until its demolition in the 1830s. 8 and 9 Minster Yard were originally designed by J.P. Pritchett as a Wills Office, but were executed in 1837 as private dwellings. They form part of a larger complex with nos. 48 and 50 Low Petergate. South of the Minster, with north-east-facing elevation. Pritchett's block has two storeys and an attic and is in a castellated Tudor Gothic style. It is built of stone with a slate roof behind battlements. Three bays either side of a buttressed centre with three-light lancet thrusting into a small gable. Cast-iron balusters to the staircases and some other surviving fixtures and fittings, but there are many alterations to small cellular rooms to adapt them to school use.

For many years the buildings were part of the Minster School, until this closed in 2020. At the time of writing the building is unused.

Justification of significance:

Nos. 8 and 9 represent (with e.g. the Minster School and the houses opposite the west end of the Minster) part of Pritchett's transformation of the Precinct (and thus the setting of the Minster) in the 1830s and 1840s. The result here reads more as a public building than as houses. It plays an important role in defining the boundary of the Precinct (indeed, its castellations could be read as appropriate for a boundary).

The interiors retain planform and fixtures and fittings of aesthetic and historical value.

Issues and opportunities

Following the closure of the Minster School, new uses are required for the buildings. These should support the Mission of the Minster.

Any proposed uses and associated alterations should be compatible with the densely cellular nature of the buildings. Proposal should be informed by historical buildings analysis and should avoid loss of significance (in plan and detail). Moreover, proposals should actively seek to restore lost architectural elements in those areas of the buildings that analysis identifies as the most significant and which would benefit most from such restoration.



image from Royal Commission City of York Volume V: The Central Area

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32: No. 10 Minster Yard

Significance level: B (Significant)

Map Key: 32

Date: 1753-5

Designations: Within Conservation Area
Grade II Listed Building

Current use: Unused at the time of writing

Visits: March 2009, revisited August 2016 and July
2018 (internal)

Sources: RCHME; previous Minster CMP



No. 10 Minster Yard, at the corner of Minster Gates, is a three-storey house (with attic) dating from 1753-5. It is brick, with a strong cornice line at attic level.

Its staircase, with turned balusters and ramped handrails, is 'a good example of the date' (RCHME) and there are other surviving historic details and finishes. Elsewhere, however, the building has been adapted for use by the Minster School, including knocking through to join Nos. 8 and 9 Minster Yard (gazetteer entry 30).

In 2020 the Minster School closed, and at the time of writing the building was empty.

Justification of significance:

No. 10 is an attractive eighteenth-century building whose modesty (relative to e.g. No.4 Minster Yard) offers a scale appropriate to the city beyond. It makes an interesting contrast with the nineteenth-century approach to the remodelling of the Precinct, as represented by the more formal Gothic of nos. 8 and 9.

The interiors contain surviving historic features, fittings and finishes of historical and aesthetic value.

Issues and opportunities

Following the closure of the Minster School, new uses are required for the building. These should support the Mission of the Minster.

Any proposed uses and associated alterations should be compatible with the densely cellular nature of the building. Proposals should be informed by historical buildings analysis and should avoid loss of significance (in plan and detail). Moreover, proposals should actively seek to restore lost architectural elements in those areas of the building that analysis identifies as the most significant and which would benefit most from such restoration.

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33: No. 12 Minster Yard

Significance level: B (Significant)

Map Key: 33

Date: 1710-34 and 1830s

Designations: Within Conservation Area
Grade II Listed Building

Current use: Shop/offices

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



To the south of the Minster, with NE-facing elevations. No.12 Minster Yard lies between the corner of Minster Gates and St Michael-le-Belfry. Tenements are documented in this part of the Precinct from the medieval period onwards, while archaeological analysis at No. 12 has revealed the remains of a medieval or post-medieval cemetery (perhaps related to the Anglo-Saxon burials below the South Transept?) The current buildings date from the eighteenth and nineteenth centuries and now communicate with each other at ground level.

No. 12 is, like a number of other buildings in the Precinct, by J.P. Pritchett and dates probably from the 1830s. The RCHME notes that the original design included a room above the vestry of St Michael-le-Belfry.

No. 12 comprises a three-storey, single-bay, gabled building facing the Minster, linked by a staircase to a two-storey block to the rear. The Minster-facing elevation is of stone, with a slate roof and Gothic styling (slightly less elaborate than Pritchett's nos. 8-9). The rear block has a mixture of stone and brick with pantiled roof. Internally, there are a number of reused eighteenth-century features, including fireplaces and earlier staircases. (For a full internal description, see the RCHME).

Justification of significance:

The site has evidential value as part of a former cemetery. No. 12 is one of several prominent works by J.P. Pritchett in the Precinct and the city. The juxtaposition of its stone elevation with the brick of no. 11 recalls in miniature that of nos. 8 and 10 Minster Yard, and reflects the nineteenth-century concern to 'improve' the setting of the Minster.

34: No. 54 Low Petergate

Significance level: B (Significant)

Map Key: 34

Date: c.1725-50

Designations: Grade II Listed Building
Within Conservation Area

Current use: Hotel

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. No. 54 Low Petergate is mentioned in fourteenth-century deeds relating to adjacent properties. The current building, three storeys with attic and cellar, dates from the second quarter of the eighteenth century. It was extended to the rear in the late eighteenth century, at the same time as the adjacent property to the south-east was built. The RCHME treats this adjacent building as a separate property, though they are now one. The construction of both coincides with the development of York as a centre for 'polite' society and tourism, stimulated by and reflected in developments that include the Assembly Rooms. They are good examples of the 'secularisation' of the Precinct after the Reformation, when Petergate emerged as one of the city's more prosperous streets.

No.54 is of brick in Flemish bond. The ground floor has an eighteenth-century doorcase but the two sash windows are modern. The first-floor windows have also been altered by lowering the sills. Those to the second floor presumably retain their original proportions. There is a modillioned and dentilled cornice across the elevation of both No.54 and the building to the south-east. Internally, the building seems to have been much altered although some historic fireplaces, staircases (and doors?) remain.

The western ground floor bay is brick vaulted and formed access to the Deanery.

Justification of significance:

A good example of an eighteenth-century townhouse, reflecting the prosperity of eighteenth-century York. In the present day, of economic value within the life of the city.

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35: No. 50 Low Petergate

Significance level: B (Significant)

Map Key: 35

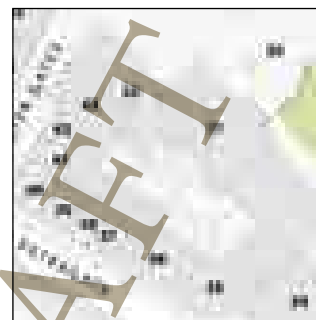
Date: 1838

Designations: Grade II Listed Building
Within Conservation Area

Current use: Shop with accommodation above

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. No. 50 probably lay within the boundary of the medieval Deanery, with the frontage being occupied by shops leased from the Dean. The present building is of 1838 and is part of the same scheme as nos. 8 and 9 Minster Yard to its rear, by J.P. Pritchett, as is no. 48 Low Petergate. Its utilitarian brick architecture contrasts with the Gothic stone elevation of 8 and 9 Minster Yard.

