

# Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 59, Spring 2024



*The donor image of Arnold or Ralph Savage at Papplewick in Nottinghamshire.* (Photograph taken for the Nottinghamshire Corpus Vitrearum Medii Aevi (CVMA) by the late Revd Gordon Plumb. See Dr Allan Barton's article on page 4 discussing the Minster's celebrated Lectern. As well as being a scholar of note, Allan is a 'YouTuber' whose recent video 'The Glorious Medieval Leaves of Southwell Minster' has been widely viewed.

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**Southwell Minster** – Established in Saxon times and a cathedral from 1884

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# Chairman's Welcome

Charlie Leggatt writes

**Welcome to the Spring 2024 issue of *Pepperpots*. I admit to being pleased at the range of articles we have, including on page 4 one by a YouTuber (and much more besides), Dr Allan Barton. *Pepperpots* tries to keep readers abreast of our modern electronic world!**

Returning in time, however, I am indebted to Alison Salter, our ever-efficient Hon. Secretary, for pointing out two pamphlets on the early years of the Friends. The first, published in 1946, is a 'manifesto' setting out the stall prior to our establishment in 1947. With the Second World War only recently ended, it notes that "many Service men and women have visited Southwell, and have taken with them to the ends of the earth something of its unchanging dignity and quiet calm. Here is England epitomised. Here is a cathedral in a county village. Here is one of the noblest examples of what military victory has preserved for us, to be used, in old ways and in new, to secure the moral victory which still lies ahead." Moving to its conclusion, the pamphlet states that "the time has come to follow the example of most cathedral churches, in seeking to enlist a company of men and women interested in Southwell Minster for itself. An association of "The Friends of Southwell Cathedral" is being formed.....membership is open to any who love Southwell." Foreshadowing *Pepperpots* and emails, potential members are assured that "all will receive from time to time a report and news of any special developments in the Minster." The second pamphlet is a review of the first five years of The Friends in which Provost Heywood warns: "there is every sign that money is getting tighter." He concludes with words your Council could equally echo today: "only the steady action by Friends to get more Friends can meet today's difficulties and make tomorrow sure."

Money getting tighter leads me neatly to a fascinating weekend Margaret Waddington, Elizabeth Johnson and I spent last October at Hereford Cathedral, representing your Council at the Biennial Conference of Friends of Cathedrals, Abbeys and Greater Churches. This was, in fact, the first such conference since Covid and all the more fascinating to meet colleagues from other cathedrals, share experiences and discuss issues that concern us all. On the tip of everyone's tongue was the challenge of preserving these extraordinary buildings for future generations to worship in and to wonder at. It is an increasingly expensive task and "only the steady action by Friends to get more Friends" was a sentiment nobody would have dissented from.

Legacies, too, were seen as key (historically, they always have been to the church). They come at random moments, mostly as a considerable and humbling surprise. Here at Southwell, the testamentary benefaction of Friends has enabled us recently to undertake so much more, despite straitened times. Last year, we helped across the range of the Music Foundation's work (and this continues with

support for the Organ Scholarship over the next few years). At the end of 2023 we had confirmation of two further legacies totalling £100,000 (whilst, just recently, we were touched to receive a legacy from the estate of Fiona Allen, a much-missed member of the Council). In proactive mode, your Council approached Chapter with the suggestion that the Friends support a Verger post for a year using unencumbered legacy funds (that is, from a legacy where the testator has bequeathed without conditions). Our approach was welcomed and accepted.

Whilst at Hereford Cathedral, it was a pleasure to meet up again with James Pacey, one time Verger at the Minster. It seems only the other day that James left for ordination, yet he has already reached the dizzy heights of Canon Chancellor at Hereford. He gave an excellent opening address to conference delegates and, chatting with our Hereford hosts subsequently, it was wonderful to learn how much his ministry there is appreciated. I am delighted James writes a few words for the 'home team' here at Southwell on page 13. I am sure Friends will agree that this is particularly good of him as, only weeks after the conference ended, his mother, Jessica, died. Jessica is much missed at Southwell Minster, being for many years a Chaplain and a key figure in the ministry of welcome.

Members know we are supporting the conservation, display and interpretation of the superb Victorian Processional Banner, found rolled up at the back of a cupboard in Trebeck Hall. Emma Frith, who the Minster is fortunate to have as tutor to the Needlework Guild, wrote in detail about this in the Spring 2023 issue of *Pepperpots*. The Banner returned from treatment in January and, now looking splendid, was processed at the Patronal Festival. I hope to report on the display and interpretation in the next issue.

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***'The Banner returned from treatment in January and, now looking splendid, was processed at the Patronal Festival.'***

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***The restored Banner with left to right The Revd Erika Kirk, Priest Vicar; The Revd Dr Richard Frith, Canon Precentor; Mrs Emma Frith, Tutor to the Needlework Guild; The Revd Prof Alison Milbank, Canon Theologian.***



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***‘On 17th November,  
Friends gathered for tea followed  
by a fascinating – oft moving –  
talk on ‘The Icons of Kyiv’..’***

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Your Council has expressed interest in the future of the mysterious, grime-coated, “headless cleric” monument in the South Quire Aisle about which Victoria Arthurson writes on page 12. We are funding the first stage – a conservation report – and have noted our interest in the subsequent conservation and interpretation. I think Members will agree that Victoria’s piece makes for fascinating reading.

Since the last issue of Pepperpots, your Council has also agreed to fund two months (April and August) of the ‘Cathedral 140’ year-long exhibition, marking the one hundred and fortieth anniversary of Southwell Minster gaining cathedral status. Each month, fourteen items from the Minster’s timeline will be showcased and, via the interpretation material (which will name us during our months), we have an excellent opportunity to profile the work and significance of the Friends.

Pauline Rouse, Events Secretary, writes on page 27 about the outing she arranged on 12th September to the 1620s House and Garden; a wonderful day (despite the rain!) which was hugely enjoyed by all who came. On 17th November, Friends gathered for tea in the Crossing, followed by a fascinating – oft moving – talk on ‘The Icons of Kyiv’ by three Ukrainian specialists forced to flee their homeland at the outbreak of war. In response to several requests, a follow-up article by Valeriia Kravchenko, one of the speakers, appears on page 23. For your diaries, this year’s Chairman’s Reception is on Thursday 21st November with details to follow (though I am pleased to note that this, too, is sponsored so that members’ funds are never expended on our social events).

Finally, returning to our recent assistance for the Music Foundation, I represented the Friends at the special Choral Evensong held on 5th November when organisations that support music at Southwell Minster were thanked and the music and musicians of the Minster celebrated. It was an uplifting occasion and a pleasure to mingle afterwards with our cathedral choir and a broad range of their supporters, including representatives from our sister charity, Southwell Minster Choir Association (SMCA). Thinking of SMCA, I was delighted to learn that Guy Turner (a stalwart of the cathedral choir for many years) succeeds Michael Davidson as their Secretary. Guy has a hard act to follow but, being such a well-liked figure within the Minster Family, I feel sure he will take SMCA from strength to strength.

Thank you again for supporting The Friends of Southwell Cathedral; I much look forward to seeing many of you at our AGM on 8th June.



*The Chairman’s Reception – Charlie shows our Ukrainian visitors the Chapter House.*

## **Amendments to Part 2 of the Constitution of the Friends of Southwell Cathedral**

***The AGM on Saturday 8th June 2024 will, as item 10 on the agenda, be asked to approve four “tidying up” amendments to our new Constitution. These are:***

- 1) Mindful of the provisions of GDPR, paragraph 8.5 now to read:***  
The trustees to keep a secure register of names and addresses of the members, to be used solely for the administrative purposes of communicating with the membership.
- 2) Paragraph 10.4.4 now to read:***  
to elect officers and/or trustees to the Council as provided for in Clause 18.
- 3) Paragraph 18.15 now to finish:***  
clause 21 [in place of clause 211]
- 4) Paragraph 23.2 now to read (final line):***  
Clause 22.2 [in place of clause 222]

If any member has a question on the above they would like addressed before the AGM, please email: [chairman@southwellfriends.org](mailto:chairman@southwellfriends.org)

Members are reminded that they received a copy of the new constitution in a special mailing of Pepperpots prior to last year’s Special General Meeting. I am grateful to the eagle-eyed members who spotted that these minor revisions are needed.

Charlie



# Dean's Column

## '140 and counting...'

The Very Revd Nicola Sullivan



*I have just returned from the Cathedral following a productive encounter with a delightful lady attending a lunch-time concert telling me how much she loves coming to our beautiful building.*

She mentioned she'd been thinking for several years about

becoming a Friend and somewhere at home she had a membership leaflet. "Do not move...stay there!" I said, as I dashed to pick up a leaflet and offered the pen from my cassock pocket. After a brief sales pitch around the many super social and educational events organised by the Friends, and the enormous difference their generosity means to the Cathedral for a modest annual subscription, I left her with the pen hovering over the 'Standing Order' section. I hope soon the completed form will drop onto the desk of our assiduous membership secretary. I will do all I can to promote the Friends but how about we all aim in this our 140th year as a Cathedral to attract 140 new members? There is nothing like one-to-one conversations and a direct offer of a pen and form to a willing recipient!

You may think '140' is an odd anniversary to mark. However, two weeks in as I write, the ten-month rolling exhibition through 2024 is already proving to be imaginative and engaging for visitors and the local Minster community. We see it as the start to a decade long countdown to '150' during which we grow year by year in faith and effectiveness as the mother church to our diocese and stand proud as one of England's forty-two Cathedrals sharing our distinctive story of faithful Christian worship and witness over the years. World events are causing much anxiety and we long for people of all ages and backgrounds to be filled with wonder and hope every time they enter this astonishing Cathedral, its Gardens and Palace.

The restored Processional Banner looked splendid during the Patronal Festival – thank you. We are now deciding on where it will be hung on permanent display, protected from damage and decay. The Chapter is full of gratitude for the Friends' generosity towards the Milo Chorister Fund, the Organ Scholarship, the Quire Organ restoration and the Verger team. There is no denying, like all cathedrals and churches, we are facing prolonged financial challenges, so your support and encouragement to sustain the next 140 years and more is much appreciated.

May God bless you.

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## The Medieval Choir Lectern at Southwell Minster

### Fact and Fiction

Dr Allan Barton FSA writes

*In the heart of the choir of Southwell Minster is a glorious late medieval eagle lectern that tradition says was discovered at the bottom of a lake in the grounds of Newstead Abbey, the former home of the poet Lord Byron. In this article, I will explore anew the history of this beautiful object, reassessing the evidence of its provenance and its patronage before looking briefly at its original purpose.*

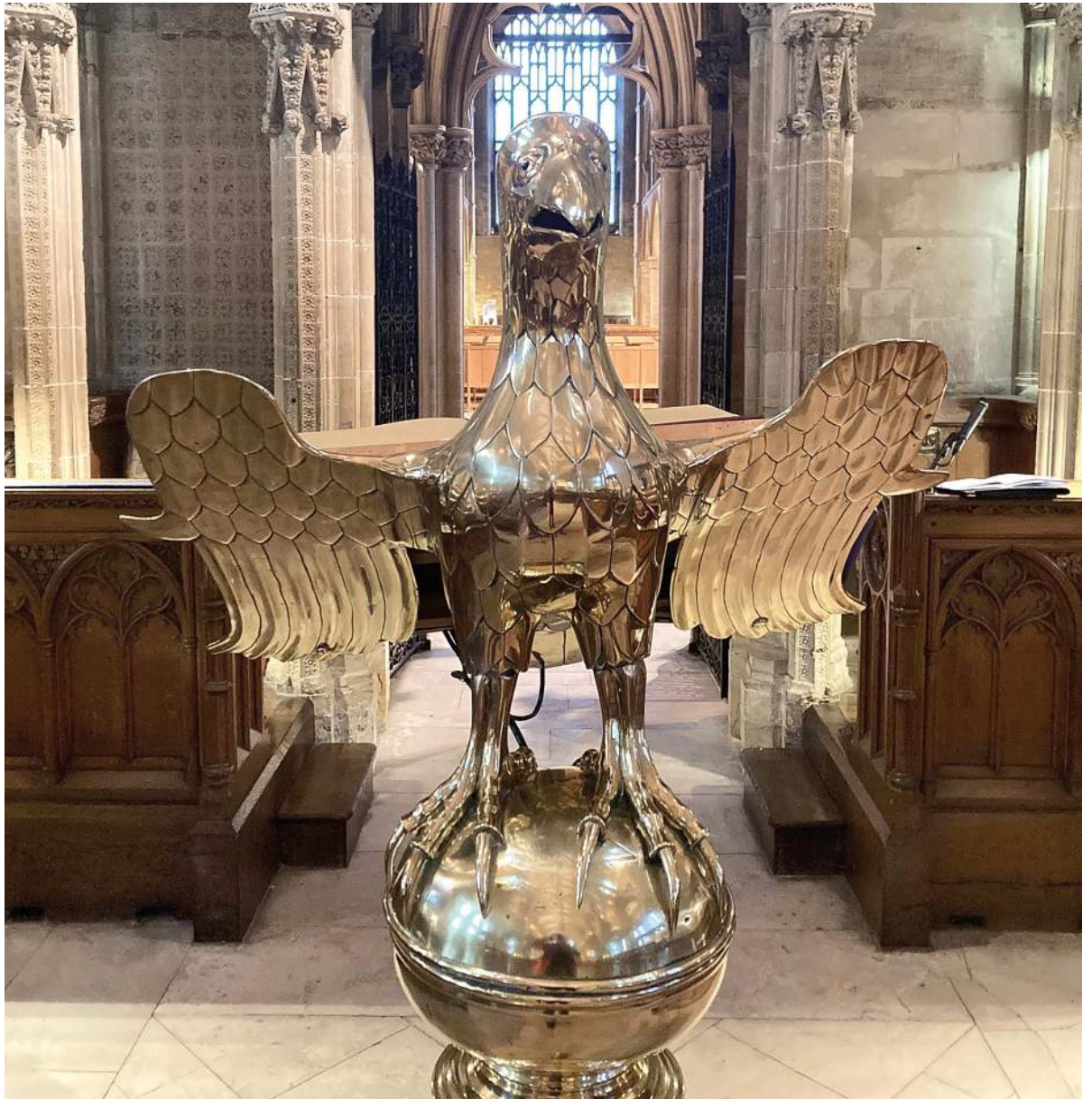
The eagle lectern is made of latten, a type of brass alloy, and is one of around thirty or forty surviving lecterns in England from the late fifteenth or early sixteenth century. They are primarily of identical design, though they vary in size – an eagle with outstretched wings perching on a globe supported on a stem and with a base resting on three lions. The majority are to be found in East Anglia, and it is thought they were either made in that region or, more likely, imported from the Low Countries. The area between Tournai and the Meuse Valley was a significant centre of

sand casting and brass finishing in this period, and the various elements were sand cast. There was a considerable import trade along the east coast of England of metal goods of this sort for church use.

