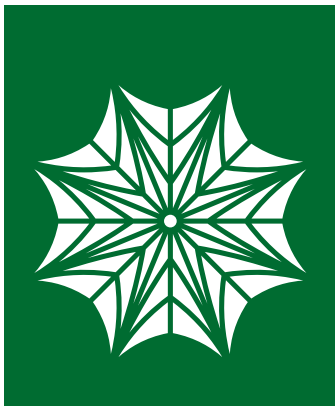




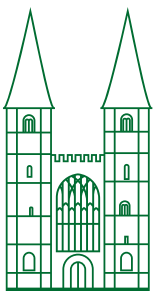
# Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 61, Spring 2025



*The Woman Taken in Adultery, c.1621, by Guercino (1591 – 1666). DPG 282*

In the collection of Dulwich Picture Gallery, London. On page 6, the Director, Jennifer Scott, discusses some of the religious paintings at Dulwich, England's oldest public art gallery. (See also page 4 of the Chairman's Welcome column).



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

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# Introducing our Interim Dean

The Revd Canon Dr Neil Evans writes



***It is now over three months since I accepted Bishop Paul's invitation and became the interim Dean of Southwell, and what a joyful and exciting three months it has been!*** Having retired and moved to Nottinghamshire last summer after spending my whole adult life in London, I have thoroughly enjoyed getting to know the area and especially so through the lens of Southwell and its beautiful Cathedral.

Remembrance season last November rapidly moved into Advent and Christmas, then Epiphany and Candlemas. As I write, we have passed through Lent. And throughout, the worship and music at the Minster have been utterly splendid. My first impressions on arriving at Southwell Minster were that this beautiful building carries within it 1,000 years of prayer, worship, music and the day to day lives of generations of the people of God. As in every generation, the Minster holds the hopes and fears, the joys and sorrows of the people who worship here, who visit, who come looking for peace and solace, who simply come to wonder at the glories of this place. It is indeed a privilege for me to play a very small part in the continuing story of this Cathedral and Minster.

We are currently very much in a transitional phase in the life of the Cathedral, with me as interim Dean (which is likely to be for about a year), an interim Chief Operating Officer, an interim Chief Finance Officer, and two part-time acting Residentiary Canons covering the mission and the pastoral briefs. We are beginning

the process of appointing permanent occupants to these roles, but in the meantime we are being exceptionally well served by my colleagues who hold these temporary positions.

As we move forward, we have keen eyes on our parlous financial situation, and we are considering ways of ensuring our property portfolio is put into good order to best serve the needs of the Minster and its community. Neither of these issues will be sorted overnight, but we are keen to have a clear and transparent direction of travel in place. In terms of finance, the Minster is incredibly grateful to the Friends for the many ways in which you support the life, mission and ministry of the Minster; your contributions make a real difference, and you will be aware of the various projects that you have supported and those which are forthcoming.

Finally, a little about me. As mentioned above I have spent all of my adult life in London initially working as a manager in the Health Service, and then for the last 40 years in ordained ministry in London Diocese. I have served as a parish priest in parishes in east and west London and then had a long stint as Director of Ministry for the Diocese, serving on the Bishop of London's staff. My last post before retirement was as Canon Steward at St Paul's Cathedral with Chapter responsibility for resources, including finance, buildings, people and safeguarding. My wife Debbie and I have two adult children living and working in London.

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## Chairman's Welcome

Charlie Leggatt writes

***Welcome to the Spring 2025 issue of Pepperpots.*** There is much to report, but I start with news that will be transformative of what we achieve.

Being remembered in a Will is, above and beyond, the way charities are able to flourish and move forward. At the end of last year, we received the humbling news of a major legacy. Many members will recall David Spencer, a Lay Clerk of long standing; he died last September and The Friends of Southwell Cathedral is the chief beneficiary amongst his testamentary dispositions. As I write, the executors are working on the estate, but the expectation is that we will receive some £600,000 – a sum which nigh doubles our capital.

David asked that we hold the legacy in our accounts under his name and we are, of course, delighted to honour such wishes. The Friends, founded in 1947,

is an independent charity (1039131), governed by an updated constitution adopted, with Charity Commission approval, in 2023.

While our responsibilities to Southwell Minster do not change, David's munificent legacy highlights the need for your Council, all volunteers, to have as wide a skill set as possible. In this regard, we have been joined recently by two well-known Southwell faces. Peter Gibbins moved to Southwell from south-east London in 1999. He and Hilary fairly quickly became regular worshippers at the Minster, and subsequently both became quite involved in various aspects of the Minster's life. Peter had worked as an investment banker prior to their move, and once settled here set up in business as an independent financial adviser, focussing primarily on investment advice and associated tax planning. Peter retired at





*Dean Neil and Charlie welcome Friends gathered for the Chairman's Reception*

the end of October 2024, and now finds himself with a bit more free time, and looking to take on some new challenges. He is currently a Trustee of The Chimes Trust, and a Foundation Governor at the Minster School. Adele Poulson, recently retired HR Director, has wide experience gained in industry and in other dioceses and cathedrals. As the Minster's former Chief Operating Officer, Adele successfully ran the Chapter House Leaves project and secured a £400,000 grant to support the work of the Minster post-pandemic. Since retiring, Adele spends her time volunteering within the community; she is a Justice of the Peace, a Foundation Governor at Bleasby School, and volunteers regularly within the Minster's education department. Adele and Brad moved to Southwell in 2018 and through their shared love of music, support Southwell Minster Choir Association and Southwell Music Festival.

Our constitution invites the Dean of Southwell to attend our meetings and we have warmly welcomed the Interim Dean, The Revd Canon Dr Neil Evans, to take part in our deliberations. A former Londoner, Neil has also been bitten by the Southwell bug and it is a great pleasure to work with him.

During 2024, we met a vergers salary, as well as that of the part-time groundsman. Our regular support for the Flower and Needlework Guilds continued; we sponsored two months of the 140 exhibition and helped with the cost of workwear for the vergers and gardener. As a first stage, we paid for the conservation of the Victorian processional banner and are now working with Chapter on its display; additionally, we met the cost of a conservation report on the 'headless cleric' in the south quire aisle.

Your Council agreed recently a further programme of grants to Chapter. This year, we will provide £25,500



*New Council members Adele Poulson and Peter Gibbins photographed in the Chapter House*

to meet half the cost of the choristers. We will make a grant of up to £90,000 to assist with repairs to the Nave roof. In the churchyard, we are donating the cost, up to £6,000, of attractive fencing around the chestnut tree by the west path (chestnuts are prone to dropping branches as they age). Looking ahead to 2026, we have committed to three years of grant support to the Music Foundation, about which I will write in more detail in the next Peppercots.

Since the last issue, we had a very enjoyable outing to Winterbourne House and Gardens,

**... Continues on p. 4**



#### Chairman's Welcome – continued

superbly organised as ever by Pauline Rouse (who writes further on page 27). On 21st November, the autumn Chairman's Reception started with tea in the Crossing (with Margaret Noble's delicious cakes and scones) and was followed by a most engaging talk by Adrian Waddingham on Nicolas Breakspear, who, as Adrian IV, is the only Englishman to have been Pope. Adrian Waddingham came with copies of his book 'Breakspear', all of which he signed and sold – testament indeed to subject and speaker. As previously, the afternoon was sponsored privately for us.

I hope we have an array of interesting articles for you in this issue. Like Dean Neil, I am a Londoner. Before migrating northwards some thirty years ago, I worked at Dulwich Picture Gallery, London, and frequently am amazed by the similarities with Southwell Minster. Both are intimate in scale; both are in charming 'village' settings with Georgian buildings nearby; both undertake superb all-age education; both have a strong sense of community outreach. Perhaps tangentially (and strangely, in the Gallery's case) both have the dead buried within them. Most importantly, however, both are loved tremendously by those who know them and discover them. If you haven't visited the Gallery – the oldest public art gallery in the country – I urge you to do so; it is a short train ride out from London Victoria. By way of introduction, I am most grateful to Jennifer Scott, the Director, for writing a piece for us on some of the religious paintings in the collection (page 6).

Looking forward, our Festival and Annual General Meeting is on Saturday 14th June this year; you will find details of the day enclosed, along with the AGM agenda. I am delighted that Professor Veronica Pickering, the Lord-Lieutenant of Nottinghamshire, has agreed to be our speaker. Veronica was appointed only last year, yet despite a busy schedule she comes to the Minster regularly. Now, we have the opportunity to hear her talk about her remarkable career and her vision for her time in office.

On Friday 3rd October, there is an extra treat for members, starting at 7.00pm in the Crossing. The renovation of the Quire Organ is now complete, to which the Friends were the lead donor thanks to Barbara Barker's legacy. Jonny Allsopp, Assistant Director of Music, kindly suggested he give a recital for us to showcase the organ's refund versatility. The Lay Clerks will be helping out, so hang on to your hats! The Chairman's Reception is on Thursday 20th November when, following tea at 2.00pm, we will hear a talk on English Cathedrals under the Tudors. Further information on both these events will be distributed later in the year; if you are interested in attending either, please make sure we have your email address, as this offers such a saving on 'snail mail' postage.

The contact to provide your email addresses is: [chairman@southwellfriends.org](mailto:chairman@southwellfriends.org) – many thanks.

Finally, sincere appreciation as ever to you, the members, for your continuing support.

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## David Spencer (1940-2024)

Paul Hale, Rector Chori Emeritus, writes



**David was born on the 16th April, 1940; his family lived on Stoneyford Road in Sutton in Ashfield.** He sang as a treble in the choir of St Mary's, Sutton in Ashfield, where from 1966 to 1976 he was to become organist and choirmaster. Following success in the 11-plus examinations, David won a

place at the Minster Grammar School here in Southwell, where in 1953 he began to take Associated Board piano exams. By November 1958 he had attained Grade 8 Piano, Grade 6 General Musicianship, passing Grade 8 Organ (studying with the Rector Chori, Dr Robert Ashfield and his successor Dr David Lumsden) and Grade 8 Theory in July 1959. David progressed to the Guildhall School of Music in London. While studying there he also sang in the choir of Southwark Cathedral, where, coincidentally, he became friends with the assistant cathedral organist, John Flower, who in 1963

was to be Paul Hale's first choirmaster and organ teacher, having been appointed to Solihull School in 1962.