As built the Petergate properties differ slightly from Pritchett's plan. The building's shape in part follows medieval walling in the basement. Three bays, of which the southernmost is angled. Four storeys, of brick, with sashes above what the list description notes as a twentieth-century shopfront.

Justification of significance:

Part of Pritchett's remodelling of the Precinct, and a robust early nineteenth-century addition to the streetscape. The angled corner plays an especially important role in articulating the street line and in providing a focal point. In the present day, of economic value within the life of the city.

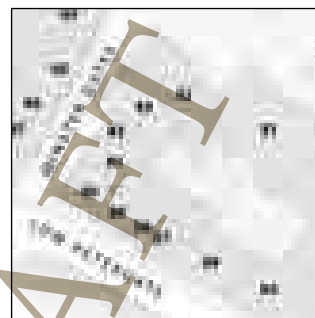


image from Royal Commission City of York Volume V: The Central Area

Fig. 74: Nos. 8, 9 Minster Yard and 48, 50 Low Petergate. Redrawn from original plan by J.P. Pritchett

36: Nos. 48 and 48a Low Petergate

Significance level:	B (significant, though note that the shopfront detracts)	Map Key:	36
Date:	1838		
Designations:	Grade II Listed Building Within Conservation Area		
Current use:	Shop (no. 48) with accommodation above (no. 48a)		
External visit:	March 2009, revisited August 2016		
Sources:	RCHME; previous Minster CMP		



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. Nos. 48 and 48a probably lay within the boundary of the medieval Deanery, with the frontage being occupied by shops leased from the Dean. The present building is of 1838 (with a twentieth-century shopfront) and is part of the same scheme as Nos. 8 and 9 Minster Yard to its rear, by J.P. Pritchett, as is No. 50 Low Petergate. Its utilitarian brick architecture contrasts with the Gothic stone elevation of 8 and 9 Minster Yard. As built the Petergate properties differ slightly from Pritchett's plan.

A three-bay, three-storey property with basement. The present No. 48 comprises the ground floor and basement; No. 48a the upper levels. Modern shopfront with reused eighteenth-century doorway in deeply recessed doorcase to the right. Above, two storeys each with three twelve-pane sashes, with those on the first floor being taller. Painted timber band at ground floor level. There is some surviving medieval fabric at basement level, and some historic surviving features at the upper levels.

Justification of significance:

Part of Pritchett’s remodelling of the Precinct, and a robust nineteenth-century addition to the streetscape. Important surviving medieval stonework in the basement has an evidential role. In the present day, of economic value within the life of the city.

The modern shopfront detracts from the building.

Issues and opportunities

Shopfront replacement.



image from Royal Commission City of York Volume V: The Central Area

Fig. 75: Nos. 8, 9 Minster Yard and 48, 50 Low Petergate. Redrawn from original plan by J.P. Pritchett

37–39: Nos. 42/42a, 44, and 46 Low Petergate

Significance level:	B	Map Key:	37, 38, 39
Date:	1839, with altered shopfronts		
Designations:	Grade II Listed Building Within Conservation Area		
Current use:	Shops with accommodation above		
External visit:	March 2009, revisited August 2016		
Sources:	RCHME; previous Minster CMP		

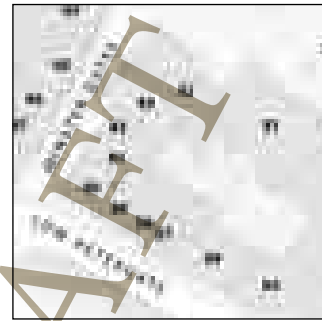


Fig. 76: No. 42, 42a

Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. Nos. 42-46 probably lay within the boundary of the medieval Deanery, with the frontage being occupied by shops leased from the Dean.

The present building is of 1839, and so follows on from the reconstruction of Nos. 48 and 50 the previous year. It is essentially a three-bay brick building, with three storeys, divided into three one-bay properties. The RCHME note the similarities between the design of this building and Nos. 2-8 Minster Gates to their NW. Some alteration to the shop fronts, but some original material seems to survive. Above, twelve-bay sash to each property at first floor, and nine-bay sash at second. Timber guttering on grooved bracket, according to the list description.

Internally, some survival of nineteenth-century fixtures

Justification of significance:

Part of the nineteenth-century remodelling of the Precinct, and a robust Victorian addition to the streetscape. In the present day, of economic value within the life of the city. The unity of the building is notable: as with grand C18/C19 terraces in other towns and cities, the impression is a single building rather than separate properties.



Fig. 77: No. 44

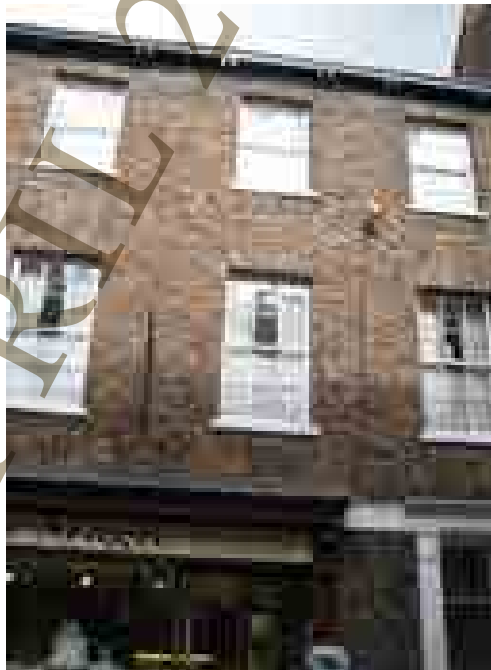
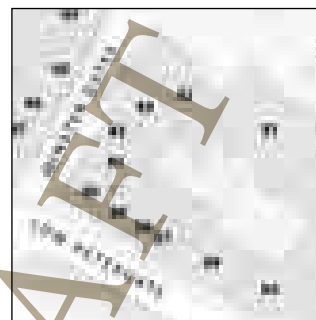


Fig. 78: No. 46

40–42: No. 40 Low Petergate and Nos. 2-8 Minster Gates (even)

Significance level:	B (Significant)	Map Key:	40, 41, 42
Date:	post-1839		
Designations:	Grade II Listed Building (listed as a single entry) Within Conservation Area		
Current use:	Shops with accommodation above		
External visit:	March 2009, revisited August 2016		
Sources:	RCHME; previous Minster CMP		



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. Minster Gates was one of the medieval entrances to the Precinct, and one which had particular significance in that it gave onto the South Transept – the principal entrance to the Minster. Minster Gates was historically a centre for the publishing and bookselling trade, and No.8 remains a bookshop.