We know precisely how the lectern came to Southwell. It was sold in 1775 to a clergyman, the Revd Dr Richard Kaye, by the fifth Lord Byron of Newstead. At the time of the sale in 1775, Byron, known for posterity as the 'wicked lord', was in considerable financial trouble. Newstead Abbey was falling around his ears, and the sale of the lectern and other goods was probably undertaken to offset his rising debts. Dr Kaye is a fascinating character who had a successful career as a churchman and was a noted antiquary. In 1783, he inherited his family's baronetcy and became The Very Reverend Sir Richard Kaye. He was a pluralist on a grand scale, preferred to many wealthy livings. For over twenty years, he served simultaneously as Vicar of Kirkby-in-Ashfield in Nottinghamshire, Marylebone church in London, and as Archdeacon of







Nottingham and Dean of Lincoln. In 1783, the year he became Dean of Lincoln, he was also presented to the prebend of North Muskham in the chapter of Southwell. Kaye's substantial income allowed him to indulge in his many and various academic interests, and he was a fellow of both the Society of Antiquaries and the Royal Society. It also gave him the means to collect curios, and the lectern was just the sort of object he liked to purchase. In April of 1805, a few years before his death, he gave the lectern to Southwell Minster.

The story often repeated is that the lectern was found in the lake at Newstead Abbey, a tale that seems to appear fifty years after Kaye had bought it. This idea was first related in print by the American writer Washington Irving in his 1835 work 'Newstead Abbey'. All subsequent references to this story are based on his account. 'Newstead Abbey' was Irving's recollection of a jolly three-week visit to Newstead at the invitation of Colonel Thomas Wildman, who, in 1815, had bought the Abbey from the poet Lord Byron. Irving was a great fan of Byron, and there is no doubt that the visit fired his already vivid imagination, and the work is littered with anecdotes and romantic impressions.

Colonel Wildman seemingly told him the lectern was discovered in the deepest part of the Newstead Lake. Irving does not relate the date of its discovery, but he does say that having been underwater for some years, the lectern needed cleaning when it was recovered and was sent off to a brazier. During the work, he relates, the brazier unscrewed the component parts of the stem and several parchment deeds and documents relating to the medieval monastery bearing the seals of Edward III and Henry VIII were discovered concealed within it. Irving lets his imagination run riot with this. He concludes that these documents were hidden intentionally in the lectern by the canons (he calls them friars) just before the Dissolution of the Monasteries and that the 'great brazen eagle' was then deposited in the lake to preserve the documents so that one day they might be retrieved and 'substantiate the friars' rights'.

Irving writes that one of the documents discovered was an 'indulgence' granting 'plenary pardon' to the 'friars' for various crimes, including 'the most gross and sensual.' Like many men of his time, Irving didn't have a high opinion of the monastic vocation!

... Continues on p. 6



Irving says the documents were still in Colonel Wildman's library in his time, though he doesn't mention if he had seen them. Now, in Nottinghamshire Archives are five documents found in Newstead in the nineteenth century, two date from the seventeenth century, and three are medieval and relate to the priory. Two of the documents are deeds of gift relating to minor parcels of priory land. One from the thirteenth century is a small grant of lands in Essex by Roger de Cantilupe to the canons. The other, dating from 1341, is a deed in which Henry of Edwinstowe grants the manor of North Muskham to the priory, out of the proceeds of which the canons are to create a perpetual chantry to pray for his soul. The third document is a letter patent from King Henry V dating to October 1415 that grants a general pardon to the prior and convent of Newstead for any crimes they committed before the 8th of December 1414. It states that they are pardoned 'any breach of peace, for all kinds of treason, murders, rape of women, rebellions, insurrections, felonies, conspiracies, trespasses, offences, negligence, extortion, misprision, ignorance, contempt, concealment and deception.' This is probably the 'indulgence' that Irving speaks of, and these are presumably the documents alleged to have been found in the lectern. Incidentally, the pardon does not, in any respect, cast a shadow over the behaviour of the medieval canons of Newstead. The granting of such pardons to monasteries and individuals was routine; it was a way for a king to raise money for military campaigns without resorting to parliament. In 1415, Henry V was fighting his war with France and was short of cash.

The folklore tradition at Newstead that is recounted in guidebooks to the Abbey in the nineteenth and twentieth centuries has a slightly different spin on the story. They all claim that rather than being found in the lake, the lectern was discovered in a shallow pond that to this day is called the 'Eagle Pond', and it was into this that the canons cast it. There is a significant problem with this theory: The Eagle Pond is a post-dissolution water feature that the fourth Lord Byron created at the beginning of the eighteenth century, and it was dug on the site of the east end of the priory church.

We will never know how and where this lectern was discovered if indeed it needed to be discovered at all. The condition of the lectern is not dissimilar to that of other examples from this period. Latten, primarily a copper alloy, is badly affected by water exposure; had the Southwell lectern been underwater for centuries, you'd expect little of it to remain. I suspect that the story of the watery deposition of the lectern was invented sometime in the late eighteenth or even early nineteenth century to explain the survival of the documents. The most likely but less romantic explanation for the lectern's survival is that it continued in use at Newstead after the dissolution of the monasteries and was part of the chapel goods of the domestic chapel of the Byron family established in the former monastic chapter house.

Even if we weren't aware of Kaye's purchase in 1775, the lectern provides us with an unambiguous Newstead provenance. Engraved on the large knob that divides the stem into two sections, is a Latin inscription that reads "Orate pro Animabus Radulphi Savage et pro Animabus

Omnium Fidelium" – "Pray for the soul of Ralph Savage and all the faithful departed". Ralph Savage, here commemorated, was without question the donor of the lectern, but who was he? I have read in various places that Ralph was prior of Newstead, but that is not the case – there was no prior of that name. Savage wasn't part of the monastic community but was a layperson resident within the precincts of the priory; he made his will and died at Newstead in 1505. We can be sure he was a layman, as monastics owning no property made no will.

Ralph Savage was a minor member of a significant landowning family – the Savages of Stainsby in Derbyshire and Clifton in Cheshire. Thomas Savage, Archbishop of York, was also a member of that family and a cousin of Ralph. Ralph's father, Arnold or William Arnold, was a younger son of Sir John Savage, a prominent knight in the reign of Henry V, who had been knighted in 1415 at Agincourt. Ralph and his father's coat of arms were once blazoned in the windows of North Wingfield church in Derbyshire, a few miles from Stainsby, where they appear to have lived on a small estate. Arnold's coat of arms was differentiated from his father's by using a crescent, indicating he was Sir John's second son. Ralph's coat of arms was slightly different from that of his father, Arnold, as it had what is called a bend sinister across them, which indicated that he was the illegitimate son of his father.

In 1488, Ralph Savage, with a friend, John Babington of Dethick, founded a chantry in North Wingfield church, endowed so that a priest would pray perpetually for their souls. The foundation charter also requested the priest to pray for living relatives, including Ralph's cousin, Sir John Savage of Stainsby. There is particular provision for prayers for Ralph's 'ancestors', including Arnold and two women, Agnes Leversage and Helen Orston – one of whom was probably his mother. It is through the foundation of this chantry that we know that the Ralph Savage of North Wingfield is the same man who was living in Newstead – for in Ralph's will of 1505, he bequeaths to 'his chantry priest of Winkfield' four broad yards of 'mustdevellers' cloth and ten shillings and sixteen pence'.

Ralph's will made at Newstead is a fascinating and insightful document. He requests that his body be buried 'by our lady in our lady choir', in other words, before the image of the Virgin Mary within the monastic church at Newstead. Now that spot is very likely where the eagle pond is now – so it is more likely that Ralph, rather than the lectern, was exhumed when the pond was created in c.1700! Ralph leaves to the prior and convent his entire flock of sheep so that they will pray for him and make compensation for the 'things' the canons had given him. He leaves the residue of all his other goods to be divided between William, the prior of Newstead, and his relative Peter Savage, who are to use the proceeds for his soul's health. It is pretty likely, I think, that this flock of sheep, or this estate residue, was used to pay for the Southwell lectern.

There is another exciting dimension to add to this that brings Ralph to life rather vividly. Just down the road from Newstead is Papplewick, one of the churches that the priory held in the Middle Ages. In the Georgian church are several panels of late medieval stained glass that are said





to come from the priory – they most probably do. The panels include a figure of St Peter holding his keys, a row of kneeling Augustinian canons in their habits, and an image of a man in armour kneeling at a prayer desk (see front cover). The man in armour wears a heraldic surcoat, and the coat of arms portrayed are those of Savage. Furthermore, on the man's sleeve is a crescent, the same mark used by Arnold Savage in his coat of arms at North Wingfield. This glass almost certainly represents either Arnold or even Ralph himself – although the bend sinister of bastardy is missing. If it is Arnold, the glass was presumably provided for Newstead by his son Ralph Savage.

What was Ralph, a layman, doing living in Newstead priory? It was common for laymen to live in monasteries in the century leading up to the Reformation. In 1535, when the Valor Ecclesiasticus was taken valuing the assets of the English church, Newstead Priory was worth a little over £167 a year. It was among the poorer monasteries in the Midlands. Many monasteries of this size were asset and resource-rich but cash-poor and, with declining communities, had lots of space. One of the ways of dealing with the lack of ready money was to sell something called a 'corrody' to laypeople. This was a type of pension scheme in effect, where, in exchange for cash, the monastery would provide the layperson with accommodation and

bed and board for a set period of years or the rest of their life. Those who entered monasteries as corrodians were often men of Ralph Savage's social rank, members of the lower gentry. Although we cannot be sure, the reference in Ralph's will to 'things' he had from the house that needed recompense may suggest that he was a corrodian at Newstead.

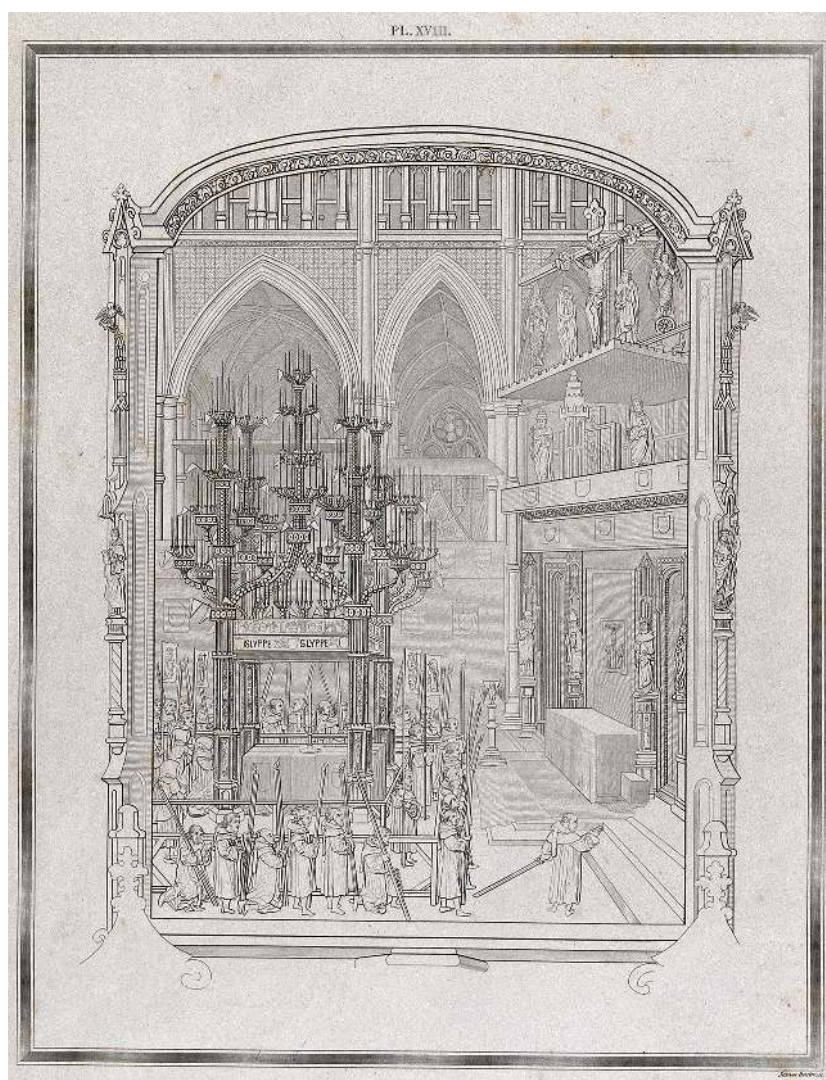
Having looked at the provenance of the Southwell lectern, I want to look very briefly at how it was initially used when made. These medieval eagle lecterns were not designed to support a Bible or to be employed to read the lessons during the daily offices of the monastic round. They were invariably made as gospel lecterns and were part of the liturgical furniture of a medieval high altar sanctuary. This lectern, when first commissioned by Savage or in his memory, would probably have been placed beside the high altar of Newstead, just below the altar step, and would have been the place where the deacon would have sung the liturgical gospel at mass. The eagle was an emblem of the evangelist St John and was an appropriate symbolic form for a lectern used for this liturgical purpose.