David, too, decided to enter the teaching profession, his first post being at Cumberland School in Lancashire. He soon moved back to the Mansfield area, taking a job on the music staff of Brunts Grammar School and in due course returned to St Mary's, Sutton in Ashfield as organist & choirmaster. At Brunts he was known as a kind teacher who inspired his pupils to enjoy classical music. Most of his teaching career was to be at Mansfield's Queen Elizabeth's (Boys')

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***'At Brunts he was known as a kind teacher who inspired his pupils to enjoy classical music.'***

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Grammar School. After a long stint as director of music at Queen Elizabeth's, David moved into a senior post at the school, with responsibility for pupils' discipline. This proved a good fit: no-one messed Mr Spencer around, though this (he used to say) was possibly because he was often mistaken for a former pupil with the same name who became a champion boxer. He retired from Queen Elizabeth's Boys' in 1990, shortly before it became co-educational by absorbing Queen Elizabeth's Girls'.

David loved his cars. His first bottle-green Jaguar was his pride and joy. The Jaguar was eventually replaced by a silver Rolls-Royce. One day, at school, a musically talented teenage boy went to see him, to say that he was giving up music, as there was 'no money in it'. David took him to the window and pointed to the Rolls-Royce in the car park, saying "That's my car down there. Now tell me there's no money in music".

In addition to teaching, David spotted a market opportunity when electronic organs were being produced for the home entertainment market. He started selling them in a portacabin on Clumber Street, and, with the business, called 'Mansfield Organs', rapidly expanding, established a shop on Toothill Lane, followed by a second shop on Outram Street. His ability to demonstrate organs and pianos and to stock the music both adults and younger musicians needed was key to the success of the firm. Hence the Rolls-Royce.

On his father's death David bought a substantial house on High Oakham Road for himself and his mother where he lived for some years after her death. He was a very sociable man, with friends across the UK and abroad, many of whom were entertained in High Oakham Road. In May 1971 he entered the Old Elizabethan Masonic Lodge, based in the Mansfield Masonic Hall, conveniently opposite his house. There he made many more friends, contributed greatly to the work of the Lodge and in 2021 was given a 50th anniversary certificate for 'dedicated and faithful service'. David belonged also to the Mansfield Woodhouse Probus Club, with whom he enjoyed many sociable lunches and interesting talks.

David loved cathedral music and, some years before retiring from teaching, began to deputise at Peterborough and became an Auxiliary lay-clerk at Southwell. In September 1990, a year after Paul Hale arrived as Rector Chori, David was delighted to be offered the post of Cantoris Lay Clerk, where his richly resonant bass voice underpinned the Minster Choir for the next eighteen years. Having retired from the Minster Choir in July 2008 (aged 68), it was his delight to visit other cathedrals, as a subscribing member of the Friends of Cathedral Music. He was also a member of the Historic Houses Association and in the summer months he was a regular at the Southern Cathedrals, Edington and Tewkesbury festivals. From 2000 his wanderlust also took him further afield and he began to cruise the world, enjoying all aspects of the voyages, especially the fine dining. An accident when his leg



*David Spencer  
as a member of the  
Minster Choir*

was caught between two vessels left him with reduced mobility, his final years at the Minster necessitating him sometimes needing a walking-stick to process. But David was not easily daunted: life went on much as before, except for the cruises, which he was sad to stop. He was never still for long and in later years enjoyed taking family members out to explore new fine dining establishments in Nottinghamshire and Derbyshire. David's favourite venue became Hassop Hall, where he would eat most weeks, often entertaining his friends and family.

In 2017 David went into care, following a hip replacement. Unfortunately he succumbed to dementia, living the rest of his life in Lawn Park Care Home, where he was not only looked after with care and kindness but was wont to burst into song, to the great delight of all. David died on 26th September 2024. His funeral service took place on 31st October at St Mary's, Sutton in Ashfield, the church which eighty years earlier had inspired his lifetime love of singing and playing the organ. Present from the Minster family were Paul and Anne Hale, Michael and Jenny Davidson, Nick and Vicky Thorpe, Elizabeth Johnson, Guy Turner, Jeremy Pemberton, Jan Richardson, Christopher Gray and Thelma Clark. David's remains were interred in the churchyard following the service.

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***'There is no doubt that  
David Spencer will long be  
remembered for his service  
to the Minster...'***

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There is no doubt that David Spencer will long be remembered for his service to the Minster and his name will remain forever attached to the generous bequest he made to the Friends, a bequest which ensures that his good and generous works will continue for many years to come.



# Religious Stories at Dulwich Picture Gallery

Jennifer Scott, Director, Dulwich Picture Gallery, London, writes

*In Westminster Cathedral, a bronze sculpture of St Peter rests near the entrance on a marble plinth.* The saint's right foot protrudes forward, and countless people stop each day to touch or kiss his toes – motivated variously through devotion, superstition, pilgrimage and tourism. As a result, the patina of the bronze has worn away to a shine. Similar effects of physical touch can be witnessed at religious sites across the globe, but what is surprising in this instance is the relative modernity of the piece: the sculpture was cast in 1900 after the Gothic original attributed to Arnolfo di Cambio (St Peter's Basilica, Rome). It perhaps clashes with contemporary sensibilities to think that an artwork would be treated with such reverence. In the Catholic tradition, images have often functioned as portals to prayer, blurring the boundaries between art object and meditative tool.

At Dulwich Picture Gallery in South London, we conserve, display and interpret one of the world's finest collections of historic Western art. About one quarter of our 650 paintings depict Christian stories. Happily, visitors do not often try to touch or kiss the works in our care, but some of these paintings were originally intended for physical interaction. For instance, *The Infant Christ Bearing the Instruments of the Passion*. (fig.1) Measuring 14.9 x 11cm, this precious work contemplates the inevitability of Christ's death. The child walks along a stone path, strewn with delicate flowers. Over his right shoulder he hefts the cross, sponge and lance. The top of the cross is already inscribed with INRI and is encircled with the crown of thorns. In his left hand, the boy carries a basket holding the dice that will be used to cast lots for his clothes.

(fig.1) Mexican School, *The Infant Christ Bearing the Instruments of the Passion*, early 17th Century, DPG 024



The scene anticipates the torture Christ will suffer as an adult. The magnitude of its meaning is somehow alleviated by the boy's gentle expression, looking downwards at his path ahead, and hope is conveyed through the radiance of the halo, with golden beams flaming out from his yellow hair. Probably painted in Mexico in the early seventeenth century, it is based on an engraving by Flemish publisher Hieronymous Wierix. Prints were an easily portable means of exchange between the West and the New World. The translation of black and white print into oil painting on copper transforms the scene into a jewel-like piece. This was a work to be cherished, and originally might have been held in one's hand, to aid prayer.

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***“The voice of one crying in the wilderness: prepare the way of the Lord” (Luke: 3.4)***

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On a more imposing scale, *Saint John the Baptist in the Wilderness*, c. 1636-7 by Guido Reni (fig.2) is an emblematic masterpiece. Originally owned by the influential Balbi family in Genoa, the painting would have been a focal point in a grand room. The saint's story is one of forbearance and hardship: “The voice of one crying in the wilderness: prepare the way of the Lord” (Luke: 3.4). However, Reni does not depict a wizened figure. He was in constant pursuit of artistic perfection and therefore depicted the saint as a flawless, beautiful young man. The skin of *Saint Catherine of Siena* in Carlo Dolci's painting of c.1665-70 (fig.3) has a similar alabaster quality. Dolci focuses on the face, emulating the close-up view of an icon. Saint Catherine's eyes are downcast, and she wears the crown of thorns that – according to her legend – she chose instead of a rich earthly crown. Everything in this painting centres on the glass-like tear caught mid-motion as it spills down her cheek. Dolci's work expresses the single-minded intensity of Saint Catherine's devotion. The clarity of his paint application heightens the simple pleasure of seeing, and marvelling at, this exquisite work.

In these examples, the artist tells a particular story through choices in composition, scale and colour. Each painting feels static: figures suspended in motion to convey a particular message. By contrast, Guercino's *The Woman Taken in Adultery*, c.1621 (front cover) captures the fluid animation of a conversation. Viewers of this arresting scene do not need to know the story being relayed in order to relate to it on a human level. It's all in the hands: pointing, counting, restraining, shielding. With the figures crowded into a tight visual frame, the image makes us feel immediately





**‘...an emblematic masterpiece. Originally owned by the influential Balbi family in Genoa, the painting would have been a focal point in a grand room.’**

uncomfortable, which heightens the tension. The story being told is one of Jesus being put to the test:

*And the scribes and Pharisees brought unto him a woman taken in adultery; and when they had set her in the midst, they said unto him, “Master, this woman was taken in adultery, in the very act. Now Moses in the law commanded us, that such should be stoned: but what sayest thou?” Jesus... lifted up himself, and said unto them, “He that is without sin among you, let him first cast a stone at her” (John 8: 3-7).*

The woman is afraid. She clasps her hands protectively towards herself, and the delicate white curve of her neck exposes her vulnerability. Christ points directly out of the canvas towards the viewer, including us in his message of kindness and forgiveness.

It is a great privilege to be the Director of the Gallery that houses these masterpieces. Recently, on a particularly unsettling day in world politics, I sat for a while in the Gallery’s mausoleum. (fig.4) This final resting place of our founders was designed – like the Gallery building – by Sir John Soane. The restorative light and calming architecture gave me much-needed perspective. I thought about the stories in our paintings and the faith that underpins so many of them. Art can often connect us through shared emotion. It cuts through the complexities of time and place. The words of Julian of Norwich (memorably adopted by TS Eliot) popped into my head and felt as reassuring as the act of touching a saint’s sculpted feet at the entrance of a cathedral: “And all shall be well, and all manner of thing shall be well.”

**Left: (fig.2)**  
Guido Reni,  
*Saint John the Baptist*  
*in the Wilderness*,  
c.1636-7, DPG 262

**Top right: (fig.3)**  
Carlo Dolci,  
*Saint Catherine*  
*of Siena*, c.1665-70,  
DPG 242

**Bottom right: (fig.4)**  
Sir John Soane,  
*Interior of the*  
*Mausoleum of Dulwich*  
*Picture Gallery*, 1815



# Christ and The Woman Taken in Adultery:

## John 7:53-8:11

The Revd Canon Professor Alison Milbank, Canon Theologian, writes

***The story of Jesus challenging the men gathered to stone a woman caught in the act of adultery is one of the most popular in the New Testament.***

The woman is dragged before Jesus while he is teaching in the temple courts. Her accusers invoke the law of Moses that she should be stoned to death (based on Leviticus 20: 20) as a kind of test case or trap. Either Jesus says she should not and go against the law or he agrees to her death and seems harsh and unmerciful. The death sentence under Jewish law was abolished about this time, so the question may have been particularly timely and controversial.