Nos. 40 Low Petergate and 2-8 Minster Gates are essentially one building, rebuilt on the site of several houses after 1839 in order to match the boundary line of the newly-constructed Nos. 42-46 Low Petergate. There are affinities in the detailing of both blocks, notably at cornice level, but Nos. 40 Low Petergate and 2-8 Minster Gates have four storeys (plus basement) in contrast to the three of Nos. 42-46 Low Petergate. No. 8 Minster Gates retains the rear wall of the previous building on the site, which had been built as part of a pair with No. 10 Minster Gates in 1753-5. The relationship between this and the buildings on the opposite side of Minster Gates is of note: their similarities suggest that there may have been a conscious attempt to 'frame' what was one of the main approaches to the Minster from the city with buildings of an appropriate register and dignity.

They were built as shops with living accommodation above. There are four bays to Minster Gates and two to Low Petergate, with uniform detailing to Minster Gates; the Low Petergate side is distinguished by a larger window inserted at first-floor level adjacent to the corner. Shop fronts are original, with replaced glass. Some upper windows on the Minster Gates side are blind.

As currently configured, Nos.2-6 Minster Gates are a single property at ground floor level, with No.40 Low Petergate occupying the upper floors above Nos. 2 and 4. The Minster's previous CMP gives a detailed description of their interiors: some original features survive, notably a fine cast-iron kitchen range in the basement of No.6, a number of doors, and some fireplaces. The fireplaces at second- and third-floor levels in No.40 Low Petergate are apparently of eighteenth-century origin and may be reused from previous buildings on the site.

Justification of significance:

Part of the nineteenth-century remodelling of the Precinct, and a robust Victorian addition to the streetscape at a significant corner on the ceremonial route linking the city with the Minster. Significant for the way it (with the building opposite) frames views of the South Transept for approaching visitors. The unity of the building is notable: as with grand eighteenth/nineteenth-century terraces in other towns and cities, the impression is a single building rather than separate properties. Some evidential value for previous buildings, notably in retained eighteenth-century fireplaces and reused walls from earlier structures. In the present day, of economic value within the life of the city.

43: No. 10 Minster Gates

Significance level: B

Map Key: 43

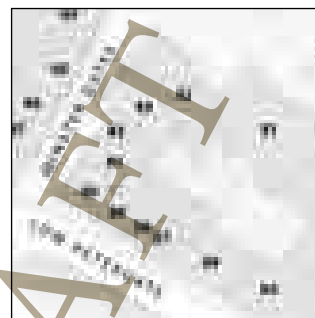
Date: 1753-5 and C19 alterations

Designations: Grade II* Listed Building
Within Conservation Area

Current use: Shops with offices above

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Minster Gates was one of the medieval entrances to the Precinct, and one which had particular significance in that it gave onto the South Transept – the principal entrance to the Minster. Minster Gates was historically a centre for the publishing and bookselling trade, and No.8 remains a bookshop.

No.10 has four storeys with cellar and attic, in Flemish bond brick. It was built between 1753 and 1755 by Dean Fontayne and was leased to William Darwin, Verger. It then had three storeys with attic. In the early nineteenth century, a shopfront was inserted and ground-floor internal walls were removed. In the middle of the century, a full fourth storey was added. This contrasts with the lower part of the building with its single window, whereas below there are two bays each. Internally, the RCHME reports that the main stair was truncated to begin at first floor level: it is substantial for a house of this size. Some original doors, fireplaces and architraves remain. The later subdivision of the property (either at the time that the shop was inserted or subsequently) means that a door from the street gives onto a stair leading to the upper levels. The shop front is high quality and has a contemporary Regency internal fit out.

Justification of significance:

This property has associations with figures in the Minster's history and gives evidence of eighteenth-century building in the Precinct, in which respect it contrasts with the largely nineteenth-century buildings around it. The property's II* listing can be linked with its age (as it is older than the adjacent block that wraps around the corner into Petergate), its resulting role as an exemplar of eighteenth-century development on the city side of the Precinct, and its relatively good state of preservation.

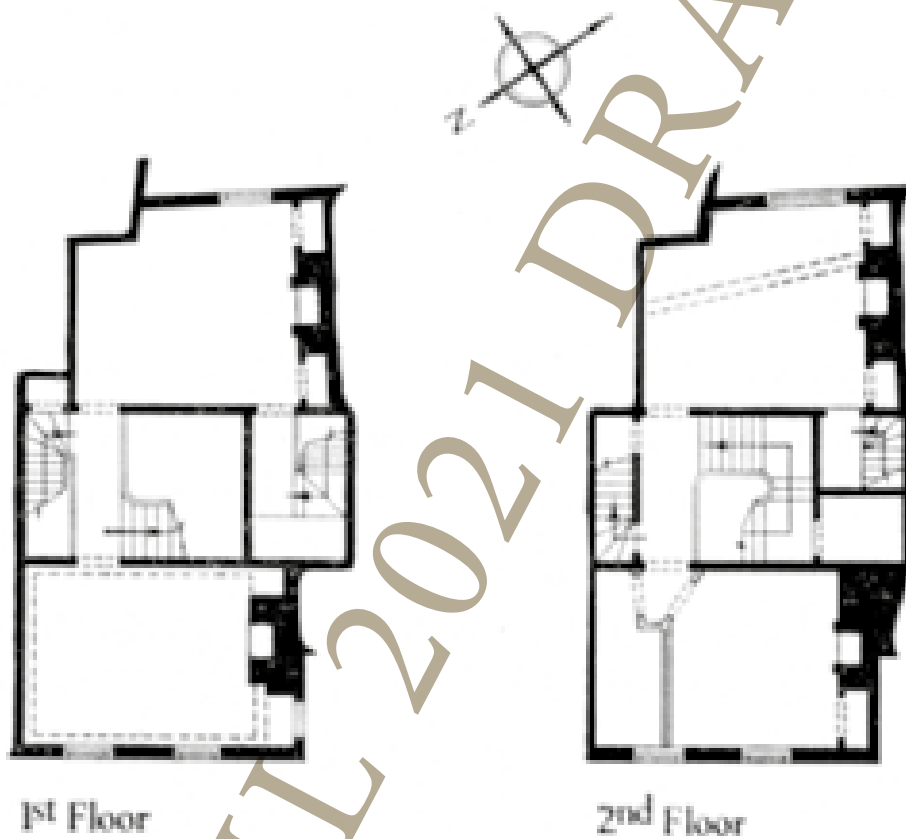


image from Royal Commission City of York Volume V: The Central Area

44-47: Nos. 3-9 Minster Gates (odd) and No. 11 Minster Yard

Significance level: B (Significant)

Map Key: 44-47

Date: 1710-1734

Designations: Grade II Listed Building
Within Conservation Area

Current use: Shops with accommodation above

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Minster Gates was one of the medieval entrances to the Precinct, and one which had particular significance in that it gave onto the South Transept – the principal entrance to the Minster. Minster Gates was historically a centre for the publishing and bookselling trade, and No.8 remains a bookshop. Early evidence of nos. 3-9 is sketchy, but No.1 Minster Gates is mentioned in documentary evidence of 1312, when the site was enclosed; by the fifteenth century it had increased in size and neighboured a tenement of the Chapter of York, presumably no. 3 Minster Gates.