Numerous medieval sources provide evidence of using eagle lecterns at the mass. In a document called the Rites of Durham that describes the furnishings and liturgical arrangements of Durham Cathedral at the eve of the Reformation, next to the north end of the high altar 'was a goodly fine lectern of brass' and on the 'wings spread abroad' was laid the book called 'the text' that the monks used for the singing of both the epistle and the gospel at mass. A manuscript in Westminster Abbey called the Islip Roll includes a vivid full-page image of the funeral of Abbot John Islip before the Abbey's high altar. We can see an eagle lectern depicted in this, just below the top step of the altar. It is placed facing north, as it was the liturgical custom in the medieval period for the deacon of the mass to face towards the north and not towards the people as he proclaimed the gospel. It is quite likely that the Southwell lectern was positioned and used in much the same way as this at Newstead before the Reformation.

#### *The Editor writes*

*Dr Allan Barton is an independent scholar, historian and writer. He holds a PhD in History of Art from the University of York and is a fellow of the Society of Antiquaries of London. He is an author for the Corpus Vitrearum Medii Aevi project and, for the past twenty years, has been working on a monograph on Nottinghamshire's medieval stained glass, including that of Southwell Minster. In his day job, Allan edits a small monthly magazine called 'The Antiquary' and runs a popular YouTube channel of the same name. His recent videos include one focused on the 'Leaves of Southwell'. If you want to know more about his work or even subscribe to his magazine (as I have done; it is a total delight), you can find more on his website: [www.theantiquary.online](http://www.theantiquary.online)*

*Whilst we mostly speak of the 'Quire' at Southwell Minster, I wanted to keep Allan's (equally correct) use of 'Choir' for this article.*



*The Islip roll, showing the high altar of Westminster Abbey at the eve of the Reformation.*



# A literary portrait of Dr George Ridding Bishop of Southwell, 1884–1904

Peter Clough writes



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**‘Red Pottage tackles the themes of late Victorian romance, ambition and the strait jackets of Victorian society.’**

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*After a distinguished academic career, culminating as headmaster of Winchester College from 1867–1884, Dr George Ridding was appointed as the first Bishop of Southwell. He cared with great dedication for this new diocese for twenty years, retiring shortly before his death in 1904 at the age of seventy-six. He is not forgotten. Worshippers at Southwell Minster will know the splendid bronze statue of Bishop Ridding by F.W. Pomeroy; but they will almost certainly not know of a subtle but excellent literary tribute within a once popular but now neglected Victorian novel.*

*Red Pottage*, by Mary Cholmondeley (pronounced ‘Chumley’) was the literary sensation of 1899, but it is not well known today, despite a reprint from the feminist publisher Virago in 1985. Potential readers may find a second-hand copy, but the full text is also available online. *Red Pottage* tackles the themes of late Victorian romance, ambition and the strait jackets of Victorian society. As a novel it is good but not outstanding. The plot is absorbing

but complex and a wider modern interest is found in an early feminist theme, and in Mary Cholmondeley’s informed criticism of late Victorian Christianity, especially shallow and rigid evangelicalism. This is developed through her characters, notably a vicar called James Gresley, but also in his counterweight, the Bishop of Southminster – a gratifyingly decent church leader, who provides a rare literary portrait of a liberal Victorian Christian.

While some key scenes feature London, most of the novel’s scenes are in the fictional and rural ‘Middleshire’, a setting not unlike George Eliot’s *Middlemarch*. The book centres on the lives of two young women, Rachel West and Hester Gresley, close friends since childhood, whose lives criss-cross on the snakes and ladders of the Victorian social scale. It would not be fair to new or potential readers of Mary Cholmondeley to spoil the plot any further, but it is intriguing to examine within *Red Pottage* the clerical characterisation, especially the villainous attitudes and practices of the Reverend James Gresley, the brother of Hester. At the same time, by presenting a magnanimous and enlightened bishop, it gives a wider and perceptive portrait of the Church of England at the end of the nineteenth century. If James Gresley is a hypocritical prig, then his antithesis is the Bishop of Southminster, a character in whom we can see Cholmondeley at her subtle best. If Gresley depresses us, then the bishop should inspire. He is an original, warm and pragmatic man, full of culture and integrity. His likeness is not common in Victorian literature.

The bishop is a humane and experienced pastor who ministers diligently to his clergy. He reassures a young priest with doubts by seeing him at 11.00 pm; he visits the sick bed of a dying incumbent; and – above all – he is a pastoral genius to all with problems, using quiet and discreet wisdom, not arrogant authority. He listens to people and prays silently as he listens. There are long pauses in his most critical conversations and, when he finally speaks, wisdom flows. He seldom condemns or displays anger – even when Gresley is at his most infuriating – but he can be judicious and firm. He wears his authority lightly, but it is still there. He is no lightweight who can be pushed into corners by squabbling clerical factions. Moreover, his humanity is plain and attractive. His thinking is liberal, and he is a charming and generous host, with humour and refined taste. His literary opinions are advanced, and he recognises the genius behind Hester’s writings, judging both the mood and character of the age with perception. He has the instinct of a true priest.

Although I have found no previous source to confirm my contention, I have no doubt that Mary Cholmondeley’s model for this enlightened prelate was Bishop George Ridding, a man who brought great powers of organization,





tact and moderation to bear on the management of the newly created Diocese of Southwell. There is a large hint in the fictitious title, Bishop of Southminster, since the diocesan seat is Southwell Minster (not Southwell Cathedral). But the physical description of the Bishop in *Red Pottage* also matches Ridding:

‘The bishop was an undersized, spare man, with a rugged, weather-beaten face and sinewy frame. If you had seen him working a crane in a stonemason’s yard... or sailing paper boats with a child, you would have felt he was the right man in the right place. That he was also in his right place as a bishop had never been doubted by anyone.’

All the accounts of Ridding as a pastor and administrator closely match the fictional bishop. He had erudition and learning, but not to excess like some academic bishops; he had wisdom and judgement of character, honed from his time as Headmaster of Winchester where he ran a liberal and well-respected regime; and he was noted for his good humour, dry wit and humanity. Mary Cholmondeley would have found him a highly congenial model for church leadership at the turn of the twentieth century, but she may have despaired that there were too few like him on the bench of bishops.

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**‘Mary Cholmondeley held a burning torch for the advancement of the broad, liberal church in the late 1890s...’**

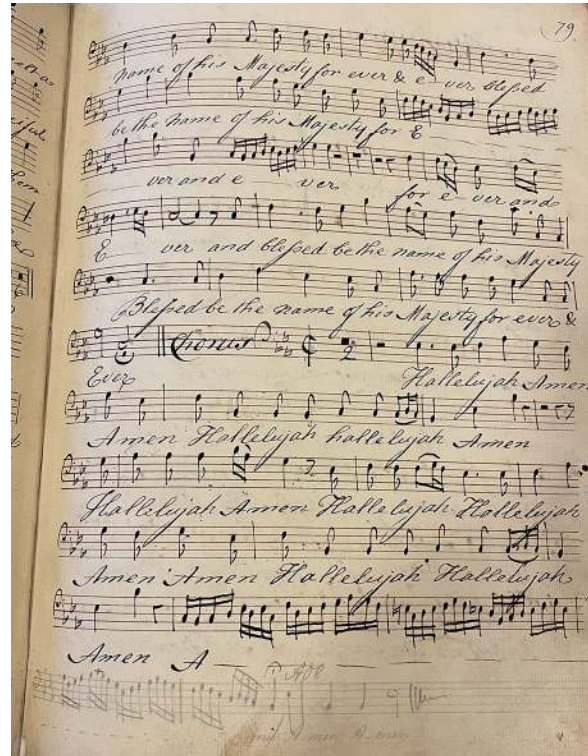
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Although the pleas for religious toleration and a liberal tradition are less prominent within *Red Pottage* than the powerful case for female emancipation, they are nonetheless clearly set out. Mary Cholmondeley held a burning torch for the advancement of the broad, liberal church in the late 1890s and in doing so paid glowing tribute to the first Bishop of Southwell.

*Dr Peter Clough is licensed as a Reader in both Canterbury and Norwich Dioceses and is a keen student of the Victorian Church and its religious literature.*

## Choir Music in the Southwell Minster Historic Chapter Library

John Sheppard writes



Typical page from a part-book.

Although there has probably been a choir in the Minster since its construction, what they sang and the books from which they sang in the period before the eighteenth century are unknown. Nowadays the choir sing from scores showing what all the voices are singing, but up to well into the nineteenth century it would have been usual for singers to use part-books, that is, books in which only the music sung by a particular voice would be written. Normally sets of books would consist of treble, alto, tenor and bass, with at least one copy for each voice line for each side (“Decani” – the Dean’s side, and “Cantoris” – the cantor’s side). Anthems or Services would be written (“pricked”) into individual books, often by the Rector Chori or a member of the choir who would be paid by the Chapter for this work. The Chapter’s Account Books list these payments in detail.

The Library has examples of part-books used from at least as far back as the eighteenth century. They were subject to heavy use so that the few that survive are often in very poor condition, with covers and pages loose or damaged and with the writing no longer legible. Only a minority of the items are dated, the earliest being from 1721. Although printed music became available relatively cheaply in the mid-nineteenth century, music was still being copied into part-books as late as 1907, possibly as a way of supplementing the income

... Continues on p. 10



## Choir Music in the Southwell Minster Chapter Library – continued

of the lay-clerks or Rector Chori. That any survive today is due to prompt action by Paul Hale when he was appointed as Rector Chori.

The music included in a particular part-book was usually divided into Anthems and Services, starting at opposite ends of the book. Morning Services predominate, with fewer Evening Services and still less Communion Services. Certain items were clearly staples of the choir's repertoire, as they are repeatedly copied out in later books, and sometimes even duplicated in the same book. Each book has an index to its contents but no two books have the same contents, or even include them in the same order. Many volumes contain over 100 items. The collection includes a few items not known elsewhere, mainly music by local composers such as Humphrey Brailsford (1658–1733) and Edward Heathcote (1796–1835). The former was a chorister at Southwell Minster. After he was ordained he wished to be Precentor at York Minster. This came to nothing as the lay clerks at York sent a round robin to the Dean pointing out that they did not want to work with such a quarrelsome man. Instead he became a Canon at Southwell. It is not known what the lay clerks here made of him. The Library has his "Grace before Meat" in full score in a Purcellian style. The song "Full of wrath" was for many years attributed to Henry Purcell before scholars decided that "HP" was really "HB", and that the song was not as good a composition as they had thought previously. Perhaps he is better known today as an ancestor of Mary Anne Brailsford who planted the original Bramley apple tree.

Another local composer is Elizabeth Becher, a cousin of John Thomas Becher. The parts for her sweetly innocuous "Sanctus" are incomplete but could easily be reconstructed. She may well be the first female composer whose music was sung in the Minster. Her scrapbook, part of the Library collection kept at Nottinghamshire Archives, contains her poem written in August 1824 when the Minster was closed for Services due to whitewashing of the walls.