The narrative is regarded by most scholars as an interpolation, because it is not found in the earliest manuscripts and it is more like the story in Luke 20 about to whom a coin belongs, God or the Emperor. Here as there, Jesus evades a direct answer. Mysteriously, he writes in the dust. Is he pausing while the angry men calm down? Is he writing the men's own sins in the dust? More recent criticism has detected an imitation of the prophet Jeremiah who declaims in God's name: 'And they that depart from Me shall be written in the earth, because they have forsaken the Lord, the fountain of living waters' (Jeremiah 17:13). But who has forsaken God: the woman? Or her accusers?

Before writing in the dust again, Jesus challenges his questioners, telling whomever is without sin to cast the first stone. One by one the men go away, shamefaced. The one who threw the very first stone was according to the law the accuser and eye witness. So, Jesus may even

be questioning whether their testimony is true. He is certainly playing the role of Jeremiah in Chapter 17 of his prophecy, where he writes about those who forsake the living waters of the Lord being written in the dust, a reference which his biblically literate audience would be quick to note. The accusers have certainly sinned and 'forsaken the Lord'. And they are trying to catch out Jesus, who has earlier in the same chapter compared those who believe him to 'fountains of living water' (v.38).

The men may have sinned, of course, by the stoning itself, as this was only possible, if at all, after a trial by the Sanhedrin and this appears more like a lynch mob. Yet they realise their sinfulness and soon, Christ is alone with the woman, whom he refuses to condemn. He just tells her to go and sin no more.

The dramatic possibilities of this story are manifold, partly because of the lack of a full explanation for the motivations of the various characters, which makes for tension and ambiguity and offers rich material for artists. The woman remains silent throughout the first part of the narrative, whether in fear or shame, and the focus is removed from her to her accusers. Once they are gone, Jesus addresses her, asking her: 'where are they? Has no one condemned you?' She replies in the negative and Jesus too refuses to condemn her. While this is not to be understood as Jesus condoning adultery, it is an ending that remains open, reminding us of the fact that we are unable to ever fully understand and therefore judge, the motivations and actions of other people.

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## Crucifixion – Rediscovering the Iconic.

Jamie Bostock writes



***'Semiotic saturation' is probably a fitting way to describe life in 2025.*** But what does this mean? It sounds like an unpleasant disease that affects the eyes, or impacts the internal organs of the body. In reality, it is more a state of being. In using this term, I am referring to a state in which we all often find ourselves. We are constantly surrounded by signs and symbols, used to grab our attention and then to hold onto it. Our world is filled with images that we are expected to decode and interpret to gain access to information, or to experience aesthetic satisfaction. The idea of semiotics comes from the Greek *σημειον* (*σημειον*) which can mean a sign, mark or a token.

Often, we are expected to compute so many of these each day through social media and advertising, that it can lead to a sort of sensory fatigue.

This ever-more-demanding appropriation of our attention can have spiritual consequences. On being asked to write about the crucifixion for this piece, the word 'iconic' sprang to mind. That too, like our attention spans, has become appropriated by the internet age. In calling something iconic, it flags something as distinctive, unique, and memorable. This could be a dress worn by Charli XCX at the Met Gala, an 'iconic Scots fizzy drink' or a piece from the BBC in which 'Eastenders actors share their most



iconic scenes'.<sup>2</sup> One quickly begins to realise that the idea of an iconic moment has become overused and tired – all part of the same process of saturation with ever-changing media content.

The crucifixion is iconic in the original sense. Icon too is a word that we borrow from Greek -eikōn (εἰκών) meaning 'image' or 'resemblance'. The crucified Christ is one of the primary images through which we can identify Christian people and Christian spaces. But the theology behind these images is deeper. Through the incarnation – Christ being God in human flesh – Christ is made the ultimate *Eikon* of God. One need only visit an Orthodox church to see this theology implemented. Icons in the Orthodox Church, and sometimes the Anglican and Roman Catholic churches too, are revered, because (according to St Basil the Great) 'The honour paid to the image, passes to the prototype'.<sup>3</sup> In the same vein, in contemplating depictions of the crucifixion, we witness, through the work of human hands, the willing self-sacrifice of God on the cross. However, in the modern media ecosystem, opportunities to contemplate Christ become more difficult to hold on to. For Christians, this sacrifice is the axis on which our faith turns. It is also a moment that makes us distinct from our fellow monotheists in Islam and Judaism. There is a reason that, for Christians, the image of the Crucifixion is a defining marker of our faith. Our Jewish and Muslim brothers and sisters, as united as we may be in our submission to the 'God of Abraham, Isaac and Jacob' (Exodus 3:6), do not share the theology that lies behind the incarnation and crucifixion. In Christianity alone do we find that Abraham's God is very visually, and physically, put to death. Our God, our Christ, our 'word made flesh' (John 1:14) died a criminal's death, on a piece of wood, on a Friday afternoon. This can be jarring if we step back and look at it. As Christians, this is exactly what we can do through images of Jesus' crucifixion, but also through our participation in his saving death through the sharing of the Eucharist – the body and blood of Christ. In our creeds we proclaim that Jesus was 'of one substance with the Father'<sup>4</sup> and yet that he was 'born of the Virgin Mary'<sup>5</sup> and 'suffered under Pontius Pilate'.<sup>6</sup> In this act, God spoke to the world in a very particular way. It was no verbal or written proclamation. God communicated with the whole of humanity in a way that transcends language – through the raw, visual, corporeal and, seemingly, final suffering and death of God himself.

We see humanity united with God in the person of Jesus, and yet the masses and the authorities subjected him to enormous suffering. In our Christian vocations we are called, also, to witness to this death – saturating our lives with his image. In our sacred texts, our liturgy and in our daily lives we are called upon to proclaim 'Christ and Him crucified' (1 Corinthians 2:2). However, the representation of Jesus' death on the cross – both in the eucharist, and in images, is not simply a visual, semiotic, phenomenon from which we draw superficial, visual pleasure. Observing and partaking in this sacrifice, can saturate us as members of the body of Christ in a deeper way.

Christ is not simply a sign, but an icon of God. In drawing us into the Christian life, and drawing us into the body of Christ through the love and mercy of God, Christ calls us too to become icons, saturated by him and in him. Through the ultimate manifestation of the love of God on the cross, all of humanity is invited into a union with God in Jesus. Through the resurrection that followed, we are invited to a renewed life in God's love and in the image of Christ.

In the western mode of thinking, both Reformed and Roman Catholic alike, it is easy for us to become bogged down in the debates about precisely how the atonement occurred. We get stuck in the legalism of how Christ's suffering and death leads to our reconciliation with God, whether this is through penal substitution, moral influence etc. This is not always a helpful way to tackle explaining Christ's sacrifice. Christ's death and resurrection overcome the consequences of Adam's original tarnishing of the *eikon* of God (God's image in humankind). Jesus went to the realm of death to free us from its bonds, caused by our impaired relationship with God. Through the crucifixion, humanity becomes reconciled to God and to creation, with death defeated in the process. The suffering Christ poured out a superabundance of love and grace through which we can attain a relationship with him. The Cross is the moment of sacrificial, voluntary love that offers humanity the hope of being fully restored as an *eikon* of God. Christ, the ultimate image of God is killed, and then resurrected.

Salvation through acceptance of Jesus shouldn't simply be seen as an instantaneous, purely rational decision, like the 'one-off click' of a 'like' button. I would argue that salvation begins with Jesus at the cross, includes our rational assent, and then blossoms into a full holistic Christian life, continually nurtured through the sacramental ministry of The Church. The image of Christ develops in us through patterns of prayer provided by Sacred Tradition and Scripture. Through Christ's crucifixion, and eventual overcoming of death, he opens the pathway for us, so that we can fulfil our destiny. We are called to reflect Christ not as empty images to be swiped away, but as enduring icons saturated in God's self-sacrificial love.

*Jamie Bostock is a Labour Town Councillor for Southwell East, a member of the congregation at Southwell Minster, and is currently exploring a vocation to ordained ministry with the Diocese of Southwell & Nottingham. He graduated from the University of Nottingham with a Theology Degree in 2020 and has a keen interest in Modern Foreign Languages, particularly Spanish. He works at The Minster School in Southwell.*

<sup>1</sup> *The Scottish Sun Online Headline, Accessed: 20,02,2025*

<sup>2</sup> *BBC News Online, Accessed: 20,02,2025*

<sup>3</sup> *St Basil The Great, On the Holy Spirit*

<sup>4</sup> *Nicene Creed*

<sup>5</sup> *Apostles Creed*

<sup>6</sup> *Apostles Creed*



# The Friends Of Southwell Cathedral

Registered Charity Number: 1039131 • The Charity is governed by a constitution adopted on 17th June 2023

## Report of the Trustees for the year ended 31st December 2024

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### President

The Rt Revd Paul Williams, Lord Bishop of Southwell & Nottingham

### Cathedral Chapter representatives

(*ex-officio* members of the Council)

The Very Revd Nicola Sullivan, Dean of Southwell,  
until 29th September

The Revd Canon Dr Neil Evans, Interim Dean of Southwell,  
from 4th November

Mrs Jan Richardson MBE DL JP

**The Council of the Friends of Southwell Cathedral is pleased to present its report for the year ended 31st December 2024. The Trustees who served during the year were:**

Mr C Leggatt, Chairman (also, Editor of *Pepperpots*); Mrs A Salter, Honorary Secretary; Mr R Wilson, Honorary Treasurer; Mrs M Waddington, Membership Secretary; Mrs P Rouse, Events Secretary; Mrs J Hodson, appointed by Diocesan Mothers' Union; Ms E Johnson; Mrs V Loughton; Canon E Rose; Mr A Todd.

### 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 objects 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, the amount of which is at the discretion of the member.

### Achievements and performance

The Friends have enjoyed a year during which there have been two outings, two most interesting lectures and the Festival and Annual General Meeting.