The present west side of Minster Gates is largely comprised of a single block containing nos. 3, 5, 7 and 9 Minster Gates plus No. 11 Minster Yard, around the corner in its end. The range was built in 1710-1734. It has three storeys with cellars and attics. Built as houses, shopfronts were added. More of the original appearance is evident on the Minster Yard side of the building, where there is a sash window and doorway at ground floor level, adjacent to the shop window of no. 9 Minster Gates.

Externally: plat-band between the first and second floors, both of whose windows have flat-arched heads of gouged brickwork. One has a cast iron balcony. Deeply moulded cornice supports the tiled roof, which is lit by dormers. Original fenestration evident at second-floor level, with flush-framed sash windows and thick glazing bars, although on the Minster Yard side of the building these windows are blind.

Internally: the RCHME notes that the basic plan comprises two small rooms per floor with a staircase at the rear partly contained within the room and partly projecting from it. No. 3 is noted as having the remains of a cast-iron oven and warming cupboard at basement level. The upper level of No. 7 Minster Gates is reportedly abandoned and in poor condition. No. 9 now extends over the ground floor of No.11 Minster Yard to the north; these properties have seen a particularly great amount of internal reconfiguration. Throughout the group, occasional historic features do nonetheless survive.

Justification of significance:

These properties have particular design value stemming from the role that they play within the townscape. They form (with the properties opposite) an attractive and dignified 'frame' for the approach to the South Transept, the principal historic route to the Minster from the city. No.11 Minster Yard is of particular interest for what this elevation reveals of the domestic origins of the properties on this side of Minster Gates, later converted to shop use at ground-floor level with the insertion of shop fronts. This alteration is one of several to which the group has been subjected, with an apparent diminution of historic features being the result.

Issues and opportunities

Some repair/consolidation work would appear to be necessary, especially at the upper levels. These areas are unoccupied, but attempting to find a new use for these spaces may be problematic if separate access cannot be found, and especially if an accessible route cannot be created.

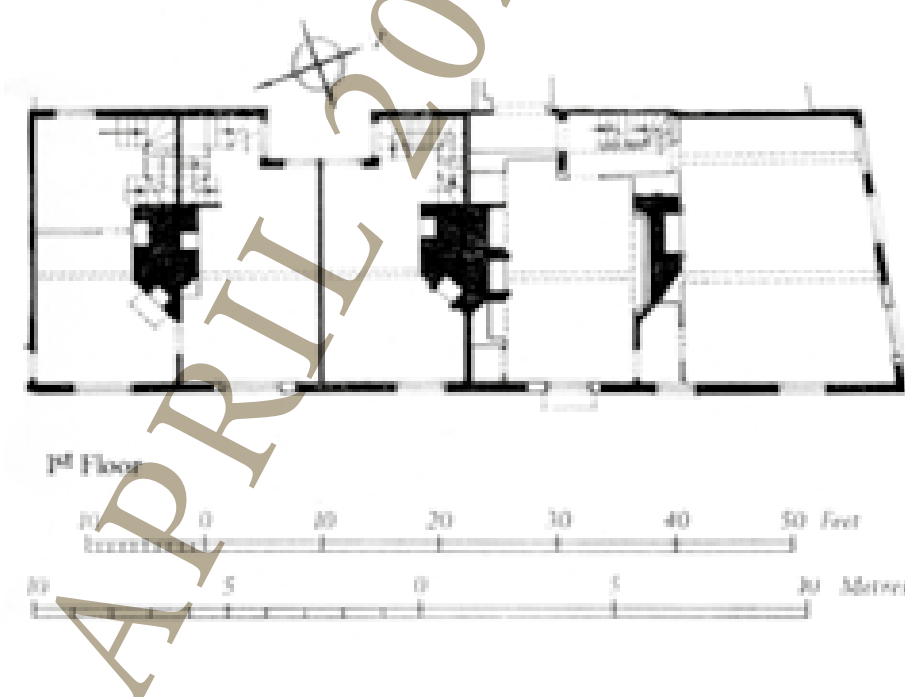


image from Royal Commission City of York Volume V: The Central Area

48: No. 38 High Petergate and No. 1 Minster Gates

Significance level: A (High significance)

Map Key: 48

Date: C15/C16 origins with later alterations

Designations: Within Conservation Area
Grade II* Listed Building

Current use: Shops with accommodation above

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. Minster Gates was one of the medieval entrances to the Precinct, and one which had particular significance in that it gave onto the South Transept's main elevation. Minster Gates was historically a centre for the publishing and bookselling trade, and No.8 remains a bookshop.

No.1 Minster Gates is mentioned in documentary evidence of 1312, when the site was enclosed; by the fifteenth century it had increased in size and neighboured a tenement of the Chapter of York, presumably no. 3 Minster Gates. It is possible that No. 38 High Petergate occupies the site of a tenement that was documented in a will of 1423 and which was used as dwellings and shops. The present building encompasses both addresses, with a seven-bay front to High Petergate and two bays to Minster Gates.

Of Nos.1 Minster Gates and 38 High Petergate, the RCHME notes that the present building's origins lie in the fifteenth or early sixteenth century. It comprised a three-storey, four-bay long timber framed range (presumably originally residential). Later in the sixteenth century a further storey was added.

The elevations to Petergate and Minster Gates were rebuilt in the eighteenth century, and in 1804 the property was described as being ‘part rebuilt and divided into two houses’. Around this time, the ground floor was altered and a range of shop fronts added, probably for John Wolstenholme, a bookseller.

The street fronts are in Flemish bond, with sash windows in recessed frames. The central bay of the Petergate elevation has moulded wood architraves to the first- and second-floor windows and, on the first floor, a pediment. The ground-floor frontage to Minster Gates and half of that to Petergate have a nineteenth-century shopfront, with semi-elliptical tympana and fluted spandrels above the windows. The historic presence in Minster Gates of booksellers is attested to by the carved statue of Minerva at the corner of the building, her arm resting on a pile of books. The statue was restored in 2013, funded by York Civic Trust. The rear elevation has rendered framing plus additions in brick.

Internally, according to the previous Minster CMP, the framing is encased but the bay arrangement is apparent, not least in changing floor levels at the upper storeys. Offset spine beams at the upper levels suggest that jetties have been cut back. The north-west room at third-floor level has the queen truss of a medieval roof encased in its wall. One second-floor room has seventeenth-century panelling and fireplace overmantel with arched panels and fluted attached columns. Other fittings are of later date and include some eighteenth-century panelling on the first floor plus three staircases of the early eighteenth century and late nineteenth century.