One important item in the manuscript collection is a Morning Service in D by the Chichester composer John Marsh. He had provided money for his sister, Mary Williams, to set up a school in the former Archbishop's Palace. On a visit to Southwell in 1817 on Sunday 14 June he records in his Journal that "in the morning a Sanctus and Commandments of mine were put up by Mr Becher the vicar general and one of the residentiaries, who seeing me with my brother thought I might be the composer of them". Later he notes that "having mentioned to Mr Becher that I had the score of a service of mine in D which I could leave behind me ... he told me that if I would let him have it, he would himself copy it in 2 or 3 days time, which he accordingly did". In July 1819 he records that "on Monday 26, [I] played the organ for Mr Heathcote & in the evening tried my morning service in D with him, my nieces & Mr Thompson, which Mr Becher intended now having put in rehearsal in the choir, now Mr Heathcote has got the boys into an improved style of singing." On 14 August 1827 he records that "my service in D was done & anthem, Psalm 150, which last was rehearsed after service, by the choir". Later during that visit there was a "choir day at the Residence at which the men and choristers sang catches etc – in all

55 persons, at the parlour table 15, Singer's table 12, in the kitchen 15, children 7, additional ladies at tea, 6."

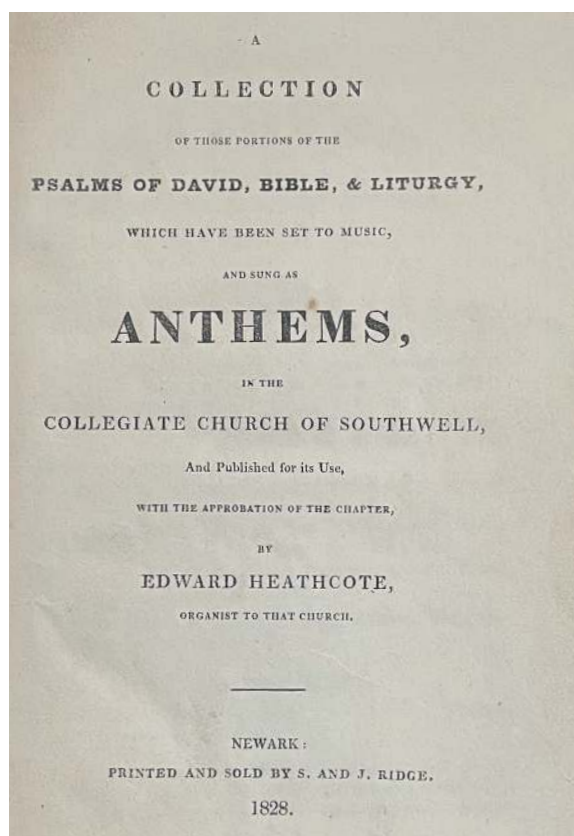
The Minster Library contains a manuscript volume of Services labelled "Collegiate Church Southwell" containing John Marsh's Morning Service in D, a Sanctus and Responses to the Commandments.

Several volumes of part-books contain interesting marginalia including lists of Lay-Clerks and Clergy, as well as such comments as

"Jack Spray took French Leave Feb 1785 ha ha ha",  
"A canting lying Methodist  
Was lately from his place dismiss  
They wisely thought he'd stay'd too long  
So paid him well to hold his tongue"

"Hen. Clay quitted his earthly tabernacle Oct 28 1789  
He bore the virg (poor man) while he was able  
Then laid it down upon the vestry table  
And now grim Death hath maim'd his feeble legs  
Old Charles has tain his gown from off the peggs  
He reached the heavy age of Eighty Two  
And then (God rest him) bade the world adieu"

In addition to the manuscript part-books and organ scores the collection includes many printed volumes. Some, including collections of music by Hayes, Camidge, Nares and Samuel Wesley, were subscribed for by the Chapter. The condition of the collections of Cathedral Music edited by William Boyce and Samuel Arnold show that they were clearly particularly well used. In 1828 Edward Heathcote, the Rector Chori, published a slim volume containing the texts of all anthems sung in the Minster and listing the various composers represented.



Title page of Heathcote's book of words of anthems.



( 3 )

## ANTHEM *The King shall rejoice*

The image shows a page of handwritten musical notation for an anthem. The title is 'ANTHEM The King shall rejoice' with '( 3 )' above it. The score is written on 18 staves, labeled on the left as follows: Tromb 1<sup>mo</sup>, Tromb 2<sup>do</sup>, Tromb 3., Tymp., Haut 1<sup>mo</sup>, Haut 2<sup>do</sup>, Viol 1<sup>mo</sup>, Viol 2<sup>do</sup>, Viol 3., Viola, Canto., Alto 1<sup>mo</sup>, Alto 2<sup>do</sup>, Tenore, Baffi 1<sup>mo</sup>, Baffi 2<sup>do</sup>, and Organ. The music is in G major (one sharp) and common time (C). The organ part at the bottom includes figured bass notation: 6 7, 6 7, 6 6 7, 6 6 7 6. The tempo is marked 'Allegro' and the number 'N<sup>o</sup> 171.' is at the bottom left.

This gives a useful indication of what was sung in the Minster at that date. Heathcote also published a set of Chants for the Psalms appointed for each day in the month. One of his Evening Services, including a very showy part for the organ in the "Gloria", exists in manuscript and has been given a single performance in recent years. One of his successors, Herbert Irons, published a set of hymn tunes including "Southwell" which is played daily on the Minster bells at 12.00 and 16.00.

Other musical items in the Historic Library include a full set of Samuel Arnold's edition of the works of Handel. This was donated by Sir Richard Kaye, Prebendary of Southwell and Dean of Lincoln, who subscribed to the edition and gave the entire set to the Library as soon as Arnold ceased

publication of the edition. Complete sets are very rare. Other books include Thomas Mace's "Musick's monument" (1676), Granville Sharp's "A Short Introduction to Vocal Music" (1777), and the ten volumes of the Carnegie Trust edition of Tudor Church Music from the 1920s. There is also music commissioned for the Minster from Paul Patterson, Andrew Carter and Guy Turner.

Less obviously expected in a Library are a set of reel-to-reel tape recordings of organ recitals given in the Minster in the 1960/70s and video recordings (some transferred to DVD) of broadcasts of Songs of Praise from the Minster. Together all these items give a tantalizingly incomplete picture of music in the Minster during the past three hundred years.



# The Headless Cleric

Victoria Arthurson, Hon Librarian and Archivist, writes

*Forlorn and forgotten, many of you may not have noticed the rather grubby looking carving tucked away in the South Quire Aisle behind the Stations of the Cross. Yet once this effigy occupied a place of importance, under an elegant canopy, that few could hope to emulate. Situated in the final arch of the North Quire Aisle, opposite to where Bishop Ridding's monument is now, it was very close to the Sanctuary. His importance cannot be exaggerated. Apart from a small piece of a knight in chainmail this effigy is the only remaining medieval statue that the Minster possesses. This is the effigy of a rich and high-ranking member of the Chapter. It is thought unlikely that he was an Archbishop as they were usually immortalized wearing a mitre.*

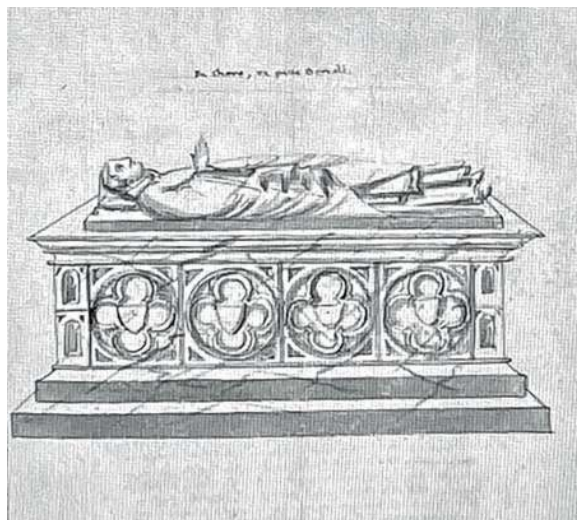
The Friends are kindly funding a report by expert conservator Dr David Carrington, of Skillington Workshop, on the best way to clean our effigy. Following this, and subject to the permission of the Fabric Advisory Committee, David will supervise the cleaning of the effigy. It is hoped that the process will be able to be viewed by the visiting public. When cleaning has taken place, it may be possible to date the figure more closely as ecclesiastics were subject to changing fashion as much as anyone.

A closer inspection of the effigy shows that it appears to be carved from alabaster. Alabaster came into vogue for effigies following the use for the figure of Edward II, d.1327, in his elaborate tomb in Gloucester Cathedral. When freshly quarried, alabaster is still soft enabling delicate and flowing carving; exposed to the air it hardens and can be polished to a high gloss with a flesh like colour. Painting and sometimes gilding would follow leaving the effigy clothed and styled, captured at death as in life.

Research will be ongoing to see how many of its secrets can be revealed. Professor Jenny Alexander, an expert in History of Art and Archaeology (and well known at the Minster for her fascinating work on medieval masons' marks) will be lending her expertise, as will Dr Chris Brooke and his international team of experts – if any paint traces are found – and the Church Monuments Society will also be consulted. The Minster is very lucky that these people give freely of their time and incredible expertise. When narrowed down to a likely date, it will be historical documentary work to try and identify who the effigy may represent. It is important to stress that we may narrow it down but be unable to be definitive. We have some pictorial records that show the effigy under a very elegant canopy and resting on a table tomb which date from the time the Pulpitum was built c1330–40. If the effigy is of the same date, it will elevate it to national importance. Traditionally it has been dated as 15th century. So, watch this space.....



*The Headless Cleric in its present position.*



*A pre-civil war sketch, with the head intact.*

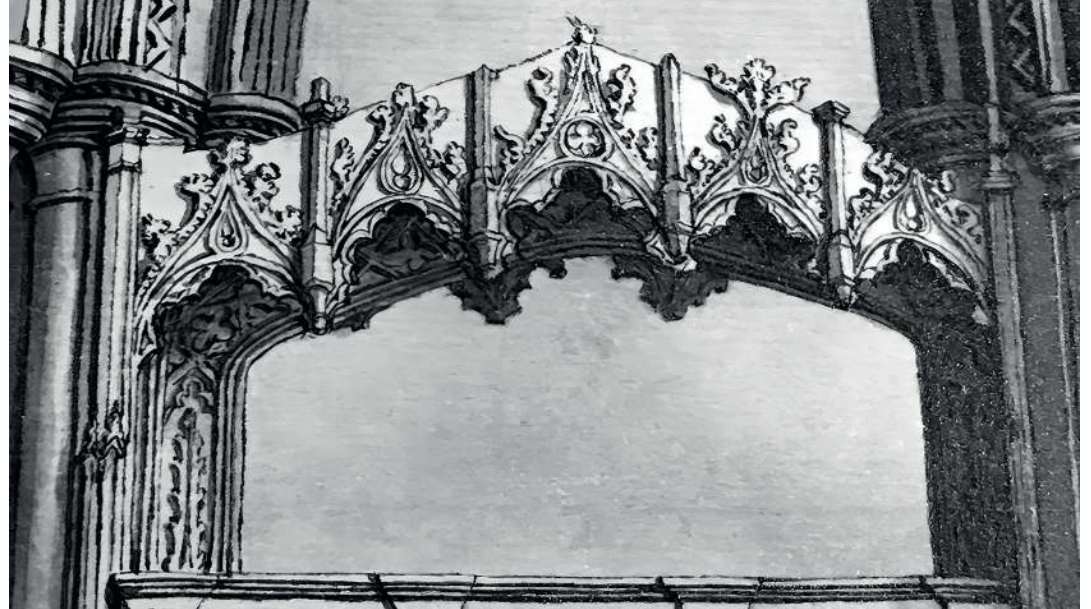
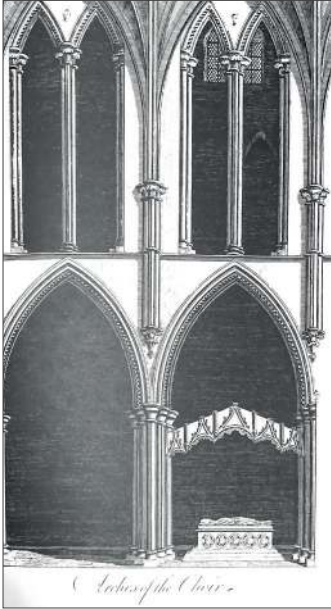
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***'Research will be ongoing to see how many of its secrets can be revealed.'***

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Left: In situ in the north choir aisle, late 18th century, Right: Detail of the canopy, late 18th century.

## Southwell to Hereford

The Revd Canon James Pacey



*In July I was in the Minster for a friend's ordination. There was something of a surreal moment as the West doors opened and the procession came in, beginning with the Verger, then the curates, then the training incumbents and then the*

*residentiary canons. Both my wife and I found ourselves smiling; here in one image was a visual representation of my ministry, beginning as it did so many years ago as a Verger in Southwell Minster.*

Since then, I have been a Curate in Hucknall under the wonderful Revd Canon Kathryn Herrod; a Vicar in Carrington; a Chaplain at Nottingham University Hospitals and, now, Canon Chancellor at Hereford Cathedral, a post I took up in June 2023. It is a wonderful role, marred only by the sudden and short illness of my beloved mother who was taken ill in August and died in November.

I look back with deep gratitude on my time at the Minster and remain grateful to Dean John Guille for his step of faith in appointing me – and for my colleagues for their enduring patience! Working in the Minster instilled in me a love of cathedrals: both for their rhythm of prayer and for what they can be in terms of mission. Whilst at the Minster, I was privileged to stage *The Newark Passion*, a re-telling of Christ's death and Resurrection. The experience taught me much about the dynamic opportunities we have to communicate the Gospel to a world increasingly unfamiliar with the story that is at the heart of our faith.