Our first outing of the year in May, and organised by Pauline Rouse, was to Wentworth Woodhouse, near Rotherham. Wentworth is a magnificent palatial building and one of the great houses in England. Sadly, owing to death duties, the house has been stripped of all its beautiful furniture and works of art. It is now being restored to its former glory which will take several years.

In September we visited Winterbourne House and Gardens in Edgbaston, which is part of the University of Birmingham. We enjoyed a guided tour around the gardens and after lunch there was time to explore the Arts and Crafts house.

Our Festival and Annual General Meeting on 8th June was, as ever, a full and happy day. Our speaker was Janet Gough OBE, author of *Cathedral Treasures of England and Wales*, and a huge admirer of the Leaves of Southwell.

The AGM took place in the State Chamber followed by tea provided by Margaret Noble. Our preacher at Evensong was the Reverend William Thackray, a former Minster Vicar Choral.

At our Autumn Chairman's Reception, we enjoyed a fascinating talk on Nicholas Breakspear, the only English Pope, who reigned as Pope Adrian IV. This was given by R.A.J. Waddingham, who has published a book on the Pope. Margaret Noble once again gave us a special tea which was held in the Crossing.

We continue to support the Flower and Needlework Guilds and are particularly pleased to have helped fund the making of the new Rose Vestments which were worn for the first time on the third Sunday of Advent. Through earlier grants, our support for the Quire Organ Repair Fund, the Organ Scholarship and the Milo Chorister Appeal continued to benefit the Music Foundation.

We supported a verger post, as well as that of the part-time groundsman. Additionally, we sponsored two months of the year-long 'Cathedral 140' exhibition, marking the anniversary of the Minster becoming a cathedral. We met the cost of the conservation of the Victorian processional banner and await hearing from Chapter as to its display. We are discussing other projects with Chapter, including the conservation, better display and interpretation of the 'Headless Cleric' in the south quire aisle. During the year under review, we funded a conservation report on this monument.

Our twice-yearly magazine, *Pepperpots*, edited by Charlie Leggatt was full of most interesting articles. In 2024 we welcomed eighteen new Friends.

At our September meeting we said farewell to Dean Nicola who was retiring from the Minster a few days later. Charlie thanked her for all the support she had given to the Friends, and he confirmed that, as is customary, Council would like to offer her honorary life membership and to join Bishop Paul Butler and Dean Emeritus John Guille as one of our honorary Vice-Presidents. She was presented with a pair of Minster engraved glasses and a bouquet of flowers.

We always welcome new Friends and there are copies of our leaflet and application forms in the Minster, or on our website page [www.southwellminster.org/friends](http://www.southwellminster.org/friends) or please contact Alison Salter through the Minster Centre.

Once again, our thanks are due to everyone at Brooks Mayfield Limited, our accountants and Independent Examiners; to Rathbones, our investment advisers, to the Minster staff and to all our members for their continuing support.



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## Financial review

The Friends has enjoyed a financially and indeed otherwise satisfying year with income reaching a total of £161,620. Friends' subscriptions amounted to £9,887, continuing the yearly upward trend perhaps to infinity...soon. Investment income from our unit trust with Rathbones was slightly below last years at £16,312 (2023: £16,453). The CBF Investment Fund paying income came in at £629 (2023: £620). Interest on the CBF Deposit Fund very nicely reached £7,908 (2023: £2020), based on relatively high interest rates and the availability of money, surplus for the time being from legacies and donations, being quickly transferred to that Fund.

Income tax recovered on gift aided subscriptions and donations of £2,941, including £36 of interest added, was received from HMRC. This remains a valuable source of extra income as 25p in every £ subscribed and donated can be reclaimed. All members are invited to sign up to gift-aid. Members certify by means of a Gift-Aid form that the subscriptions and donations paid are from income net of tax paid and the tax (on that income and/or Capital Gains) is at least sufficient to cover the tax we reclaim. Advice on this process, if needed, can be obtained from the Treasurer or the Membership Secretary.

We were remembered in the Wills of four former members and honoured to receive the most generous legacies amounting in total to £111,577. Generous donations were also received in the year from twelve people. Some donations were specifically earmarked to help fund Pepperpots, its professional design cost, printing cost and high postage cost. Council greatly appreciates and thanks all members for the various ways in which they support The Friends work.

For the first time in 2024, the "Events" activity was absorbed into the mainstream of The Friends. The transfer of the bank account took place in April 2024. The Treasurer decided to keep separate the Events financial figures within the accounting records of the Friends as a Designated Fund. The Statements of Account for 2024 therefore shows a separate column for "Events" headed "Desig.". Such a Fund is technically an unrestricted fund usable at the discretion of the Council. There is no separate bank account kept for Events. Bookings income for the two events in the year was £3,108 and costs were £2,900. There was a surplus therefore of £208. The policy followed for "Events" is one of aiming to cover costs.

Investment management charges were up on 2023's cost at £1,515, a reflection of the increased value of the investment with Rathbones during the year. We continued to support the superb work of the Flower and Needlework Guilds with grants of £3,000 and £3,469 respectively. From time to time, we also pay for new replacement workwear as needed for the vergers and gardener and this year the cost was £479.

Council thought it appropriate, after careful consideration and noting a past similar occurrence, that Chapter should be helped

with salary costs as a one-off arrangement. We therefore funded a verger's and gardener's costs with a £32,000 grant. The treasurer arranged for the grant to be paid monthly in amounts equal to the actual costs for the month. Support began in April 2024. As at 31st December 2024 with nine months paid, £6,602 remains, enough for nearly three more months.

We funded the £5,736 cost to restore the Processional Banner, originally made in 1884 to mark the occasion then when the Minster became a Cathedral. We are committed to providing up to £7,000 for a secure display case to be sited in the Minster. We also decided to contribute £2,000 towards two months costs of the "140 Years as a Cathedral" Exhibition visitor event.

The mysterious statue with a grey look, prone in the South Quire Aisle, was examined during the year for possible restoration work. The survey report estimated at £1,000 came in at £900. The statue is very old and made of alabaster, an expensive material and thereby indicating the person represented must have been important. His identity is as yet unknown.

Pepperpots magnificently continues to inform our members on a variety of topics. Costs amounted in total to £4,731 for design and printing. The postage expense has increased yearly and estimated this year at £1,000 (2023: £955).

The Annual General Meeting cost in June 2024 of £451 comprised a catering expense of £390 and lecturer expenses of £61. Costs of postage £1031 (including an estimate of £1,000 for Pepperpots expected as a recharge from the Minster Finance Office) and also recharge estimates for telephone £125 and stationery £9. These comprised the total of £1,165. £24 was charged by Shacklocks for the bank transfer of a legacy.

The accountancy and independent examiners fee is low at £276, mostly because the provision in last year's accounts for 2023 was too high and the actual bill was £324 lower. The treasurer has prepared the 2024 accounts, so there will be only the examination fee to pay, for which he has made a provision.

The new computer and printer bought for £1,189 in January 2024 is being depreciated over five years. The old and slow computer in previous balance sheets at £1 was written off in the year.

There were unrealised gains from our two investments – Rathbones at £40,838 and the CCLA/CBF investment at £519.

There was a net surplus including that for the designated fund of £154,396 in total. Capital unrestricted funds brought forward were £695,907 and with the net surplus for 2024, capital unrestricted funds carried forward amounted to £849,435.

The Balance Sheet analyses that capital sum into investments valued at £662,343 as at 31st December 2024, being the Rathbones investment at £639,151 and the CCLA/CBF investment at £23,192, the new computer equipment £951 net of 20% depreciation, investment income to 31st December 2024 due and credited on 3rd January 2025 at £2,121, bank balances totalling £190,552. The other debtor £60 was a deposit paid for the event planned for 7th May 2025. The amount owed to creditors totalled £5,725.



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Our investments are regulated according to the ethical standards of The Church of England. We consistently follow a policy of carefully maintaining our reserves sufficient to provide affordable and agreed funding to Chapter and in the future.

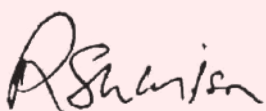
### **Structure, governance and management**

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 £111.60 and are recorded in note 8 of the accounts.

Approved by order of the board of trustees on 26th February 2025 and signed on its behalf by:



Mr C. G. Leggatt – Trustee and Chairman



Mr R. S. W. Wilson – Trustee and Honorary Treasurer  
26<sup>th</sup> February 2025