Justification of significance:

This building is a good example of the way in which medieval buildings were ‘updated’ in the seventeenth and eighteenth centuries, with their original structure encased by new (classical) elevations. The scale of the elevations, their regularity, and the central feature on the Petergate side all suggest the ambitiousness of the project in this case, something which presumably reflects the status of Minster Gates as a key route between the South Transept entrance to the Minster and the city. The residual medieval structure is important evidence of the medieval Precinct and its buildings. The nineteenth-century shopfront and Minerva statue make an important contribution, the latter being charming and unusual embodiment of the historic presence of the book trade in Minster Gates.



Fig. 79: The restored statue of Minerva

49–53: Nos. 28-36 High Petergate and No. 1 Precentor's Court

Map Key: 49, 50, 51, 52, 53

Significance level: B (Significant)

Date: 1838 (1 Precentors Court contains C18 fabric)

Designations: Within Conservation Area
Grade II Listed Building (as a group)

Current use: Largely housing; 30-32 have café at ground level

External visit: March 2009, revisited August 2016

Sources: RCHME; previous Minster CMP



Petergate runs close to the line of the most important street in the Roman fortress, the *via Principalis*, and represented the southern boundary of the Minster Precinct. During the medieval period, the area to the west of the Minster is thought to have been occupied by Peter Prison. There was also a gate giving access to the Precinct here, roughly at the end of Lop Lane (to the south-west of the Minster). Some clearance took place in the eighteenth century, with much more following in the nineteenth. These changes, together with the creation of Duncombe Place in the 1860s, fundamentally altered the character of this area, resulting in a significantly more open setting for the west end of the Minster, a view seen by many when they approach from the railway station.

Nos. 24-36 High Petergate and 1 Precentor's Court were designed in 1838 to a fan shaped plan by J.P. Pritchett; 1 Precentor's Court and No. 24 High Petergate (outwith the scope of the CMP) incorporate earlier fabric. The houses have three storeys and cellars, and uniform nineteenth-century elevations. The elevation to Precentor's Court has thinner C18 brickwork and flush-framed windows under gauged brick heads and a moulded door surround, but a later modillioned eaves cornice. Nos. 30 and 32 have a modern rear kitchen extension. The basement light wells are lined with reused dressed

ashlar.

There is a late C18 staircase in 1 Precentor's Court, and (reused) in Nos. 26 and 32 High Petergate. A few other historic features apparently survive, according to the previous CMP, including iron ranges in the basement of No.32 and No.36. Original skirting and cornice is found in No.36.

Justification of significance:

The principal interest of this range lies in its townscape value, as a coherent ensemble whose construction was the result of nineteenth-century impulses to improve the setting of the Minster by means of clearance and new building. It is an essential early component of the nineteenth-century attempt to create a 'polite' setting for the west end – this impulse later led to the demolition of Lop Lane and creation of the wider Duncombe Place. There is some additional evidential value to the group in that its construction preserves elements of earlier buildings.



image from Royal Commission City of York Volume V: The Central Area



Fig. 80: No. 34



Fig. 81: No. 1 Precentor's Court

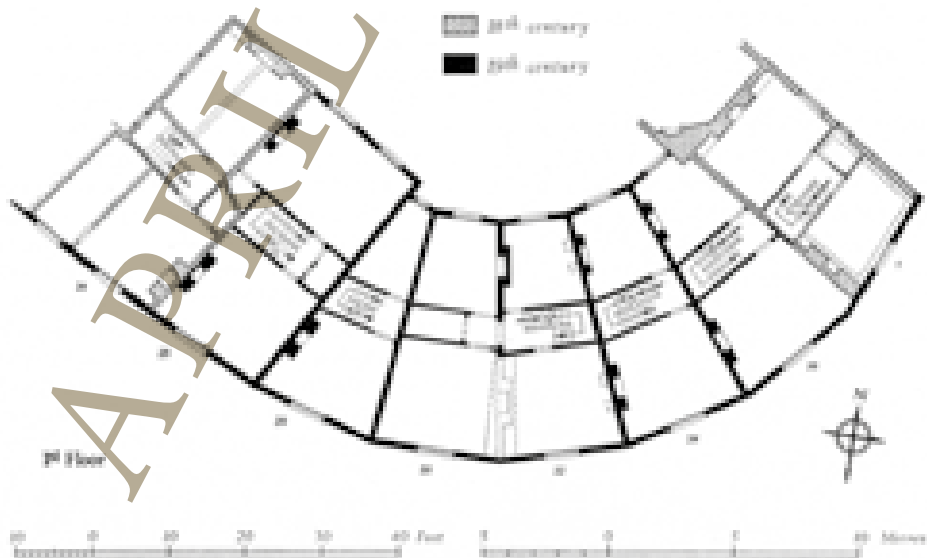
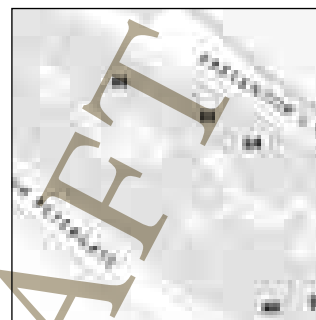


image from Royal Commission City of York Volume V: The Central Area

54 and 55: Nos. 4 and 4a Precentor's Court

Significance level:	A (High significance)	Map Key:	54 and 55
Date:	1700-1723		
Designations:	Within Conservation Area Grade II* Listed Building (as a group with nos. 2, 4 and 4a)		
Current use:	Private residence		
External visit:	March 2009, revisited August 2016		
Sources:	RCHME; previous Minster CMP		



Precentor's Court has medieval origins. It appears on early seventeenth-century maps of York and had acquired the name 'Precentor's Lane' by 1722. The street's early history is apparent in a grant made by the Chapter of York to the Vicars Choral of an annual rent from the tenements which lay between the Common Hall of St Peter and the prebend of Fenton, lying between Petergate and the lane which led to the prebend.

Nos. 2, 3, 4 and 4a were constructed between 1701 and 1723 (no. 3 is outwith the scope of this Gazetteer). The terrace is of thirteen bays and two storeys, with attics and semi-basements. The front elevation has a high brick plinth in which are set windows lighting the basements. A string course runs across the elevation between ground- and first-floor levels. The eaves cornice has probably been replaced: evidence from timbers in the wall suggests that the cornice was originally heavier. Stone steps to the doorways. The irregular internal planning is of interest. There are two rooms per floor; the kitchen was originally within the semi-basement.

Nos. 4 and 4a flank a central passage, with the original pegged frame and mullioned fanlight. Rare survival of wooden casement (cross) windows with shutters: these would often have been replaced with more fashionable sashes. The arches above are of red bricks but those on the ground floor have a cement covering. The attics have hipped dormers with casements. The large diagonally-set chimney between Nos.3 and 4 has been rebuilt, but to the original pattern. There are short wings to the rear of Nos. 3, 4 and 4a; the rear elevations have some mullioned and transomed windows. No. 4 is particularly well preserved.