My subsequent ministry in Hucknall, Carrington, and the

hospital consolidated for me a deep belief that the calling of the church today is to be alongside people; to hear **their** stories and to tell **our** story of Jesus Christ. Storytelling is something that the church seems to have somewhat forgotten: in our desire for results and for numerical growth, we risk losing sight of the simple power of telling the story and of enabling people to see where God's story and the story of their lives interjects. *The Nottingham Passion* which was staged in St. Mary's in the Lace Market last year furthered for me the belief that in this increasingly narrative based age, we have a singular opportunity to use story and the creative arts as dynamic and exciting missional tools.

In December 2022 I knew I was being called out of chaplaincy and into "something else." It was with huge excitement therefore that I saw the advertisement for the post of Canon Chancellor at Hereford. The first line of the job spec read "we are seeking a storyteller." It was as if God has struck me from heaven! It is a deeply rewarding ministry and I am blessed with the support and friendship of colleagues both clergy and lay. We are currently once again staging the Passion: as I write this *The Hereford Passion* is into its final week of rehearsal. It still seems like yesterday that we were putting it on at Southwell Minster and though it will be somewhat bittersweet as it will be the first production in fourteen years that my mum has not been present at, I can categorically say that without the formation the Minster and its community offered, I would not be in the role I am.

Do please pray for me and be assured of my prayers for you.

With every blessing. James



# The Friends Of Southwell Cathedral

Registered Charity Number: 1039131

## Report of the trustees for the year ended 31<sup>st</sup> December 2023

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**The Council of the Friends of Southwell Cathedral is pleased to present its report for the year ended 31st December 2023. The trustees who served during the year were:**

The Right Reverend Paul Williams, Lord Bishop of Southwell & Nottingham (President); The Very Reverend Nicola Sullivan (Chairman until 17th June); Mr C Leggatt (Chairman from 17th June) and Editor, Pepperpots; Mrs A Salter (Honorary Secretary); Mr R S W Wilson (Honorary Treasurer); Mrs M Waddington (Membership Secretary); Mrs J Hodson (Appointed by the Diocesan Mothers' Union); Mrs P Rouse (Events Secretary); Mrs V Loughton; Mrs J Richardson (Representative of the Cathedral Chapter); Canon L Rose; Mr A Todd; Ms E Johnson (co-opted on 29.9.23).

We remember with much sadness the death on 12th May 2023 of Mrs Fiona Allen, a long-serving member of Council. An appreciation of Fiona, and all she did for the Friends, was published in the Autumn edition of Pepperpots.

In accordance with clause 18.3 of the new constitution adopted on 17th June, The Dean and Mrs Richardson became non-voting ex-officio members of Council and are no longer trustees of the charity. The position of President is clarified (clause 18.5) with the Bishop of Southwell & Nottingham invited, by right of office, to be the Hon. President. The new constitution confirms that whoever holds that office is no longer a trustee of the charity.

### Objectives and activities

The Friends of Southwell Cathedral exist to bind together all those who love the Cathedral Church and who desire to help in preserving for posterity the fabric of this ancient and historic building, in maintaining public worship therein and enhancing its adornment.

The Council has kept in mind the Charity Commissioners' guidance on public benefit. The focus of the Friends' activities remains the fulfilment of the objectives of the charity for the benefit of the Cathedral, which welcomes everyone without restriction. Membership of The Friends is open to all, subject to a subscription.

### Achievements and performance

Two very successful outings were arranged by Pauline Rouse, Events Secretary, during the year. In May we visited Elton Hall, near Peterborough, the ancestral home of the Proby family since 1660. On September 12th the visit was to the 1620s House in Coalville, again a most enjoyable day with guided tours, wonderful lunches and the chance to look at the gardens of both properties.

Our Festival and Annual General Meeting, along with the Special General Meeting, was held on Saturday 17th June. A most enjoyable and productive day with an excellent buffet lunch, following the morning's business, held in the Walled Garden (by kind invitation of Bishop Paul). Our guest speaker was Martin Bussey and his talk was entitled

'In no Strange Land: Reflections on a Journey.' This was followed by the Annual General Meeting, which in turn was followed by a Special General Meeting at which the new Constitution was adopted. In the afternoon, Margaret Noble once again provided a delicious tea and our preacher at Evensong was Bishop Paul, our President.

In October Charlie Leggatt, Margaret Waddington and Elizabeth Johnson attended the National Conference of Friends of Cathedrals, Abbeys and Greater Churches which was held at Hereford Cathedral. A most useful opportunity to meet representatives from other Friends' organisations. Charlie reflects on the weekend in his 'Chairman's Welcome' column of this Spring 2024 issue of Pepperpots.

On 17th November in the State Chamber, we heard a fascinating, often moving, talk by three Ukrainian specialists, forced to flee their homeland, on 'The Icons of Kyiv.' This was beautifully illustrated with many slides and was followed by another of Margaret Noble's delicious teas. In response to several requests, a follow-up article on the talk appears as well in this issue of Pepperpots.

We continue to support the Flower and Needlework Guilds and await further news of the Victorian processional banner which is being restored with funds from the Friends [Note: the banner was returned to the Minster in January 2024 and decisions are now being made as to its long-term display, which we are also supporting]. We committed to fund a conservation report on the tomb monument in the South Quire Aisle and await the outcome of this (see the 'Chairman's Welcome' column). During the year under review, we were delighted to be able to assist the Music Foundation significantly, thanks to a very generous legacy from the late Barbara Barker. Part of the legacy had been given at the end of 2022 toward the 'MOT' of the Quire Organ while, in 2023, we donated to the Milo Chorister Fund and to support the organ scholarship over the next few years. An appreciation of Barbara by Paul Hale, Rector Chori Emeritus, appeared in the Spring issue of Pepperpots, with Charlie writing fully on our distribution of her legacy in his 'Chairman's Welcome' to the Autumn issue. Humbly, we received notification of two further legacies which will enable us to increase the scope of our giving to Southwell Minster, going forward. Such kind benefaction is of considerable help, enabling us to consider new initiatives which will be reported upon in due course.

Our twice-yearly magazine, Pepperpots, edited by Charlie Leggatt our new Chairman, appeared three times this year, there being a special supplement in the Spring on the new constitution.

We always welcome new Friends and there are copies of our leaflet and application forms in the Minster, or please contact Alison Salter through the Minster Centre. In 2023 we welcomed thirteen new Friends.

Once again, our thanks are due to everyone at Brooks Mayfield Limited, Chartered Accountants, our accountants and Independent Examiner, and Rathbones, our investment advisors, the Minster staff and to all our members for their continuing and much valued support.





## Financial review

Dividend income showed a welcome increase to £16,453 (2022: £12,419) thanks to the Rathbones management of our investments. Transferring surplus cash (awaiting the funding of well-thought-out projects in the Minster) to increase the balance on our CBF Deposit Fund account with CCLA and the interest rate surge during the year helped to raise interest income to £2,020 (2022: £279). Income from our long term CCLA investment produced £620 (2022: £622); the investment value also increased.

Members subscriptions were up again at £9,751 (2022: £9,473); not an exponential rise, but a comfort to the Treasurer as he hopes for increase upon increase in the coming years. We encourage members proudly to sport their Friends membership. Our support for the Minster is enormous and crucially vital. Our ability to maintain that support derives ultimately from just one source – our members – and that is greatly appreciated.

We thank also those who, over the many years, have so kindly remembered The Friends in their wills. During the year we were privileged to receive two bequests amounting to £62,581 (2022: £43,697) on condition that one of them for £53,747 was “used for the benefit of the Music Foundation”. Council therefore decided to donate £40,000 to fund Organ Scholar costs and the rest, £13,747, was put to assist the funding of the Milo Chorister Fund. The other legacy which carried no conditions will be used in appropriate ways in keeping with our objectives to support the Minster.

Thanks are also due to the several people who made generous donations this year amounting to £11,350 (2022: £3,660), some to defray specific expenditure on, for example, Pepperpots and the Special General Meeting.

A continuing valuable contribution to our funds derives from Gift Aid. Members and donors are able to gift aid their subscriptions and donations, provided they are certain they have paid enough UK income tax and /or Capital Gains tax to cover the tax claimed back by The Friends from HMRC. Currently, we can claim back 25p on every £1. Gift Aid tax recovery received this year amounted to £2,657.08, including £31.83 interest. The claim is of course based on the previous year's subscription and donation receipts (year ended 31st December 2022).

We continued our long-term commitment to pay for the superb work of The Needlework Guild. The cost for the year amounted to £3,149 (2022: £3,433). Our annual grant of £3,000 was maintained as ever to The Flower Guild, whose floral displays continue to adorn the Minster and amaze visitors by their exquisite design and beauty.

With the simpler form of a single unit trust investment rather than a mixed portfolio, Rathbones charges to The Friends are therefore lower than we have experienced in the past. In this full year of their management, charges were £1,402 against £3,500 on average in the past. We remain satisfied with our choice of Rathbones as investment advisor, made over a year ago.

For the year ended 31st December 2023, income was £105,432 and exceeded expenses of £69,894 by £35,538. Net gains from the revaluation of the investments (Rathbones unit trust and the CCLA investment) amounted to £15,731 producing an overall gain to lift capital funds from £644,638 at the end of the previous year to £695,907 at 31st December 2023.

Turning to the Balance Sheet as at 31st December 2023, the capital of £695,907 comprised for the most part a single unit trust investment with Rathbones, valued then at £620,986. It is based on a diversified portfolio of investments governed by the ethical standards of The Church of England.

For the coming year, as well as the regular annual supporting contributions to Chapter for The Flower Guild, Needlework Guild,

Vergers and Gardeners workwear, the Council is committed to paying for both the restoration work on the Processional Banner (the cost against an initial estimate of £5,200 in 2022 was eventually £5,736 in February 2024) and also its eventual display costs, currently estimated at £5,000. Our 10-year-old antiquated office computer equipment, which seemed to gather cobwebs as it slowly powered up, long since written off in the accounts, was replaced in January 2024 with a much faster one. The cost, including both a new more commodious printer and the installation of the equipment, came in at a budgeted and affordable £1,189. The Banner and the computer equipment expenses will show in the 2024 accounts.

The accumulation of income from investments, subscriptions, donations and legacies supplying a current account and an interest earning deposit fund provides a reservoir of money to fund affordable and agreed demands from Chapter.

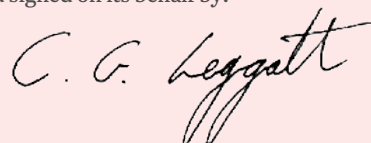
At this point in February 2024, we consider our financial resources to be sufficient to meet our commitments for at least the next two years.

## Structure, governance and management

A new constitution, having been circulated electronically and by post to the membership, was presented at the Special General Meeting, held immediately following the Annual General Meeting on 17th June. In accordance with the terms of the existing constitution, it was put to the vote of members present and agreement to adopt it was unanimous. Mindful of the ramifications of the 2021 Cathedrals Measure – and any suggestion of a conflict of interest in the Dean of Southwell approaching a funding body which s/he chairs – the new provisions create a chairmanship independent of Chapter. Accordingly, Dean Nicola stood down as our Chairman and the new Chairman, proposed by all members of Council, is Mr Charles Leggatt. The Minute of the Special General Meeting was printed in full in the Autumn issue of Pepperpots. Copies of the Minute and the new constitution are available upon request.

As to the management of The Friends, the Special General Meeting additionally confirmed the existing Council members in office for a fresh three-year term (until the June 2026 AGM). The Council of Trustees meets three times every year to agree the broad strategy and areas of activity including consideration of grant making to the Southwell Cathedral Chapter, financial review and reserves, investment management, risk management, publicity and performance. The day-to-day administration is delegated to the principal officers in particular the Chairman, Secretary, Treasurer, Membership Secretary, and Events Secretary. All Council members including the principal officers give their time voluntarily and receive no benefits. Trustee reimbursed expenses were £144.72 and are recorded in note 7 of the accounts.

Approved by order of the Board of Trustees on 28th February 2024 and signed on its behalf by:



Charles G. Leggatt – Trustee and Chairman



Roger S. W. Wilson – Trustee and Honorary Treasurer



# Independent Examiner's Report to the Trustees of The Friends of Southwell Cathedral

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**I report to the charity trustees on my examination of the accounts of The Friends of Southwell Cathedral (the Trust) for the year ended 31 December 2023.**

## Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under Section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under Section 145(5)(b) of the Act.

## Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



William Oates BA FCA  
Brooks Mayfield Limited  
Chartered Accountants  
12 Bridgford Road  
West Bridgford  
Nottinghamshire  
NG2 6AB

28th February 2024



# The Friends Of Southwell Cathedral

## Summarised financial statements for the years ended 31<sup>st</sup> December 2023

### Statements of Financial Activities

	2023	2022	2021	2020	2019
	£	£	£	£	£
<b>INCOME AND ENDOWMENTS</b>					
Subscriptions	9,751	9,473	9,358	9,063	9,547
Investment income	19,093	13,320	13,041	13,039	19,329
Income tax recovered on gift aided subscriptions and donations	2,657	4,022	2,793	2,642	2,835
Donations and legacies	73,931	47,357	13,339	3,807	15,076
Charlie Leggatt's Talks			541		1,247
Commissions and compensations			1,400		
<b>Total</b>	<b>105,432</b>	<b>74,172</b>	<b>40,473</b>	<b>28,551</b>	<b>48,034</b>
<b>EXPENDITURE</b>					
<b>Raising Funds</b>					
Investment management	1,402	2,522	3,814	3,262	3,554
Costs of fundraising					51
<b>Annual financial support</b>					
Audio tour equipment maintenance			-550		550
Flower Guild	3,000	3,000	3,000	2,110	2,110
Needlework Guild	3,149	3,433	600	720	3,052
Speech reinforcement system maintenance				45	
Vergers/Gardeners workwear		990			169
<b>Special financial support</b>					
Leaves project			30,000	60,000	30,000
Organ Fund Donation		40,000			
Organ Scholarship Donation	40,000				
Hereford National Conference fee	150				
Milo Chorister Appeal	13,747				
Restore 'Light of the World' sculpture & other sculptures					500
New Robes				10,000	
Simpson Carvings Quire			4,378		
<b>Support Costs</b>					
"Pepperpots" twice annual newsletter	4,181	2,259	3,862	3,385	4,774
Harquil invitations		736			
Membership application leaflets			680		
Annual General Meeting and room hire costs	302	240	1,364		327
Special General Meeting expenses	1,447				
Postage, telephone, printing, stationery and sundry expenses	1,105	1,301	1,215	1,232	640
Accountancy and Independent Examiner's fee	1,411	1,348	1,242	1,236	1,260
<b>Total</b>	<b>69,894</b>	<b>55,829</b>	<b>49,605</b>	<b>81,990</b>	<b>46,987</b>
Net (Expenditure)	<b>35,538</b>	<b>18,343</b>	<b>-9,132</b>	<b>-53,439</b>	<b>1,047</b>
Gains/-Losses on Investment	15,731	-72,343	65,232	8,534	62,220
Net Movement in Funds	51,269	-54,000	56,100	-44,905	63,267
Total Funds brought forward at 1 <sup>st</sup> January	644,638	698,638	642,538	687,443	624,176
<b>Total Funds carried forward at 31<sup>st</sup> December</b>	<b>£695,907</b>	<b>£644,638</b>	<b>£698,638</b>	<b>£642,538</b>	<b>£687,443</b>



## Balance sheets as at 31<sup>st</sup> December for the years

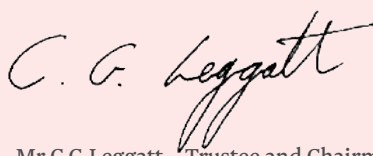
	2023	2022	2021	2020	2019
	£	£	£	£	£
Investments at valuation	620,986	605,201	662,394	606,110	603,664
Computer equipment at cost less depreciation	1	1	1	1	1
Investment income due	793		241	399	1,041
Other debtors	100	50	50	1,364	
Bank and deposit balances	78,433	42,485	39,480	38,733	86,812
Amounts owed to creditors falling due within one year	-4,406	-3,099	-3,528	-4,069	-4,075
<b>Unrestricted funds</b>	<b>£695,907</b>	<b>£644,638</b>	<b>£698,638</b>	<b>£642,538</b>	<b>£687,443</b>

### Statement of The Council of the Friends of Southwell Cathedral pertaining to the Summarised Financial Statements

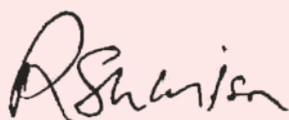
The summarised financial statement contains information from the Statement of Financial Activities and Balance Sheet for the year ended 31st December 2023, which adopts the SORP applicable to accounts prepared in accordance with the Financial Reporting Standard for Smaller Entities. It is not the full statutory report and accounts, which were approved by the Council on 28th February 2024 and will be filed with the Charity Commission in due course following the Annual General Meeting on 8th June 2024.

Copies of the full statutory report and accounts may be obtained on application to the Honorary Secretary, Mrs Alison Salter or the Honorary Treasurer, Mr Roger Wilson, c/o The Friends of Southwell Cathedral, The Minster Centre, Church Street, Southwell, Notts NG25 0HD. The Independent Examiner issued an unmodified report under the provisions of the 2011 Charity Act and the above SORP on the full financial statements for the year ended 31st December 2023. The 2023 summarised financial information is accompanied by summarised information for the previous four years for comparative purposes.

Approved by the council and signed on its behalf:



Mr C G Leggatt – Trustee and Chairman



Mr R S W Wilson – Trustee and Honorary Treasurer  
28<sup>th</sup> February 2024

### Independent Examiner's Statement on the Summarised Financial Statements

I have examined the summary financial statements.

The Council is responsible for the preparation of the summarised financial statements in accordance with the recommendations of the Charities SORP applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (effective 1 January 2015) and the Charity Act 2011. My responsibility is to report to you my opinion on the consistency of the summarised financial statements with the full financial statements and the Council's Annual Report.

Having conducted my examination in accordance with the General Directions given by the Charity Commissioners, I can report that the summarised financial statements are consistent with the full annual financial statements and the Council's Annual Report.



W Oates BA FCA  
Independent Examiner  
Brooks Mayfield Limited  
Chartered Accountants  
12 Bridgford Road  
West Bridgford  
Nottinghamshire  
NG2 6A8

28<sup>th</sup> February 2024



# The Friends Of Southwell Cathedral

## Minutes of the 75th Annual General Meeting held in the Nave of the Minster on Saturday 17th June, 2023 at 11.30am

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### **Present:**

President, The Right Revd Paul Williams  
Chairman, The Very Revd Nicola Sullivan  
Hon Treasurer, Mr Roger Wilson  
Hon Secretary, Mrs Alison Salter  
and approximately 63 Friends

Dean Nicola welcomed the Friends, and Bishop Paul, to their Annual General Meeting.

The meeting opened with a prayer. We remember the victims of the attack on Nottingham on Tuesday in which three people were murdered and three injured. Our thoughts and prayers are with their families and friends. We also remember Fiona Allen who died recently. She had been a member of the Friends' Council for many years and will be much missed.

### **01. Apologies**

Apologies were received from Mrs Jenny Hodson, a member of Council, and 35 Friends. Dean John Guille and his wife Sue sent their apologies and greetings from Guernsey.

### **02. The minutes of the 2022 Annual General Meeting**

These were included with the Spring 2023 edition of Peppercots. Everyone present approved the minutes and they were signed by the Chairman as a correct record.

### **03. Matters arising**

There were none

### **04. Introductory remarks from the President, The Rt Revd Paul Williams**

I want to begin by expressing, as always, my deep and abiding gratitude to the Friends, to the Dean and Chapter, and the myriad of people who serve in different ways to support the ministry of our Cathedral Church.

It has been a year of remarkable transitions for our nation, most significant being the death of our beloved Queen Elizabeth II and the accession and then coronation of King Charles III. On these solemn and momentous occasions, the Minster has been a natural and much-loved focal point for the people of Nottinghamshire, especially those with responsibility in civic life and public service. The beautiful setting, the warm welcome, the stunning architecture combining strong pillars with intricate carvings, the worship and unhurried space for prayer, fine preaching and theological teaching, together these elements inspire awe and reassuring wonder in an increasingly hurried and harried world. Living now for over eight years at the heart of this sacred place is a blessing beyond words to me in my ministry as well as to our family.

I returned from Nottingham late on Tuesday evening, from a city reeling with shock and raw grief following the terrible events that unfolded in the early hours of the morning. Driving over the brow of the hill at Brackenhurst the Minster stood out in the fading light of a clear evening sky, a reassuring beacon of prayer in the heart of the county, a reminder of God's steadfast faithful presence in the midst of our sounded world, past and present. It struck me again how precious, and, in many ways, unique the relationship is between the Cathedral and the City. This is something I hope we can continue to nurture and explore, discerning how to enhance the opportunities for mission in the heartbeat of prayer and wells of refreshment here in the heart of the county.

This might be particularly so with younger people and new generations. And it's not just about how we bring them here, but also how the distinct ministry of this cathedral may continue serving the whole diocese, taking God's healing water of life into the city and around the county. The monthly diocesan day of prayer since the autumn, concluding with evensong and informal worship in the State Chamber (and supper in between for never less than 50 people) has been a foretaste of what is possible.

The BBC live broadcast on Easter Morning introduced the Minster to many thousands who had not been aware of this remarkable place from beyond the city and county. Thank you to all those who made this such a powerful and moving celebration of Easter, including many people behind the scenes.

We can, I think make much more of ourselves, not out of an anxious concern to be a better-known cathedral, but as stewards of a gift that God in his good purposes may always have intended to serve the wider nation, refreshing the church and bringing the hope of Christ to future generations.

Philippians 4v7 came to mind as I was reflecting on these things yesterday, against the backdrop of this past week:

"And the peace of God, which transcends all understanding, will guard your hearts and minds in Christ Jesus."

The word Paul uses here for 'guard' is a military term, it means to garrison, like the fortifications of a strong city repelling hostile forces. But this is no time for erecting walls, which disturbingly our culture seems more instinctively inclined to do over many things. But we do need to guard our hearts and minds, and only the peace of God can do that, through the grace and truth revealed to us in Christ Jesus.

This is why the Minster exists and, in many familiar ways as well as new ways, I pray that it can continue to flourish in this calling in the days to come. That is enough for this report if it is not to tip too far into a sermon, which will come later. What I hope I have conveyed, is that the work of the Friends, your generosity, commitment and ongoing vigour in supporting this Cathedral, is a contribution to something that has to do with the spiritual well-being of a city, diocese and even a nation, and is of eternal significance in the lives of those who are touched by the ministry in this place, which I am sure you will agree is a profound privilege to share in together.



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## **05. Report from the Chairman, the Very Revd Nicola Sullivan, Dean of Southwell**

As we meet on this glorious mid-summer morning in the tranquil beauty of the Minster it is hard to contrast and process the tragic events so near to us on Tuesday morning in Nottingham. The senseless and random murders of students Barnaby Webber and Grace O'Malley-Kumar and school caretaker Ian Coates, the injuring of three more victims has propelled Nottingham to world news. Within minutes of the horrific details emerging, the media looked to the Church – our Bishop – to comment and offer words of reassurance and hope, and by 5pm St Peter's Church in the city centre was open for a vigil and the gathering of hundreds. Still, people look to our churches as sacred places, to offer comfort, refuge, inspiration in troubling times. We saw this again in the death of the Queen last September. Happily, people also look to us in celebratory times – the Platinum Jubilee, and the recent Coronation of King Charles III. In our secular age, there remains a longing, thirst for meaning, beauty and stability and dare I say it, the drawing on a tradition which has sustained previous generations and remains vibrant and relevant today.

Friends, your generous support contributes to this Cathedral telling its story of faith and hope in God because it is not fixed in the past but continues to renew and reinterpret for each generation. The completion of the Chapter House Leaves project exemplifies this – Southwell Minster: Cathedral, Palace and Garden drawing together people, delighting and surprising all who come. As we build up the numbers of guided tours (and this past week notably the success of the visit by the Friends of Winchester Cathedral, and the Worshipful Company of Plumbers) it is so much more than a heritage visit to an interesting historic place. The soul and mind is refreshed, and hearts touched. You continue to be generous to the Needlework Guild in supporting the restoration of the Processional Banner, which you will have read about in the last edition of *Pepperpots* in Emma Frith's fascinating article.

We have had a busy year – the Chapter House voted Number 1 Cathedral Treasure back in March and later that month the Project won an international Conservation Highly Commended Civic Trust Award. The BBC came twice in a week – to broadcast live the Easter Day Eucharist and to host Radio 4's *Any Questions* (both on iPlayer or BBC Sounds if you missed them!). We are grateful to the Friends for supporting the Organ Fund needing £240,000 for routine maintenance and updating. Music is integral to our worship and we are blessed by the dedication and capacity of the Music Foundation. We have been very fortunate to have appointed Ruth Massey as Fundraiser (through a grant from the Cathedrals Sustainability Fund for three years) who has given us a huge boost in supporting the major repair projects coming up – the urgent one being the repair of the nave roof. Ruth is also offering advice to the Friends Council on our own promotion and fundraising. A further appointment (again through the CSF) is Sarah Clemson Visitor and Volunteers Officer.

Most important of all, our calling and purpose as a Cathedral is as a centre of worship and mission, to serve our Bishop and diocese, to live the gospel of Jesus Christ with joy and confidence so that all people may find the abundant life revealed in Christ, amidst the many anxieties of

the world – war in Europe, climate emergency, the rising cost of living, political instability ... the list goes on. But our hope in God's redeeming and faithful love is certain and sure.