# 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 2024.**

## 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 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

26<sup>th</sup> February 2025



# The Friends Of Southwell Cathedral

## Summarised financial statements for the years ended 31st December

|                                                                 | 2024<br>£       |              | 2023<br>£       | 2022<br>£       | 2021<br>£       | 2020<br>£       |
|-----------------------------------------------------------------|-----------------|--------------|-----------------|-----------------|-----------------|-----------------|
| INCOME AND ENDOWMENTS                                           | Unrestr.        | Desig.       | Unrestr.        | Unrestr.        | Unrestr.        | Unrestr.        |
| Subscriptions                                                   | 9,887           |              | 9,751           | 9,473           | 9,358           | 9,063           |
| Investment income                                               | 24,849          |              | 19,093          | 13,320          | 13,041          | 13,039          |
| Income tax recovered on gift aided subscriptions and donations  | 2,941           |              | 2,657           | 4,022           | 2,793           | 2,642           |
| Donations and legacies                                          | 123,942         |              | 73,931          | 47,357          | 13,339          | 3,807           |
| Charlie Leggatt's Talks                                         |                 |              |                 |                 | 541             |                 |
| Events – bank account balance transferred April 2024            |                 | 659          |                 |                 |                 |                 |
| Events – bookings income                                        |                 | 3,108        |                 |                 |                 |                 |
| Commissions on Art Exhibition sales                             |                 |              |                 |                 | 1,400           |                 |
| <b>Total</b>                                                    | <b>161,620</b>  | <b>3,767</b> | <b>105,432</b>  | <b>74,172</b>   | <b>40,473</b>   | <b>28,551</b>   |
| <b>EXPENDITURE</b>                                              |                 |              |                 |                 |                 |                 |
| <b>Raising Funds</b>                                            |                 |              |                 |                 |                 |                 |
| Investment management charges                                   | 1,515           |              | 1,402           | 2,522           | 3,814           | 3,262           |
| <b>Annual financial support</b>                                 |                 |              |                 |                 |                 |                 |
| Audio tour equipment maintenance                                |                 |              |                 |                 | -550            |                 |
| Flower Guild                                                    | 3,000           |              | 3,000           | 3,000           | 3,000           | 2,110           |
| Needlework Guild                                                | 3,469           |              | 3,149           | 3,433           | 600             | 720             |
| Speech reinforcement system maintenance                         |                 |              |                 |                 |                 | 45              |
| Vergers/Gardeners workwear                                      | 479             |              |                 | 990             |                 |                 |
| <b>Special financial support</b>                                |                 |              |                 |                 |                 |                 |
| Support for Verger's and Groundsman's salary costs              | 25,398          |              |                 |                 |                 |                 |
| Leaves project – partnership funding                            |                 |              |                 |                 | 30,000          | 60,000          |
| Restoration of the 1884 Processional Banner                     | 5,736           |              |                 |                 |                 |                 |
| "140 Years Exhibition" celebrating the Minster as a Cathedral   | 2,000           |              |                 |                 |                 |                 |
| Headless Cleric statue – survey report cost                     | 900             |              |                 |                 |                 |                 |
| Minster Community meeting expense support                       | 66              |              |                 |                 |                 |                 |
| Organ Fund Donation                                             |                 |              |                 | 40,000          |                 |                 |
| Organ Scholarship Donation                                      |                 |              | 40,000          |                 |                 |                 |
| Hereford National Conference fee                                |                 |              | 150             |                 |                 |                 |
| Milo Chorister Appeal                                           |                 |              | 13,747          |                 |                 |                 |
| New Choir Robes                                                 |                 |              |                 |                 |                 | 10,000          |
| Simpson Carvings Quire                                          |                 |              |                 |                 | 4,378           |                 |
| <b>Support Costs</b>                                            |                 |              |                 |                 |                 |                 |
| "Pepperpots" twice annual newsletter                            | 4,731           |              | 4,181           | 2,259           | 3,862           | 3,385           |
| Invitations – new Constitution presentation                     |                 |              |                 | 736             |                 |                 |
| Membership application leaflets                                 |                 |              |                 |                 | 680             |                 |
| Annual General Meeting and room hire cost (Art Exhibition 2021) | 451             |              | 302             | 240             | 1,364           |                 |
| Special General Meeting expenses                                |                 |              | 1,447           |                 |                 |                 |
| Postage, telephone, printing, stationery and sundry expenses    | 1,165           |              | 1,105           | 1,301           | 1,215           | 1,232           |
| Payment to Shacklocks for bank transfer expense                 | 24              |              |                 |                 |                 |                 |
| Event costs                                                     |                 | 2,900        |                 |                 |                 |                 |
| Accountancy and Independent Examiner's fee                      | 276             |              | 1,411           | 1,348           | 1,242           | 1,236           |
| Computer Equipment – 20 % deprec per annum straightline         | 239             |              |                 |                 |                 |                 |
| <b>Total</b>                                                    | <b>49,448</b>   | <b>2,900</b> | <b>69,894</b>   | <b>55,829</b>   | <b>49,605</b>   | <b>81,990</b>   |
| Net (Surplus/-Expenditure)                                      | <b>112,171</b>  | <b>867</b>   | <b>35,538</b>   | <b>18,343</b>   | <b>-9,132</b>   | <b>-53,439</b>  |
| Gains/-Losses on Investment                                     | 41,357          |              | 15,731          | -72,343         | 65,232          | 8,534           |
| Net Movement in Funds                                           | 153,528         | 867          | 51,269          | -54,000         | 56,100          | -44,905         |
| Total Funds brought forward at 1 <sup>st</sup> January          | 695,907         | 0            | 644,638         | 698,638         | 642,538         | 687,443         |
| <b>Total Funds carried forward at 31<sup>st</sup> December</b>  | <b>£849,435</b> | <b>£867</b>  | <b>£695,907</b> | <b>£644,638</b> | <b>£698,638</b> | <b>£642,538</b> |



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

|                                                       | 2024           |            | 2023            | 2022            | 2021            | 2020            |
|-------------------------------------------------------|----------------|------------|-----------------|-----------------|-----------------|-----------------|
|                                                       | £              |            | £               | £               | £               | £               |
|                                                       | Unrestr.       | Desig.     | Unrestr.        | Unrestr.        | Unrestr.        | Unrestr.        |
| Investments at valuation                              | 662,343        |            | 620,986         | 605,201         | 662,394         | 606,110         |
| Computer equipment at cost less depreciation          | 951            |            | 1               | 1               | 1               | 1               |
| Investment income due                                 | 2,121          |            | 793             |                 | 241             | 399             |
| Other debtors                                         |                | 60         | 100             | 50              | 50              | 1,364           |
| Bank and deposit balances                             | 188,045        | 2,507      | 78,433          | 42,485          | 39,480          | 38,733          |
| Amounts owed to creditors falling due within one year | -4,025         | -1,700     | -4,406          | -3,099          | -3,528          | -4,069          |
| <b>Unrestricted funds</b>                             | <b>849,435</b> | <b>867</b> | <b>£695,907</b> | <b>£644,638</b> | <b>£698,638</b> | <b>£642,538</b> |

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

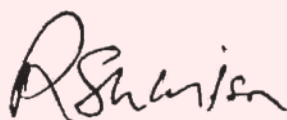
The summarised financial statement contains information from the Statement of Financial Activities and Balance Sheet for the year ended 31st December 2024, which adopts the SORP applicable to accounts prepared in accordance with the Financial Reporting Standard for Smaller Entities. It is not the full statutory report and accounts, which were approved by the Council on 26th February 2025 and will be filed with the Charity Commission in due course following the Annual General Meeting on 14th June 2025.

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 2024. The 2024 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  
26<sup>th</sup> February 2025

### 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

26<sup>th</sup> February 2025



# The Friends Of Southwell Cathedral

## Minutes of the 76th Annual General Meeting held in the State Chamber on Saturday, 8th June, 2024 at 2.00 pm

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### **Present:**

President, The Right Revd Paul Williams  
Chairman, Mr Charles Leggatt  
Hon Treasurer, Mr Roger Wilson  
Hon Secretary, Mrs Alison Salter  
and approximately 70 Friends

The Chairman welcomed the Friends and Bishop Paul to the Annual General Meeting.

The meeting opened in prayer, led by the Dean.

### **01. Apologies**

Apologies were received from Mrs Vicki Loughton, a member of Council, and forty Friends.

Dean John Guille and Sue sent their apologies and greetings from Guernsey, and Canon Nigel Coates and Rhoda sent apologies and greetings from the New Forest.

### **02. The minutes of the 2023 Annual General Meeting**

were included with the Spring 2024 edition of *Pepperpots*. 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, Bishop 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 very many people who serve in different ways to support the ministry of our Cathedral Church.

Marking this 140th anniversary year of the Minster as a cathedral is an opportunity to reflect on the unique role it plays as the mother church of the diocese, which for its first forty-three years was as a cathedral to all the parishes of Derbyshire as well as Nottinghamshire.

In the nine years I've been diocesan bishop, I have been inspired and deeply moved by many different occasions in the cathedral – not only the big events and services, but also the chance conversations and opportunities to connect with people from all walks of life, and above all, the particular privilege of praying with someone.

While our world has changed in many ways since 1884, and even more so across the centuries since the Anglo-Saxon church was founded here, the spiritual needs of those who come and go have really not changed – and so this remains a place where weary souls can be refreshed and restored.

Alongside the many precious artefacts that we rightly treasure, only heaven knows the countless stories, some very ordinary and some remarkable, where people have left this place with a renewed vision for life, because heaven has touched earth in a way that has assured them they are known and loved by God in Christ. It is for this reason I believe we can be confident about the future of the Minster in God's good purposes.

Last night in Edinburgh, Taylor Swift began a record-breaking sell-out tour of seventeen concerts across the UK. (I thought it would be rather fun when someone asks you what came up in the Friends AGM; you could say Taylor Swift!). So, if you will indulge me for just a moment, her latest album, downloaded more than any other on Spotify, is called *The Tortured Poets Department: the Anthology*.

The despair this album carries is caught up in the feeling that at thirty-four, she's already wasted some of the best of her youthful years on things that haven't brought her lasting happiness, and that she can't get those years back. And so, for her millions of fans worldwide, she lifts the veil on how she's really been feeling behind all the adulation, money, and fame. In one track called 'I can do it with a broken heart', she sings, 'Breaking down, I hit the floor/All the pieces of me shattered as the crowd was chanting 'More'. And this album has been a phenomenal success because it connects with the real-life struggles of so many millions who carry their own losses and disappointments in the weary search for something or someone who can make them feel truly alive. This Cathedral Church is here to be a sacred signpost in that search for generations to come, as it has been over many centuries: The love of God in Christ is Good News because it announces for sure that you don't have to do life with a broken heart. Jesus comes to heal the broken-hearted and set the broken-hearted free.

This Cathedral Church has been given the privilege of creating a place of welcome, refuge, and inspiration that can serve the unchanging needs of every soul, and support the ministry of every parish and church school across the diocese. And that is why I thank you again so much for your part as the Friends in supporting the unfolding story of this place.

Charlie Leggatt, Chairman, thanked Bishop Paul for his kind and supportive remarks.

### **05. Review of the life and ministry of Southwell Minster by the Very Revd Nicola Sullivan, Dean of Southwell**

Thank you, and first of all, may I express my personal thanks and congratulations to the Chairman and Friends Council for a very successful first year under the new Constitution. Friends will recall that one of the significant changes has been for the Dean to no longer be Chair of the Friends because cathedrals have been subject to their own constitutional changes under a new Cathedrals Measure. Southwell Cathedral is now a registered charity, the Chapter effectively a board of trustees, and a conflict of interest would arise for the Dean to be chair of both charities.



Southwell Cathedral completed the long and slightly tedious transition in February 2024.

We have other changes too – Canon Nigel Spraggins is soon to complete his three years as Chief Officer, and Andrea Pritchard left her post at the end of May as Head of Finance after eighteen years to develop her career in the NHS. For the time being, we have interim post holders as we anticipate going forward these two senior posts may overlap. David Coulthard has begun as Chief Operating Officer, and Phil Sturgeon as Head of Finance. We continue to appreciate how much our small headcount of Minster staff achieve in delivering much activity bolstering our mission and ministry, supported and strengthened by over three hundred volunteers – what a staggering number for an organisation the size of ours in a small town. Do make sure you dip in to see the 140th anniversary displays (140 objects in 10 months) – the town Council has commissioned celebratory bunting to mark our anniversary. The displays draw in visitors to the town and Minster and provide an interesting conversation starter – yes, we are a cathedral with an extraordinary and special story as to why we are here and what we do. Thank you, Friends, for sponsoring two months of the exhibition.