No. 4 is the least altered of the terrace. It has a ground-floor front room with bolection-moulded panelling and a staircase with splat balusters rising around a small rectangular well, within a constricted space. More generally, original door architraves have a small, simple cyma reversa moulding used to form doors themselves. There are a number of early hinges. Some original fireplaces with eighteenth-century cast-iron grates added.

Justification of significance:

This area has long been associated with the Minster. The terrace is of particular design interest as an early example of this housing type, especially outside London. Nos. 4 and 4a are of value for their many original fittings. There is the potential for evidence of earlier structures at basement level.



image from Royal Commission City of York Volume V: The Central Area

56: No. 6 Precentor's Court

Significance level:	B (Significant)
Date:	First half of the nineteenth century
Designations:	Grade II Listed Building Within Conservation Area
Current use:	Private residence
External visit:	March 2009, revisited August 2016
Sources:	Previous Minster CMP

Map Key: 56



Precentor's Court has medieval origins. It appears on early seventeenth-century maps of York and had acquired the name 'Precentor's Lane' by 1722. The street's early history is apparent in a grant made by the Chapter of York to the Vicars Choral of an annual rent from the tenements which lay between the Common Hall of St Peter and the prebend of Fenton, lying between Petergate and the lane which led to the prebend.

No. 6 is a three-storey house, forming a pair with the slightly earlier No. 7 (outwith the scope of this Gazetteer) and is constructed in red brick. The doorcase is of pilasters with impostes and plain cornice hoods; the door has six sunk panels. The house has a 16-pane sash windows on each of the ground and first floors, unequal nine-pane sash on second floor, all with arrow painted sills and cambered brick arches. The ground floor has flush panel shutters. Pantile roof with brick stacks.

Justification of significance:

This area has long been associated with the Minster, and is a good example of 19th-century housing. There is the potential for evidence of earlier structures at basement level.

57: Lamp standard west of the Minster

Significance level: B (Significant)

Map Key: 57

Date: c.1860

Designations: Grade II Listed
Within Conservation Area

Current use: Lamp standard

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP



A cast-iron lamp standard in the paved area ten metres W of the Minster which was manufactured by the Walker Foundry of Walmgate in c.1860. It presumably was located here as part of the works which created Duncombe Place.

The lamp standard is an octagonal column with trefoil-headed panelled side surmounted by tapering octagonal shaft on moulded pedestal with plain cross bar and cusped and traceried spandrels. The two lanterns are square and tapering with acorn finials.

Justification of significance:

Not only of historical interest as a surviving gas standard, but also an important feature in views of the west front of the Minster, and thus of design value. It is associated with the works to create Duncombe Place, which formed a significant change in the way that the Minster was approached, reflecting in part the nearby location of the railway station.

58: Bedern Chapel

Significance level: B (Significant)

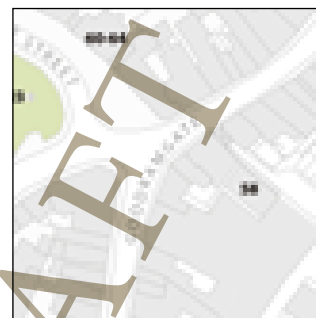
Map Key: 58

Date: Mid C14 with many later changes

Designations: Grade II* Listed Building.
Within Conservation Area

Current use: Glass conservation workshop

External visit: March 2009, revisited August 2016

Sources: Previous Minster CMP
RCHME

The Bedern Chapel was used by the college of the Vicars Choral, and stood outside the Precinct. Together with the Bedern Hall (outwith the scope of this CMP) it represents the last surviving part of the college. The RCHME argues that the chapel was built in the 1250s and then reconstructed in the 1340s, perhaps retaining the south and east walls of the first building (though they were refenestrated). More recently, Stocker has argued that the two phases in fact took place in the 1340s and the late fourteenth century. The chapel was restored in the seventeenth century, including the reconstruction of the south gable in brick. Various further alterations took place before the roof was removed in 1961 and the walls lowered to 3.0-3.6m. All surviving fittings were taken away to the Minster. The building has been converted to a conservation studio for York Glaziers Trust.

North elevation of ashlar, with three mullion and transom windows. Their heads have been removed but were ogee. A niche between the south-east and central windows has been partly obscured but has a cusped head. East elevation is obscured but recorded as being of ashlar and coursed rubble with a brick gable. South elevation of coursed rubble, heavily patched in brick. East doorway is narrow and reconstructed from salvaged fragments. Some internal reskinning in brick, but an aumbrey remains, plus a large rectangular recess with, at its top, three projecting carved stone, reused and of twelfth-century date.

Glass from the chapel's windows was removed in 1817-1818, and was possibly used in the Minster after the 1829 fire.

Justification of significance:

Not only of value for its long and important association with the Minster as the chapel of the Vicars Choral, but also of significance in its own right: the Vicars Choral and their chapel are of considerable historical interest. The chapel has an evidential role in its archaeology. Much altered, however, in the present day, and a shadow in many ways of its original self.

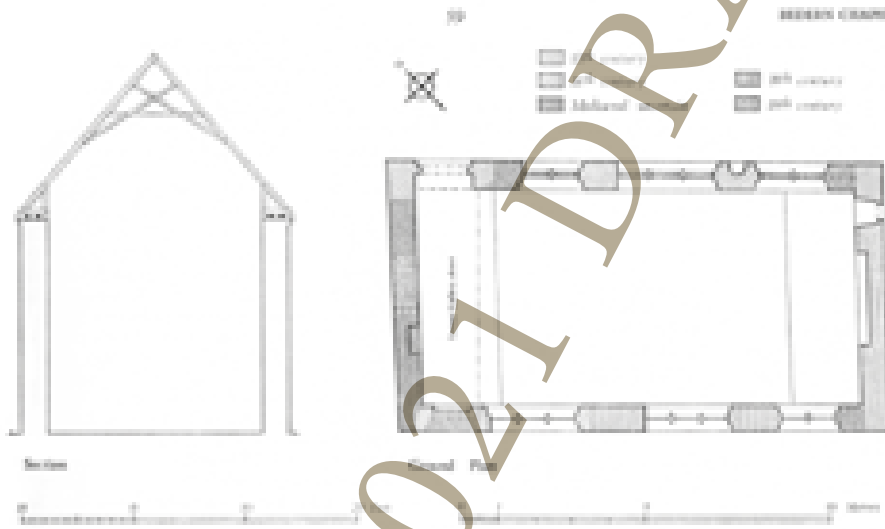


image from Royal Commission City of York Volume V: The Central Area

59: *St William's College*

Significance level: A* (Exceptional significance)

Map Key: 59

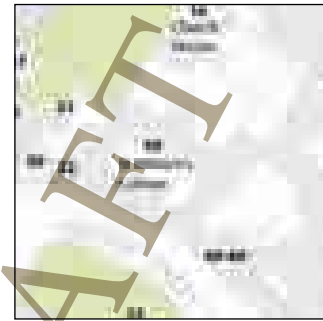
Date: c.1465 and later alterations

Designations: Grade I Listed Building.
Within the Conservation Area
Within the boundary of the Scheduled Monument

Current use: Refurbishment for hospitality and office uses

Visits: 2010 (multiple), revisited August 2016, July 2019

Sources: RCHME, St William's College CMP



St William's College was the college of the Minster's Chantry Priests. It has two storeys, with some cellars and attics, built around four sides of a courtyard. The lower level is mostly of stone (partly renewed) and the upper is timber-framed, jettied out beyond the line of the stone below.