Cathedrals are under pressure – and always have been, financially. We need our Friends – so thank you! I need to mention briefly the new legislation, the Cathedrals Measure which we are working our way through and are scheduled to have in place by October. As I have mentioned before, under the governance guidelines it is no longer permissible to appoint the Dean (Chair of the Chapter) as Chairman of the Friends because of the direct conflict of interest. May I reassure you my interest and support will not diminish, and I will remain on the Council (with a second Chapter member) and look forward to pleading with the new Chair on behalf of the Chapter! Co-incidentally, the Friends today will hold a Special General Meeting to adopt a new Constitution in line with the Charity Commission good practice and so this change will be made seamlessly.

Finally, my heartfelt thanks to the Friends Council working alongside me as Chairman, for the unstinting hard work and dedication. Following the SGM, we look forward to lunch so generously arranged for us by Charlie Leggatt. Tea will be at 3.45pm and please come to Evensong in the quire at 4.45pm, when we are glad to welcome as our preacher, Bishop Paul. Please do stay!

## **06. Observations from members on the above**

There were none

## **07. To receive and accept the financial statements for the year ended 31st December 2022 from the Hon. Treasurer – Roger Wilson**

Bishop Paul, Dean Nicola, Ladies and Gentlemen — Friends. I'm hoping that you will have many questions for me today. Please ask them during this presentation of the accounts and I will invite questions as we proceed. We have the usual two tasks – yours is to accept or not the accounts and mine is to explain them in such a way that you understand them. The Council approved the accounts for presentation at the AGM on 28th February 2023, but please don't let that influence you in your decision.

We have produced, as usual, two sets of accounts for the year ended 31st December 2022 – the full accounts which run to 15 pages and the 5-year summarised accounts on just two pages. Please be assured that both sets of accounts contain the same figures and to give you further assurance, the Independent Examiner has certified that they do. So by accepting the 5-year accounts at this AGM, the full accounts are also accepted. It is the full accounts version, which will be sent to the Charity Commission, if you accept them. You are welcome to have a copy of the full accounts, if you wish.

For this presentation of the accounts, I will be reviewing the 5-year summarised accounts, set out on the pink pages of the supplement to the Spring issue of *Pepperpots*. Please note that the supplement also contains the Trustees Annual Report and the Independent Examiners



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Report. The format of these reports and accounts, boring though they may seem, is governed by law, without which there would probably be mayhem....and there are many who seek to benefit from mayhem... but those people are not members of our Council. With the Bishop and the Dean on the Council, we, like sheep, will not go astray.

The Trustees Annual Report is important because it sets out the names of the trustees who served on the Council. We are the people responsible for managing our Friends organisation; we are the people to blame and the go-to people for complaints and suggestions. The Annual Report also states the way in which the Council govern and manage the “Friends”, the aims of the organisation, how it has achieved those aims and finally there’s comment on the finances.

The Independent Examiners Report by Brooks Mayfield Limited, a firm of chartered accountants in West Bridgford makes important statements, such as – “the Council is responsible for preparing the accounts”, it certifies that proper accounting records were kept – and incidentally, that doesn’t mean a quick write-up of the year’s figures after the end of the financial year; no, records have to be kept throughout the year, sufficiently comprehensive to enable accounts to be prepared at any time during the year. Indeed, as Treasurer, I present at each of the three Council meetings in the year a bank report detailing income received, payments made and an estimated forecast for the rest of the year. The Independent Examiner also certifies that the accounts were in accordance with the accounting information and they comply with statutory requirements and finally there are no matters which should in addition be brought to your attention for a proper understanding of the accounts.

And now for the figures, beginning with the Statement of Financial Activities, which in effect sets out the “wages” and “expenses” of our organisation. Casting our eyes over the 2022-year column, we see that total income reached £74,172. Subscriptions amounted to £9,473, disappointingly similar to previous years. I would like to see that figure rise in future years. Subscriptions are our seed corn and I urge you to act as recruiting sergeants and persuade... by whatever means... your relatives and friends to become a “Friend”.

Investment income reached £13,320, still short of pre-pandemic levels by £6,000. The reasons we can offer for that shortfall are the effects of the pandemic, the Ukraine war and Brexit. The consequent cost increases of those have all served to restrict dividend income. We strive for more investment income.

We recovered income tax from HMRC amounting to £4,022 on gift-aided subscriptions and donations. Gift-aiding your subscriptions and donations provides a significant boost to our funds from the tax recovered. If you are not gift-aiding and want to, we can advise. HMRC pay us a 25p for every £1 gift-aided. So for instance, if you donated £100 and gift-aided it, we would claim back £25.

Another major source of income derives from donations and legacies. We can never be certain of this income, but over the years we have been very blessed and grateful for the generosity of those who have donated and remembered us in their wills. Significant sums of money have also been received this year. £3,300 was donated to cover most of the cost of Pepperpots, the associated postage expense and

also the printing cost of the invitations to the first presentation of the new Constitution. The collection taken at Mr Bloor’s funeral was generously donated to the Friends. A legacy of £3,696 was received from the estate of Mr. Hobson. In December, we learned that Barbara Barker had left £40,000 to the Friends. It came with the condition that it be used to support the “Music Foundation”, so we duly donated it to the fund to pay for the work on the Quire organ.

Expenditure reached £55,829 and included the annual payments to the Flower Guild and the Needlework Guild.

Our relationship with Brewin Dolphin finished during the year and fees paid to them for one quarter plus costs of £894 associated with the transfer of our investment portfolio to Rathbones amounted to £1,831. Rathbones management fees from 1st July amounted to £692. I estimate that Rathbones fees will total about £1,400 per year, giving us a significant saving on Brewin Dolphin’s fees.

£990 was paid out for Vergers and Gardeners workwear – quite a high cost – but notice that there had been no claims in the previous two years and there were new recruits to the team.

As mentioned earlier, we donated £40,000 to the Quire Organ Renovation Fund. Other expenses were for “Pepperpots”, the cost of printing invitations to the presentation of the new Constitution and £240 for the catering costs at last year’s AGM. Postage, telephone, printing, etc. costs amounted to £1,301, of which postage expenses for Pepperpots were £845, Office telephone expenses amounted to £385, £52 was spent on stationery and the gift to last year’s AGM lecturer cost £20. The accountancy and independent examiner’s fee cost £1,348. We paid out less than we received and therefore showed a surplus of £18,343. Of course, a surplus is always preferred, but we only pay out what we can afford, whilst ensuring also that we do not amass excessive and unused quantities of cash.

The Statement of Financial Activities must also record the increase or diminution in the value of our investments as measured at the end of each year. Terminating the relationship with Brewin Dolphin required the transfer of our investments to our new investment advisers, Rathbones. Rathbones preferred to receive cash, which would have meant the sale of the portfolio by Brewin Dolphin and payment of the proceeds over to Rathbones. Rathbone offered to receive the investments and undertake the sale of these themselves without charge. This probably saved the Friends in the region of £12,000. Rathbones then, by prior agreement, invested the cash sale proceeds in their own unit trust scheme. That scheme has moderate risk, similar to that of the portfolio previously managed by Brewin Dolphin. It contains a diverse range of investments to spread the risk and is managed ethically. Investment prices have been volatile for a few years and 2022 was not a good time to sell investments. Our investments lost value from the high point of £638,906 at 31 December 2021 and the sale of the investments incurred a real loss of £64,830. The value of the units, bought during 2022 for £589,226, had also fallen by 31st December 2022 and the book loss on that was £4,748. Finally, there was also a fall in the value of our CCLA investment, incurring another book loss of £2,765. These losses added up to a total of £72,343.



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Combining that with the surplus of £18,343 produced an overall deficit of £54,000, thereby reducing the capital from last year of £698,638 to £644,638 as at 31st December 2022.

At this point, the Treasurer invited questions and there were none.

He then moved on to explain the Balance Sheet. This shows what that figure of capital £644,638 contains. The most important, because of its size relative to the other constituents, are our investments valued at £605,201, which comprised the Rathbones investment at £584,478 and the CCLA investment at £20,723. The Rathbones investment was valued at £583,052 at 30th May this year.

Cash at bank in our NatWest current account was £10,443 and the CCLA deposit was £31,619. There was a small balance of cash with Rathbones of £423. The deposit is currently paying 4.20% per annum and Rathbones pay interest too. "Other debtors" of £50 was a payment in advance of a delegate fee for the Friends Conference this October. This advance payment would be refunded if the event was cancelled. This Conference is a most useful opportunity for Friends organisations to compare notes. Common problems are – attracting more younger members and raising the profile of the Friends organisations, both of which at Southwell, we are addressing with vigour.

Finally, we have paid the people we owed at 31st December 2022 amounting to £3,099.

The Treasurer again invited questions. Caroline Beaumont asked what the letters "CCLA" stood for and the treasurer replied "Churches, Charities and Local Authorities" and added more information about CCLA.

There being no further questions, he asked for a proposer and seconder for the acceptance of the accounts. Mary Somerville proposed and Caroline Beaumont seconded and subsequent voting for acceptance of the accounts was unanimous.

The Dean thanked Roger for all the hard work he puts in as Honorary Treasurer.

#### **08. Election of Independent Examiners**

The Treasurer proposed that Brooks Mayfield Limited, Chartered Accountants, should be re-elected as Independent Examiners for the next financial year. This was endorsed by John Sheppard and seconded by Judith Turner. All members present voted unanimously in favour.

#### **09. Report from the Membership Secretary – Margaret Waddington**

We have a total of four hundred and five members altogether, three hundred and seventy-one are individual memberships, a decrease of nineteen since last year. Of the individual memberships ninety-two are joint, forty-two are life members and we have nine honorary members. There are thirty-four corporate members, which includes free membership for cathedrals whose literature we receive.

During the year unfortunately twelve members have died, five members have resigned, and seventeen have been lapsed for non-payment. Some of these could have died as we are not always informed, especially when the member is not local. However, we have had fifteen

new members, the most we have had in a year since before the pandemic. Hopefully this trend will continue.

The Dean thanked Margaret for all she does as Membership Secretary.

#### **10. Report from the Events Secretary – Pauline Rouse**

We have had two very successful outings in the last twelve months.

Last September we visited Lichfield Cathedral, a most beautiful Gothic cathedral with three spires. We were also joined by three friends from East Anglia.

Our second visit was just last month to Elton Hall in Cambridgeshire. This stunning house has been the ancestral home of the Proby family since 1660. It is a testament to the family that the house and gardens are so well maintained. As well as a guided tour we were able to enjoy the well-maintained gardens which have been skillfully restored and include the most amazing topiary. I think for one or two people the highlight of the day was the opportunity to visit the adjoining garden centre!

Our next visit will be on Tuesday 12th September, when we will visit the 1620s House in Donnington le Heath, formally the Manor House and now totally refurbished in order to tell the story of its former owners in the 17th century.

The Dean thanked Pauline for arranging such interesting visits.

#### **11. Report from the Editor of Pepperpots – Charlie Leggatt**

Charlie noted that two issues of the magazine had been produced during the year under review. The autumn issue was halted at press to include a tribute from the Dean upon the death of Her Majesty Queen Elizabeth II. (Charlie further noted that the spring 2023 issue, which came in two sections, contained a detailed article on the coronation of His Majesty The King by Alison Milbank, the Minster's Canon Theologian). Charlie's aim is to produce varied articles, rooted in faith; comments and suggestions from Members are always most welcome.

The Dean thanked Charlie for two very interesting issues this year.

#### **12. Any other business**

There was none

#### **13. Date of the 2024 Annual General Meeting**

This will take place on Saturday, 8th June 2024.

The AGM ended with a prayer from Bishop Paul.

At Evensong the preacher was Bishop Paul.

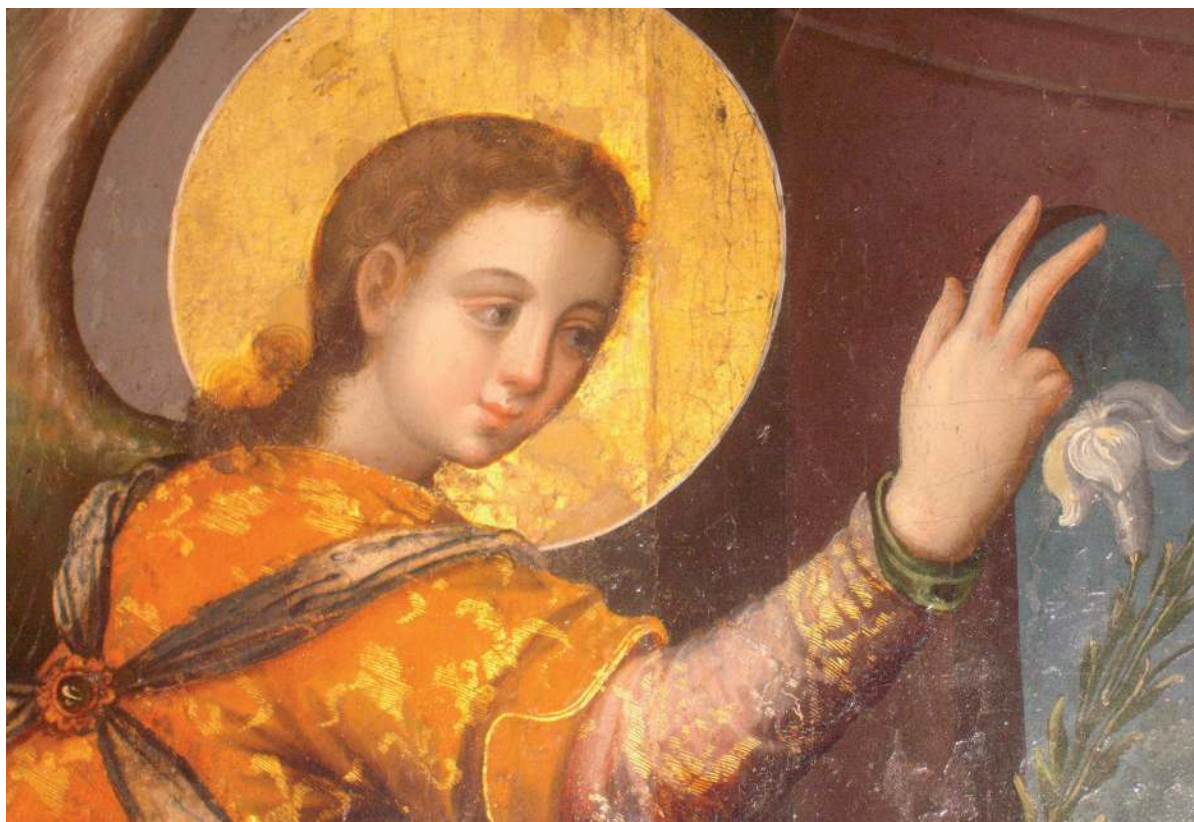


# Icon Painting in Ukraine

On 17th November last year, Friends attended a fascinating talk on “The Icon of Kyiv.” In response to several requests, one of our three speakers – who all fled Ukraine at the start of the war – tells us something further about the Icon tradition.