Thank you, too, for generously helping to support staff posts – a verger and garden assistant – in this particularly difficult time of financial constraint. You will have noticed the quire organ refurbishment has begun: thank you for your generous contribution to this £240,000 project. Sorry, the quire looks today a mess as scaffolding goes up! We are so pleased to welcome back a previous Vicar Choral to preach at Evensong today, the Revd William Thackray and his wife, Ruth.

The Chapter is refreshing its vision and business plan, ‘Where heaven and nature sing’, ensuring we place our resources into our core purpose of worship, welcome, and ministry across generations which draws all who come to the love of God in Christ and the invitation to encounter the abundant life of faith and hope this ancient church witnesses to every day. We want to better serve our Bishop and diocese of over a million people for, after all, that’s why we are here as one of England’s forty-two cathedrals as part of the overall reach of the Church of England to serve our nation. The diocese too has refreshed its vision, Living Hope: for the city, towns, villages of Nottinghamshire and beyond. Growing disciples of Christ with Confidence, Courage, Compassion. The heart of the Minster is a worshipping community gathering primarily on a Sunday for the Eucharist but with daily worship and our strong Choral tradition. Also, there are House Groups and other groups (Meditation, Stilling Prayer, Minster Kids, Environmental Action, Justice Action, Churches Together in Southwell, Theology Group and more) deepening discipleship, exploring faith, and engaging with the issues of our day through the lens of Christian faith. We are not back to 2019 in numbers, but there are small signs of growth as people find a spiritual home among us, and we are discovering new ways to reach them. The Spirit of God is moving to reshape the Church in a new era, and we must embrace it. Our history shows it is forever thus, as is God’s faithfulness and love.

If you read The Times, you may have seen the article on Thursday by Richard Morrison: Let’s save our cathedrals with silent discos and crazy golf.

Traditionalists should hold their noses and let our sacred spaces be used for fun.

It’s true that we, too, have widened our offering of events. And I have to admit I took some persuasion, but I can now see how we are enjoying seeing people from all over the place, most of whom have never been here and perhaps never been in a church, who experience the Cathedral as a place of joy and celebration ... and crucially, welcome. I have so many conversations with people – we always start with a prayer and speak about why we are here.

‘So would I gaze upon you in your holy place, that I might behold your power and your glory’ says the psalmist (Ps 63:3). So I believe many more are gazing into this holy place – not in worship of the building but in encountering this house of prayer which names Christ as our living hope.

A couple of quick updates – the restored banner was dedicated and used in procession for the Patronal Festival at Candlemas, and we are now commissioning a case to display it in the north crossing. Thank you for your support for the ever-expanding Needlework Guild and for the flourishing Flower Guild which seems to grow in ambition and capability every season. We, of course, have a long To-Do list – not least in fabric and nave roof repair. But at our heart is people, and we cannot do what we do without Friends. Thank you for your generosity, support, and trust for all we seek to do.

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

There were none. Charlie thanked Dean Nicola for her helpful and interesting overview.

#### **07. Report on the work of The Friends by the Chairman, Charlie Leggatt**

Charlie noted that he was an ‘extra’ item on the agenda as, under the old constitution, the Dean could speak both as chairing Chapter and the Friends. Charlie promised therefore to try and be brief. He noted that his first task must be to thank the members most warmly for their support of the charity. Second, he expressed his great appreciation to his colleagues on the Council who had helped him so much during his first year in the chair. In addition, he thanked Dean Nicola and the Minster staff for the very happy collaboration and support the Friends’ Council had received.

Charlie confirmed that the most important event during the year under review had been the adoption of the new constitution at the Special General Meeting (SGM) held on Saturday 17th June 2023, immediately following the then AGM. This had modernised the governance of the charity with, in particular, the chairmanship of the Friends removed from the Dean of Southwell and placed with an individual elected by the Council. The change in chairmanship had been driven by the 2021 Cathedrals Measure



(as well as good practice) clarifying ipso facto that a Dean should not approach for financial support of Chapter a funding body which s/he chairs. Charlie noted that some small tidying-up details in the new constitution had been identified and these would be addressed later in the agenda.

Moving on to funding initiatives, Charlie confirmed that these are detailed in his 'Chairman's Welcome' column in each issue of Pepperpots and that the Hon. Treasurer would draw attention to expenditure items in his report later in the agenda. Charlie highlighted the crucial and humbling benefit of legacies, which have enabled the Council to take on many varied projects. He drew attention in particular to our support of the Music Foundation; following our donation last year to help Chapter renovate the quire organ, we went on to support the Milo Chorister Appeal and have provided the funding to underwrite the Organ Scholarship over the next few years. The Council has continued financial assistance to the Flower and Needlework Guilds – and here Charlie thanked Emma Frith, Tutor to the Needlework Guild, for the most engaging and informative workshop she put on as members were taking coffee, at the start of this AGM day. He went on to thank Emma as well for her crucial role in the restoration of the Victorian Processional Banner which the Council has funded.

The Council is now working with Chapter on the Banner's display and interpretation, which we have committed additionally to fund. Charlie thanked Ruth Massey and Sarah Clemson of the Minster staff for the year-long '140' exhibition (first mooted during 2023) they are putting on – a monthly in-focus look at various items from the Minster's timeline, celebrating the one hundred and fortieth anniversary in 2024 of the Minster gaining cathedral status. Whilst not for reporting in the year under review, Charlie nevertheless felt members would like to know that Council had agreed to sponsor the exhibition for two months (June and August 2024). Charlie moved on to thank Victoria Arthurson, the Hon. Librarian and Archivist, for her excellent article, in the Spring 2024 Pepperpots, on the 'Headless Cleric' tomb effigy in the South Quire Aisle. Council committed in 2023 to fund a conservation report and has expressed interest in any subsequent treatment, interpretation, and display. Council continues to fund the provision of workwear for the Head Gardener and for the verger team. In which regard, Charlie flagged up the decision taken recently by Council to fund a verger post, as well as to support the post of groundsman. These initiatives will be returned to in next year's Annual Report.

Charlie reported on a fascinating weekend he and Council members Margaret Waddington and Elizabeth Johnson had spent at the Biennial Conference of Friends of Cathedrals, Abbeys, and Greater Churches held at Hereford Cathedral (13th – 15th October 2023). He confirmed that many of our colleagues support salaries, with quite a few, like us, doing so on an occasional and restricted basis. He noted, too, that all attending agreed that times are especially difficult now for cathedrals, with essential costs ever rising.

Charlie concluded by thanking again the members of the Friends of Southwell Cathedral for their wonderful support of the charity.

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

There were none.

#### **09. Minute of the 2023 Special General Meeting (SGM)**

Charlie confirmed that the SGM on 17th June 2023 – adopting the new constitution – had been carried unanimously and he raised it here only so that it is noted in the annual report of the charity.

#### **10. Resolution to adjust the new constitution**

Charlie apologised that certain minor alterations were required to the new constitution – and this allows for them to be promulgated by a vote of the members at an annual general meeting. The changes, detailed at the foot of this report, were noted in the Spring 2024 issue of Pepperpots. Charlie thanked Ruth Massey, in particular, for identifying the errors. There were no questions arising and the members present were asked then to vote on a resolution to accept the adjustments – and this was carried unanimously.

#### **11. To receive and accept the financial statements**

##### **Report by the Hon Treasurer, Roger Wilson**

I hope you have been tempted away from reading those most interesting articles in the Spring issue of Pepperpots to search for that most interesting information concerning the accounts, which is on pages 14 to 22. The famous five-year summarised accounts for the year ended 31st December 2023 are on pages 14 to 18. As required by law for The Charity Commission, we have also produced a statutory copy of the full annual accounts. However, in order to save on costly postage, we distribute the slimmer summarised version via Pepperpots rather than the weightier full annual accounts. My presentation will obviously focus on year 2023 of the five-year summarised version, which covers the years 2019 to 2023. I can assure you, however, that the accounting information in Pepperpots contains all you need for your task, which is to decide whether to accept these accounts as a proper record of the financial affairs of the Friends for 2023. Note that if you accept the summarised accounts, you will also accept automatically the full annual accounts as well. It is the full annual accounts which will be filed with The Charity Commission, as required, if this meeting approves them. We do have copies available to anyone who desires a copy. You might be influenced in your decision by the contents of the Independent Examiner's report on page 16 regarding the full annual accounts (which gives us a clear bill of health) and his opinion of the five-year summarised accounts on page 18, in which he makes the important statement that the two versions are consistent. You might also be influenced by the fact that The Council approved both sets of accounts on 28th February this year.

May I invite you to ask questions at any time.



Let us turn to the actual accounts. Page 17 shows the “Statements of Financial Activities”, which lists the various items of income received and costs expended in 2023. Our task on the Council is to look after that income and spend it wisely. The ultimate source of all our money comes from us, the Friends, and we, the Council, continually bear that in mind.

As you will see on page 17, our income totalled £105,432, a marked increase over the previous four years’ figures. I was pleased to see a small, but nevertheless significant rise in subscriptions from £9,473 in 2022 to £9,751. Investment income was also up from £13,320 in 2022 to £19,093, because of extra income of over £4,000 from our unit trust investment with Rathbones and extra interest of £1,700 earned on our CBF Deposit Fund, which was paying 5.30% in 2023 as opposed to 3.20% in 2022, and we had more money to put on deposit. Tax recovery from HMRC on gift-aided subscriptions and donations reached £2,657. The higher figure of £4,022 claimed in 2022 arose because it was based on more gift-aided donations received in 2021. You will have seen in the Trustees Annual Report on page 15, my plea to gift-aid your subscriptions and donations if you can. In that Report, there is heartfelt mention also of the generosity of those who left us money and donated money to us. Donations and legacies amounted to a significant £73,931. The Council very much appreciates the kindness underlying those gifts and, of course, we honoured any conditions placed on the use of those legacies. Some donations came with the proviso that they should be used to offset particular spending, such as, for example, the printing and design of Pepperpots, in the accounts at £4,181, and the arrangements for the Special General Meeting in the accounts at £1,447. I should mention also that the accountants’ fee of £1,411 was amended to £1,088, but the amendment came too late for these accounts. The adjustment will show in next year’s accounts.