The present building was begun around 1465, although attempts to find a college had been made earlier in the fifteenth century. It stands on the site of earlier prebendal houses, and it is possible that some stonework was reused in the west wall. The precise original internal arrangement is unclear: there was a hall in the middle of the north range, raised over a cellar and rising through both storeys. The kitchen was presumably adjacent, but the brick chimneys may not be original. There was probably also a chapel in this range. The Provost's lodgings were almost certainly over the entrance, where there are enriched ceilings. Doorways around the courtyard, regularly spaced, indicate a plan like that of an Oxford or Cambridge college, with a stair inside each door. Recent close analysis of the timber frame suggests that there was a fairly regular plan of 24 two-room apartments, 10 on the ground floor and the rest on the first, though none of the staircases survive.

After the Reformation, the building became a private residence: one notable occupant was the Earl of Carlisle, who lived in York during the construction of Castle Howard in the early eighteenth century. Successive alterations were made to accommodate residential use. By the early nineteenth century shops had been inserted into the south range facing the street, and the building was divided in to over a dozen separate dwellings.

The building was rescued by Frank Green - also saviour the of the Treasure's House - and sold in 1902 to the church authorities as a meeting place for the Convocation of the Province of York. Extensive restoration followed under the architect Temple Moore, who created the large halls at the upper level of the N and W ranges. In its present form much of the fabric has also been restored, e.g. stonework, the main door (though the original survives elsewhere in the college) and many of the oriels, and the original plan form is almost entirely lost. A detailed description is found in the RCHME volume, pp.63-8, and in the building's Conservation Management Plan.

Justification of significance:

St William's College is of exceptional interest: 'remarkable as a survivor of a college of priests built on a courtyard plan, unique apart from the primarily academic colleges in Oxford, Cambridge, and elsewhere. It is also of interest as a closely-dated example of medieval carpentry' (RCHME). The building, although much altered, is of considerable design value as a sophisticated medieval structure and an outstanding example of the medieval carpenter's skill. The fabric has a particular evidential role in revealing something of the life of the chantry priests as well as successive alterations to the building. The college also has associational value for its links with the Minster and with others including the Earl of Carlisle (the latter reflecting the character of the Precinct after the Reformation as somewhere inhabited by the upper classes).

Issues and opportunities

The building has been underused for much of the last decade, but a multi-stage project is now underway to refurbish it as one of the cornerstones of the Precinct and Minster life. The roof has been repaired and reinsulated but the most important works are those to create level access. It was the absence of access for all that caused the building to be closed to events and meetings in the early 2010s. The works include carefully integrated ramps to the main and courtyard entrances and the insertion of a lift into an area of the east wing that was very heavily altered in the early twentieth century.

When these works are completed, the Minsters' administrative offices will relocate from Church House (which will be redeveloped as housing), the Minster Police will move in, and the public rooms on the first floor will once again be available for use by the Minster and made commercially available for hire.

Uses for the ground floor spaces facing the street are yet to be finalised, but will balance revenue generation with functions that further the Mission of the Minster and support life and activity in the Precinct.

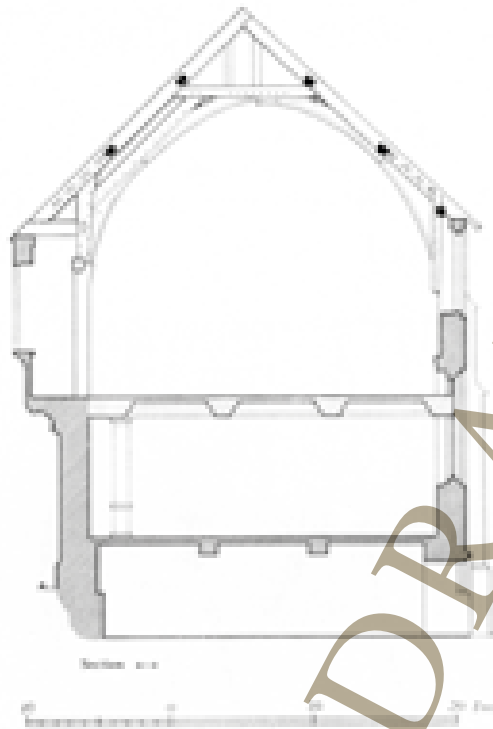


image from Royal Commission City of York Volume V: The Central Area

St William's College The Ground Floor

- 12th century
- late 12th, early 13th
- c. 1370-75
- 14th century

- 12th century
- Modern or recent
- Original and recent timber
- Single stone courses