Valeriia Kravchenko writes

(1) The Archangel Gabriel (from an 18th century icon of the Annunciation).



(2) Icon corner in a traditional old Ukrainian house.



(3) 19th century flounder icon depicting Jesus.



**Icons have been an important part of Ukrainian religion and culture since Christianity was brought to Kyiv in the tenth century, and they continue to be a cherished tradition to this day. (1)**

In Ukraine, when a baby is baptised, they are given an icon of their heavenly patron. Icons are traditionally placed in a small worship space in the house called the “sacred corner” or “icon corner” (also known as a home altar). Even if one is not religious, it is common to have at least one small icon at home as it is a part of our Ukrainian cultural code. (2)

Icon painting is a religious form of art that is traditionally used within the Orthodox and Greek Catholic Church of Ukraine. These icons are usually created on wooden panels or directly on the church's walls. However, they can also be made on other types of painting support such as metal, wood, stone, embroidery, mosaic, paper, or even painted on a dried fish, which was a unique Ukrainian tradition. Paintings on this type of support are usually referred to as an “Icon on flounder” (flat fish)(3). The Chumaks from the Dnipro region were the ones who made these types of icons, and the Chumaks themselves were merchants who were primarily involved in the transportation of salt and fish from Crimea to other parts of Ukraine during the late medieval and early modern periods.

It is impossible to write about contemporary icon painting without referencing the war which, tragically, doesn't seem to be anywhere ... **Continues on p. 24**





### Icon Painting in Ukraine – continued

near its end. The war leaves its imprint on everything and, with supports for icon painting in mind, there is a new type of icon that has appeared which is painted on armoured bulletproof plates. These armour plates (4) are used by Ukrainian soldiers and have saved lives on the frontline – many have bullet holes in them as testimony

***‘The war leaves its imprint on everything... there is a new type of icon that has appeared...’***

of this. Some of these icons were painted by Andrii Okhotsky, an icon painter from the Ternopil region and are united in the cycle “Spiritual Victory,” created within the framework of the ArtArmor project (please Google). President Zelenskyy presented Pope Francis with two of these icons – “Unburned” and “Loss,” dedicated to children killed in the war.

There is a distinct difference between icon paintings and secular portraits, primarily in their purpose. Stylistic language is used in icon paintings to emphasise and focus on their purpose. Their primary function is to help people pray. Icons represent significant figures in Christianity, including the Lord Jesus Christ, the Holy Mother of God, apostles, and prophets. They also depict many saints, and they are an essential element in performing religious services, particularly the Divine Liturgy. (5)

The tradition of icon painting in Ukraine began to develop after the Christianisation of Kyivan Rus, which was the first state within Ukrainian land. In the year 988, Grand Prince Volodymyr the Great decided to adopt Christianity as the country's official religion in order to cement an alliance with the Byzantine Empire. Before this, Slavic paganism was the dominant religion in Kyivan Rus. Icon painting was introduced to Ukraine from the Byzantine tradition. Over the centuries, it evolved and acquired more and more features of a national and uniquely Ukrainian character. One of the earliest examples of Christian religious art from Kyivan Rus times can be found in the mosaics and wall paintings of the eleventh century Saint Sophia Cathedral in Kyiv. (6)

We had a very distinct Lviv (western Ukrainian) school of icon painting during the fourteenth to sixteenth centuries. Then, the Ukrainian baroque (or Cossack baroque) icons from the seventeenth and eighteenth centuries which represented the Ukrainian way of life at that time. Following on, we had a beautiful period of early twentieth century avant-garde icon painting. (7)

However, there was a period when icon painting stopped developing and suffered the most. During the seventy years of the Soviet antireligion campaign, numerous churches were repurposed into warehouses, hospitals, and museums of scientific atheism. When the Bolsheviks came to power religion became increasingly ridiculed and, after 1918, it was forbidden to have any sort of religious items – and it was a criminal offence to paint icons. Icons were deliberately and publicly destroyed alongside entire churches. (8)



(4) Icons painted on body armour bulletproof plates which were damaged and saved people's lives (Photo by Sergey Dolzhenko).



(5) 16th century Annunciation icon from Kharkiv Art Museum. The museum itself was damaged within the first days of the invasion in 2022 and remains under constant threat.



(6) six metres tall 11th century mosaic of Mother of God Oranta from St. Sophia Cathedral in Kyiv.



(7) Avant-garde icon painting of the dome of the Refectory Church in Kyiv Pechersk Lavra.



(8) St. Michael's Golden-Domed Monastery, built in the 12th century and destroyed by the Soviet Government in 1935-37.



(9) The Holy Virgin Skete at Sviatohirsk Lavra, Donbas, destroyed in May 2022.



Despite the pressure to conform to communist beliefs and reject national or religious symbols, many people kept their icons hidden in their homes. These icons provided a sense of comfort and stability during difficult times. Today, art that was saved from the Bolsheviks is under threat again, with over five hundred churches of various denominations having been destroyed so far by the russians. [editor: Ukrainians now use a small 'r']. (9)

When Ukraine became independent in 1991, following the fall of the Soviet Union, many churches

***'Today, we already have recognisable schools of religious art which, through creative experiments, have found new forms of expression.'***

returned to their original purpose. The tradition of icon painting had almost been lost, along with religion itself. However, at this time, icon painting became a part of the official curriculum in a number of secular and spiritual educational institutions in Ukraine. Today, we already have recognisable schools of religious art which, through creative experiments, have found new forms of expression. (10 – overleaf)

Throughout the centuries Ukrainians have used icons as a form of protection on the battlefield. The most famous example being the Ukrainian Cossacks who came to prominence in response to Tatar attacks. In time, the Cossacks became a powerful military and political force that fought for their country's freedom and independence from neighbouring states. The Cossack military leaders were also known for their patronage of religious art. They generously sponsored the construction of churches and commissioned the creation of icons and, thus, the Cossack baroque style in icon painting emerged.

The Cossacks held the Blessed Virgin Mary in high regard as a protector from enemies, and Her icon was present in every Cossack kuren (military hut). The banners under which the Cossacks marched also featured Her image. A new type of icon appeared at that time called "Cossack Protection" which features Ukrainian hierarchs, hetmans, elders

... Continues on p. 26





## Icon Painting in Ukraine – continued

and important Cossacks placed under the omophorion cover of the Virgin. (11)

This type of icon painting is relevant for us again today. A newly painted icon for the 104th Brigade of the Territorial Defence of the Rivne Region was consecrated in the St. George Men's Monastery at the Cossack Graves. The Holy Mother of God was chosen as the patroness of the Ukrainian army and protector against the enemy. Under the holy omophorion cover, the painter depicts defenders of Ukraine of different times: from Cossacks to our modern Ukrainian heroes. Two Rivne cathedrals are depicted on the icon as well – Holy Intercession and Holy Resurrection. (12)

Safeguarding our religious heritage is of key importance as the war continues. Cherkasy soldiers went out of their way to save icons from Bakhmut when the city was bombed by the russians. Soldiers rescued icons from houses on fire; usually, it is challenging enough for them to retrieve their own belongings from the frontline, but saving these treasures of Ukrainian heritage is vital. The civilian population, when evacuating, find space for icons in the small bags they can manage to take.

Many museums – important repositories of icons – have been destroyed or looted, with some objects exhibited now at the russian museum of ethnography, as if part of their heritage. Below, you see the walls of the National Art Museum in Kyiv as it looks today (13). Before the war you would have seen an amazing exhibition of Ukrainian icon paintings. The museum's permanent collection has almost forty thousand pieces of art. All of these works have been saved and evacuated to various locations, including abroad. It was a challenging task to document, transport, and hide the collection, but it was accomplished successfully.

The Khanenko Museum, also in Kyiv, sent several ancient icons to the Louvre, including a micro-mosaic icon of St. Nicholas from the thirteenth century and four early Byzantine icons from the sixth to seventh centuries. (14)

In summary, Ukraine has a rich history of icon painting, which has developed through centuries of religious faith and complex historical events. Our culture has roots in European Antiquity, with Greek settlements along the Black Sea in Crimea and Odesa. It has been influenced by Scythian art; Byzantine culture through Orthodox Christianity; the Baroque; Enlightenment; Romanticism. In more modern times, Ukraine was home to the

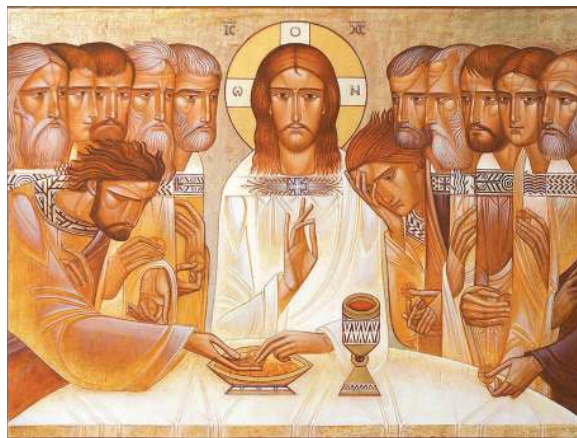


(13) The empty walls of the National Art Museum, Kyiv.

Eastern European Avant-garde and naive art movements, which had an impact as well on our religious art.

All Ukrainians pray that this war will end soon and you will be able to visit our beautiful country and see our amazing icons with your own eyes; to do so is to experience our faith in Almighty God.

Slava Ukraini!



(10) The Last Supper by Liuba Yatskiv, a modern icon painter within the Lviv art school.



(11) Icon Cossack Pokrova (Intercession of the Holy Virgin) with a portrait of the Cossack leader Hetman Bohdan Khmelnytsky. 17th century.



(12) Modern icon of Pokrova.





(14) Icon of St. Sergius and Bacchus, 7th century, from the Khanenko Museum, Kyiv.

## Out & About

Pauline Rouse writes

*On a very wet day last September, the Friends set off to visit the 1620s House and Garden at Donnington Le Heath. This was formally the Manor House and has undergone a stunning refurbishment in order to tell the story of its former owners.*

The house, built in 1290, is one of the oldest houses in Leicestershire. This rare and beautiful place is a surviving example of a family home built in the thirteenth century and then modernised in 1618. The house has been superbly restored and is set in a wonderful seventeenth century garden.

We were welcomed by an amazing team of volunteers who maintain the house and gardens and also act as guides and tell the story of the families who lived there. We were provided with a lovely lunch – all made by the volunteers.

Sadly, the weather wasn't conducive for the outside tour but, brollies up, we still walked around the beautiful gardens laid out in seventeenth century style. The gardens include well stocked flower beds, working plant beds, herb and vegetable gardens and an ornamental maze.

Our next outing in May to Wentworth Woodhouse is now full, but in September we will be organising a visit to Winterbourne House and Gardens, a beautiful Arts and Crafts House, nestled in a leafy corner of Birmingham. For more information, please refer to the insert.



*In the wet: Friends brave the rain in the garden of 1620s house.*

## Keeping in touch – your email address

Pepperpots appears twice a year, but news from Southwell Minster keeps coming. If you'd like us to keep in touch more regularly with you, please send your email address to: [chairman@southwellfriends.org](mailto:chairman@southwellfriends.org). Your data is kept in accordance with our GDPR policy (available on request) and you can of course unsubscribe at any time.



*In the dry: Friends enjoy cakes made by the volunteers of 1620s house.*



**Pepperpots is the magazine of The Friends of Southwell Cathedral**

***The Friends of Southwell Cathedral exist to bind together all who love the Cathedral Church and who desire to help in preserving for posterity the fabric of this building; in maintaining daily worship therein; and in enhancing its adornment.***

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