Our total expenses, therefore, came to £69,894, and with income at £105,432, we had a surplus of £35,538. That surplus was further augmented by a gain of £15,731 in revaluing our investments at 31st December 2023. So in all, £51,269 was added to our capital. Capital rose, therefore, from £644,638 to £695,907.

On page 18, the Balance Sheet analyses out that capital sum. Most of our capital, £620,986, is invested, and as with all investments, there is a risk of loss. The Rathbones unit trust investment accounts for £598,313, and we have £22,673 with the CCLA in their CBF Church of England Investment Fund. Both are for the long term with the aim of providing regular income and a growing investment value. Both are based on a diversified portfolio of investment products whose selection follows the Church of England’s ethical policy of excluding companies involved in gambling, tobacco, and armaments, for example. They are both of a medium risk level. On 3rd June, the Rathbones investment was valued at £621,772 with an estimated annual income of £16,851. The income yield is 2.71%, and the gross yield is 5.11%. The CCLA investment was valued at £22,987 on 3rd June. The income yield is 2.7%, and the gross yield is 4.06%.

The Balance Sheet shows our old steam-powered computer valued at £1. In January, it was replaced by better equipment, and the story is explained in the Trustees’ Annual Report. The “Investment income due” was interest of £793 owed to us as at 31st December on the CBF Deposit Fund; it was received in January this year. The £100 “Other debtors” figure was a deposit required to be paid last year when booking a visit to The Wentworth Woodhouse Preservation Trust, which was made on 7th May this year. “Bank and Deposit balances” totaling £78,432 comprised £18,943 on our NatWest current account (most of which was poised to be transferred to the CBF Deposit Fund), and £59,465 on our CBF Deposit Fund. There was a small balance of our money included of £24, which Rathbones hold.

“The amounts owed to creditors falling due within one year” totalling £4,406 is a deduction from capital. It comprised £1,086 invoiced from Chapter covering postage, stationery, printing, and telephone costs built up in 2023, a Needlework Guild invoice for £1,167 for August to December work, Rathbone’s December quarterly management fee of £359, and the Independent Examiners and Accountant’s fee, which was subsequently paid at a reduced amount as already explained. In addition, there were £365 of payments received in advance for subscriptions and for “tickets” for the Wentworth visit.

Our accounts show we are in good financial health with a strong balance sheet. So far this year, due to the receipt of further substantial legacies, we have been able to place more money on the Deposit Fund currently earning interest at a rate of 5.15% per annum.

That’s all well and good.... and it pleases me no end, but our purpose is to support Chapter by paying for and subsidising projects which are financially out of its reach. To date this year, we have honoured that commitment. We have paid for the restoration of the Processional Banner at £5,736. Very shortly we are due to pay £7,850.40 for its secure display case. The case will enable the Banner to be viewed from both its decorated sides. It will come with an interpretation panel which will include an accreditation to the Friends for our financial support. We love publicity. We have also paid our yearly contribution of £3,000 to the Flower Guild to help fund the lady members’ skill and artistry in creating such superb flower displays for the Minster. We have continued to support the delicate and fine work of the Needlework Guild. We are interested in financing the research currently ongoing to discover the identity and all that can be known about the stone-carved figure lying forlorn in the South Quire Aisle and referred to, for the time being, as “The Headless Cleric”. The article in the Spring issue of Pepperpots provides some nuggets of information and the names of the team being assembled to mine for more facts. Costs for this project are as yet unknown.

Please be assured that The Friends Council on your behalf reviews every funding proposal carefully; most are accepted, some are quietly rejected... and of course we only pay out what we can easily afford.



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We usually fund capital projects, but on very rare occasions, we feel it necessary to widen our financial assistance to Chapter. Such a case arose this year, which required studied thought, taking into account the powers provided by our Constitution and bearing in mind any historical precedent. As a result, we agreed to offer to pay a portion of Chapter's current salary costs up to an agreed maximum amount for one year and as a one-off. That support is being paid monthly and started in April.

Finally, may I request all of you gathered here today to promote the Friends as a worthwhile cause. Membership is affordable and community-spirited. Together we can continue to build a powerful support for the Minster.

Charlie thanked Roger warmly for all his hard work and diligence on behalf of the charity, and the accounts were accepted by acclamation.

#### **12. Election of Independent Examiners, Brooks Mayfield Ltd, Chartered Accountants**

This was carried by all those present.

#### **13. Report from Margaret Waddington, Membership Secretary**

We have a total of 391 members altogether. 357 are individual memberships, a decrease of 14 since last year. Apparently, many Cathedrals' Friends organisations have lost members since the pandemic. Of the individual memberships, 93 are joint, 34 are life members, and we have 11 honorary members. There are 34 corporate members, which includes free membership for cathedrals whose literature we receive.

During the past year, unfortunately, 10 members have died and 4 members have resigned, one of whom was a life member, which is unusual. There are 14 new members.

Charlie thanked Margaret for all of the many tasks she undertakes for the charity – not least going into our office on a regular basis.

#### **14. Report from Pauline Rouse, Events Secretary**

We have had two more successful Friends outings during the last twelve months.

Last September, on an unfortunately wet day, we visited the 1620s House in Donnington Heath. The weather didn't dampen the enthusiasm of our guides, all volunteers, who keep this little gem of a house in good order. The house built in 1290 is a rare and beautiful example of a family home built in the 13th century and modernised in 1618.

In recent years, it has been superbly restored together with the beautiful gardens laid out in seventeenth-century style. These were well stocked with flowers, working plant beds, and herb and vegetable gardens. As well as maintaining the property, the volunteers provided us with an excellent lunch.

Our most recent event was last month when 40 Friends visited Wentworth Woodhouse near Rotherham, the home of the Wentworth and later the Fitzwilliam families.

The visit promoted a great deal of interest, probably because of the book *Black Diamonds*, which told the story of the House and grounds and of mining operations in the 19th and 20th centuries.

But the history of the house is much more than that. Wentworth is one of the great houses of England, once as revered as Chatsworth and Blenheim. Sadly, due to death duties, it has lost all its furniture and works of art, but the rooms are now being restored to their former glory thanks to the Wentworth Woodhouse Preservation Trust. The Trust has undertaken the huge restoration project.

Our next excursion is to Winterbourne House in Birmingham, a beautiful Arts and Crafts House and wonderful gardens. Please join us.

Charlie thanked Pauline for having organised such superb visits – a real treat for those who joined them.

#### **15. Report from Charlie Leggatt, Editor of *Pepperpots***

Charlie noted that two issues, along with a supplement for the SGM, had been distributed during the year under review. He explained that an email 'round robin' he had sent members indicated that most continue to prefer to receive *Pepperpots* in hard copy, rather than electronically. He confirmed that this was still possible as a private subsidy substantially underwrites the costs of each issue of the magazine.

#### **16. Business of which prior notice has been given to the Secretary by 1st June**

There was none.

#### **17. The Annual General Meeting in 2025 will be held on Saturday 14th June**

Charlie expressed his thanks again to those attending the AGM and the meeting closed with a blessing from our President, Bishop Paul.



# The Friends Of Southwell Cathedral

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

Registered Charity Number: 1039131

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At the Annual General Meeting held on 8th June 2024 the members of the charity present were asked (in accordance with constitutional articles 7.3 and 7.4) to agree to the changes detailed below to the constitution of the Friends of Southwell Cathedral (as promulgated at the Special General Meeting held on 17th June 2023)

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]

The members present agreed by unanimous vote to accept the foregoing amendments.



Charles Leggatt  
Chairman, The Friends of Southwell Cathedral  
8<sup>th</sup> June 2024



# Needlework Guild: Rose vestments, and beyond!

Emma Frith, Needlework Guild Tutor, writes

*When I first took over as Tutor, after the worst of the lockdown restrictions started to lift, it was an exciting time looking through what we had in terms of embroidered liturgical textiles – regular readers will be familiar with the remarkable story of how we found the Geldart/Hodgson Fowler processional banner rolled up in a cupboard.*

As well as getting to know what we had, it was interesting to learn about what we didn't have – the Minster's supply of textiles for use throughout the liturgical year could probably be best described as eclectic! The Dean was keen that a cathedral so rich with artistic heritage deserved to have textiles designed specifically to complement the surroundings and one another, with the eventual goal for having a set of textiles that were uniquely and recognisably "Southwell". Of course, that is a huge undertaking, so knowing where to start was a conundrum, until

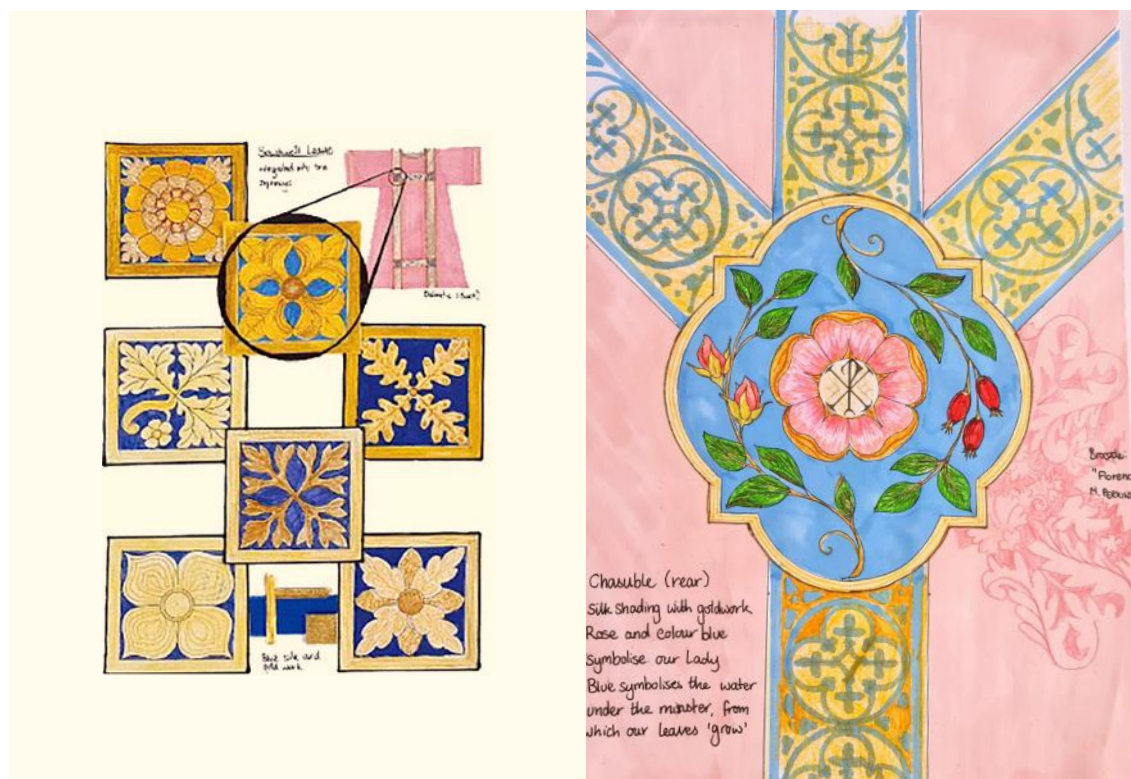
I discovered that we did not have a single thread of the Rose-coloured vestments, used for *Laetare* (Mothering Sunday) and *Gaudete* (3rd of Advent) Sundays. These two Sundays in some ways mirror one another from different parts of the church year, Lent and Advent, and represent refreshment in the midst of these seasons of fasting, and when the liturgical colour of violet is lifted to rose. I was asked to start by plugging this gap first!