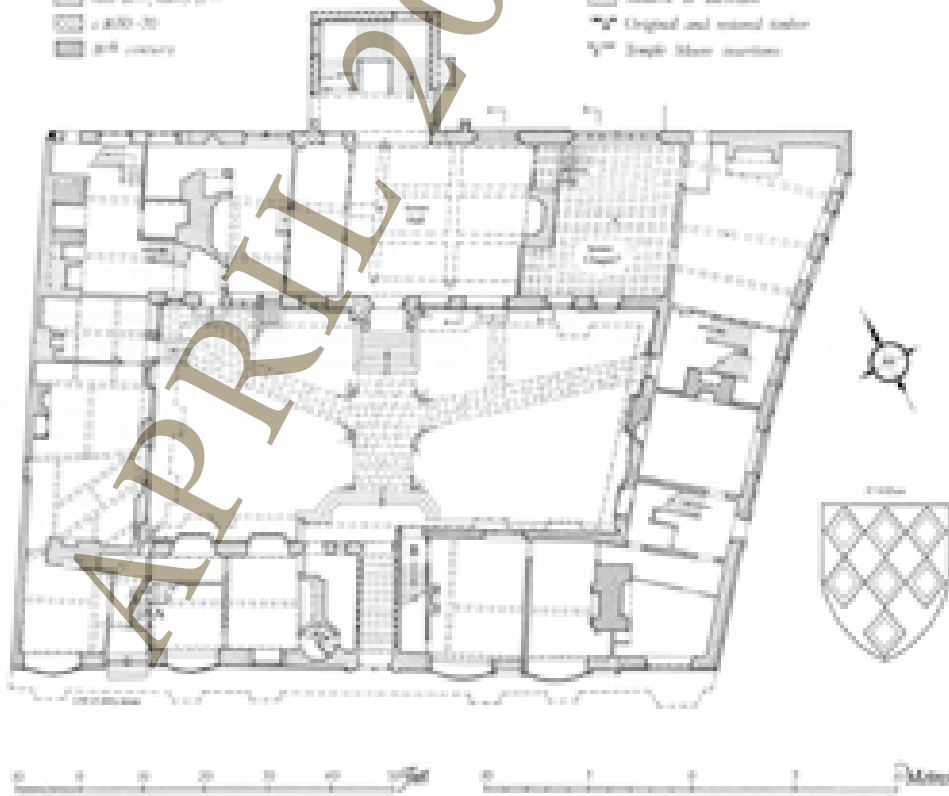


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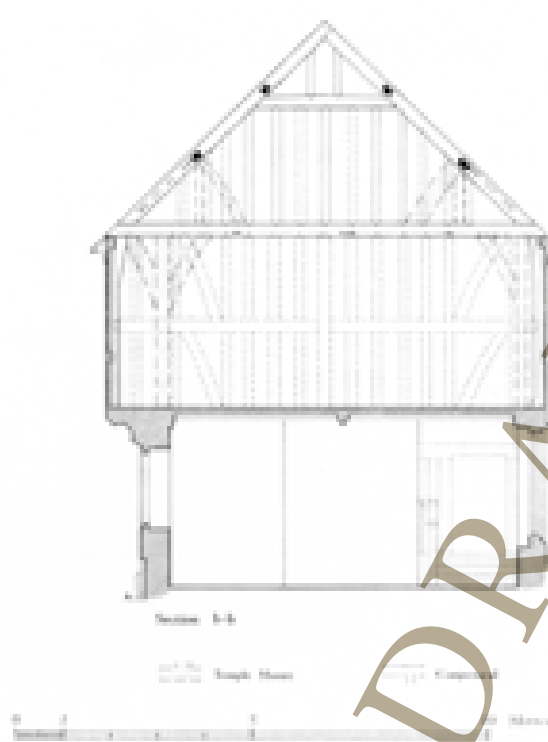


image from Royal Commission City of York Volume V: The Central Area

St William's College The First Floor

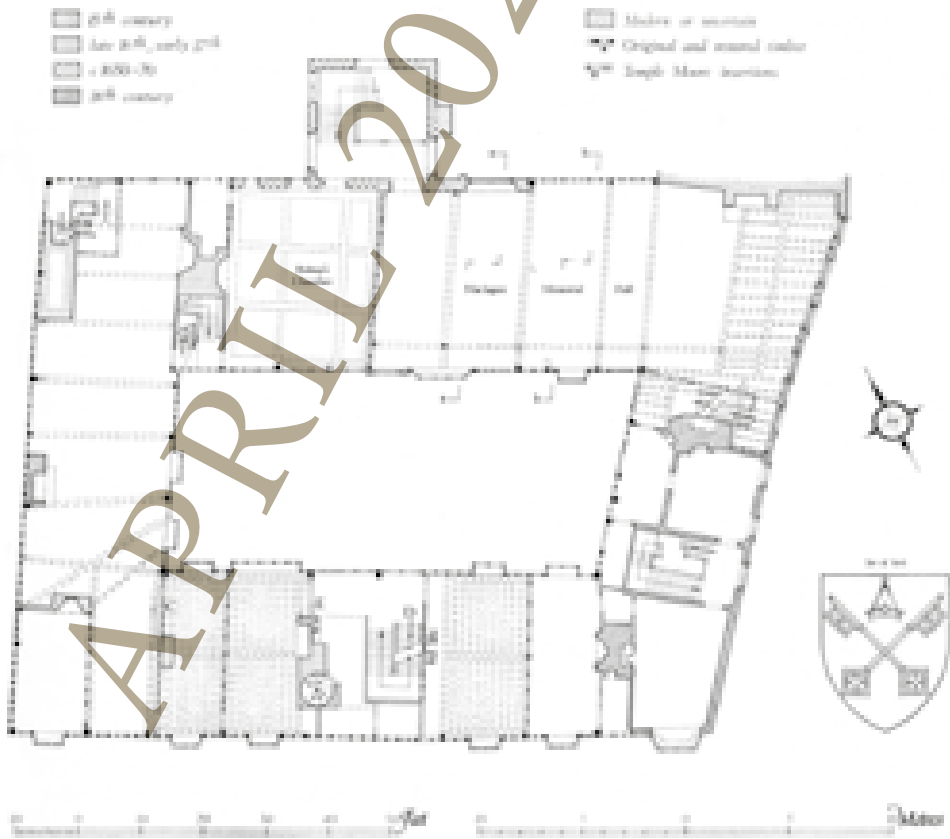


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60–64: Nos. 8-12 College Street

Significance level: B and A

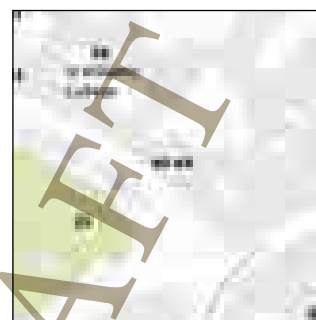
Map Key: 60-64

Date: 14th century and laterDesignations: Grade II* and II Listed Buildings
Within Conservation Area
Within boundary of the Scheduled Monument

Current use: Office and retail

External visit: March 2009, revisited August 2016

Sources: RCHME



These modest, two-storey, brick-fronted buildings were bought by Frank Green when he acquired the old Precinct gateway at the end of College Street in order to secure its preservation. They subsequently passed with St William's College to the church authorities and are currently owned by the Trustees of the College (who are the Chapter of York).

Nos 8-10 are cottages of about 1830, but include reused roof timbers and (in 1977) two early Georgian doors in No. 8. This subsequently became the studio of the architect Ronald Sims, who adapted the rear to suit the building's new use.

Nos 11 and 12 are more complex. Though faced in brick in the 19th century, the small jetty and tall, steeply-pitched roofs are the clues to the fact that they are part of a medieval timber-framed building. This structure, which also includes the adjoining properties to the SE, the Precinct gateway and Nos 30 and 32 Goodramgate, is one of the buildings mentioned in the compotus roll of Nicholas de Newark of between 1383 and 1399. Nos 11 and 12 are believed to be the oldest part and may date to the early 14th century. Much of the timber frame survives, heavily modified, within.

Justification of significance:

Nos 8-9 are charming cottages which make a considerable contribution to the Precinct as small-scale picturesque counterpoints to the Minster and St William's College. They also contain earlier fabric of historical and evidential value.

Nos 11 and 12 are also components of the picturesque townscape of College Street and therefore also part of the group of significant historic buildings which compose the informal setting to the formal grandeur of the East end of the Minster. In their own right they are also buildings of considerable historical, evidential and artistic value because of the early 14th century timber frames buried within the later brick encasement.

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Alan Baxter

2009/10 original document prepared by Alistair Fair, Gemma Bryant, Teresa Sladen

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