Whenever designing for ecclesiastical textiles, I find it useful to employ what I call a "two century test". In order to get a really good fit with the surroundings, I try to design things that would be understood by those who were in the Minster 100 years ago, and that would still make sense and look good 100 years into the future. Part of that is about careful choice of materials and techniques, but I also like to take inspiration from within and around the Minster, along with traditional ecclesiastical symbolism.

## Design Brief:

Design and make vestments for use on Laetare and Gaudete Sundays (Liturgical colour: rose). Design to be seasonally appropriate and must be uniquely rooted in Southwell Minster with a strong sense of place, as well as fitting into the existing artistic and architectural environment of the Minster.

Part of the design portfolio featuring colours and motifs



## Themes and symbolism

### The rose

The rose, “queen of flowers”, symbolises St. Mary the Virgin, our patron, and felt like a natural choice for the centrepiece of the decoration. The wild rose springs up multiple times in our stone and wooden carvings, in both stylized and naturalistic forms, and features heavily on the aforementioned processional banner. The symbolism relating to the Holy Mother also sits happily with the use of rose vestments on both Mothering Sunday, and the third Sunday in Advent, as we wait with Mary for the birth of Jesus. The rose in full bloom is at the centre of the chasuble, front and back. The passing of the seasons is also alluded to – on the dalmatic, the rose in the design is in bud, and the tunicle bears a design of rose hips, and the main panel on the chasuble shows a cycle of the seasons.

### Leaves

The leaves of Southwell are, of course, an essential part of any design relating to Southwell Minster. I have used designs drawn from the Minster leaves to create the goldwork leaves decorating the intersections of the orphreys. They were created by members of the Needlework Guild, who were encouraged to develop their own decorative ideas using goldwork embroidery, to ensure that each leaf is unique.

### Blue

The colour blue has been traditionally associated with the Virgin Mary since the Byzantine Empire, circa 500 AD, where blue was considered the “colour of an Empress”. The pigment used to make the blue paint was derived from lapis lazuli, and worth more than gold by weight; therefore depicting the blessed Virgin with blue was an act of devotion in itself. Blue is also the colour associated with water (see below).

### Water

As I considered design themes that were rooted in Southwell, it occurred to me that the Minster stands with its feet in water, a fact which is reflected in the very name of our town – “south well”. The slype to the chapter house was built on an old baptistry, a fact not lost on the master stonemason who designed the chapter house as if it were a forest of trees drawing eternal strength from the water flowing past their roots. We believe the mason drew on biblical references to Psalm 1, and also Ezekiel 47, which recounts a vision of sanctifying water gushing from the side of the temple, prefiguring the crucifixion – perhaps most familiar to us in the words of the *vidi aquam* sung during Easter. I felt it important to incorporate symbolism for water in this and any subsequent designs, and to that end I developed a simple motif that can be used as a goldwork braid for edging collars and hems, based on waves of water.



Part of the design portfolio featuring fabrics

## Psalm 1

- <sup>1</sup> *Happy are those  
who do not follow the advice  
of the wicked, or take the path  
that sinners tread,  
or sit in the seat of scoffers;*
- <sup>2</sup> *but their delight  
is in the law of the LORD,  
and on his law they meditate  
day and night.*
- <sup>3</sup> *They are like trees  
planted by streams of water,  
which yield their fruit  
in its season, and their  
leaves do not wither.  
In all that they do, they prosper.*



Embroidered panels for the chasuble, worked by Emma Frith and Jeremy Pemberton

... Continues on p. 24



## Materials

The brocade chosen for the main body of the vestments is called “Florence”, by M Perkins, and is a traditional ecclesiastical damask. It is a fine but heavy duty fabric which supports the embroidery well and should last extremely well. The same is true of the blue and gold orphrey braid (M Perkins, “St Dominic” design). The blue fabric is silk dupion, and the metal and metallic threads were sourced from specialist embroidery suppliers. The fabric was sponsored by a generous donation, and other materials and costs were borne by the Friends of Southwell Cathedral, meaning that this set of vestments was made at no cost to the Minster.



*Some of the embroidered panels before they were incorporated into the vestments*

*Far left: A happy buzz of activity in the work room. Clockwise from top left – Wendy Whitby, Julie Robinson, Margaret Townsend, Sylvia Willows, Allison Horne, Jeremy Pemberton, Kay Old, Liz Turner, Emma Frith. Not shown but equally busy: Christine Homer, Angie Fox*

## Making

The members of the Needlework Guild threw themselves into the task of realizing the vision, and it is hard to overstate the dedication and hard work displayed by our volunteer workforce. Goldwork embroidery is a highly specialized technique that embroiderers outside of military or ecclesiastical settings may never come across, so the first step was disseminating knowledge and practising the techniques on samplers and test embroideries. Our group has an excellent spread of different types of expertise which is necessary for the diverse nature of our work. It was a true team effort, and I think that is something we are all proud of. One of our members, Margaret Townsend, said, “It was most interesting, learning and putting to use the embroidery skills I never thought I would have a chance to. Goldwork is absorbing, and it was most rewarding to see the vestments finished and used” and Julie Robinson said, “it was such a unique opportunity to see something grow from idea to completion, Emma taught us skills from her training at the Royal School of Needlework, which was an honour and a steep learning curve! The group really pulled together to achieve what we initially thought would be impossible!”

Seeing the completed vestments in use on Gaudete Sunday 2024 was something I don’t think I will ever forget, and the reception from Clergy and congregation was wonderful. None of this would ever have got past the idea stage without the support from the Clergy, Chapter, the Friends and the generous friend and donor who funded the brocade.



*Jeremy Pemberton and Margaret Townsend working on the rose medallion for the front of the chasuble*



*Ensuring the fit: Canon Richard tries on the chasuble lining to check the fit, Julie Robinson reassuring herself that the embroidered neckline she had just finished would fit and sit flat*



## Next steps

After a short breather over Christmas and new year, our thoughts inevitably turn to the next challenge! There are two exciting things on the horizon for the Needlework Guild. We have been approached by the Guild of Upholders, an ancient City of London Livery Company (the term “upholder” is an archaic version of the word “upholsterer”). They were founded in the 14th century, at a time when England was in the great age of gothic architecture, and was the centre of the world for fine embroidery, in a style known as “Opus Anglicanum”. The Guild of Upholders has commissioned a large work of Opus Anglicanum style embroidery, designed by Aiden Hart, who designed the embroidered screen for the coronation. It will be worked by 12 cathedral sewing groups, under the supervision of the Royal School of Needlework. As well as panels depicting the work of the Upholders, there will be panels depicting the cathedrals participating in the work. Southwell has been selected to work on the artwork, which is a great privilege and cause of much excitement! RSN tuition is expected to commence next month.

More locally, I am beginning the design process for our next “in house” project proposal. We hope to make a new embroidered green frontal for the nave altar. The colour green is the default liturgical colour for “ordinary” time, which means that, unlike

the rose vestments, this would be on display to the congregation and visitors for around three-quarters of the church year! Green represents creation, growth and nature, reminding us of God’s abundant gifts and the hope of resurrection. My inspiration for it will be the Simpson choir stalls. Anyone who knows me will attest to my passionate love for nature and wildlife, and I fell in love with the Simpson carvings on my first ever visit to the Minster. I am hoping to spend some time studying the cartoons held by the library to develop embroidery designs that reflect and showcase these stunning works of art and incorporate them into a design for a frontal on a theme of “creation and hope”. Plans are still at an early stage, but I’m really excited by it, especially working with such a willing and able team of needleworkers. I will initially work on a design portfolio, which will be presented to the Dean and chapter through the property committee. In parallel with the designing process, the needlework guild has been investigating ways to raise funds for the Friends, to help towards the cost of upcoming projects. The rose vestments were produced at no cost to the Minster, and we are seeking ways to do likewise with this project. Watch this space for more news on the proposal as it develops, and do get in touch if you are interested in donating towards fabric costs, or sponsoring a part of any upcoming work.

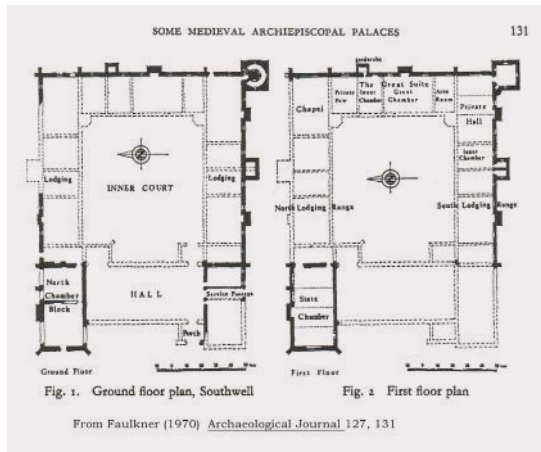


*The rose set made its debut on Gaudete Sunday, December 2024. Don't forget to look out for its next outing, on Laetare/Mothering Sunday (30th March 2025)!*



# The Southwell Palace revisited

Peter F. Ryder FSA, Buildings Archaeologist, writes



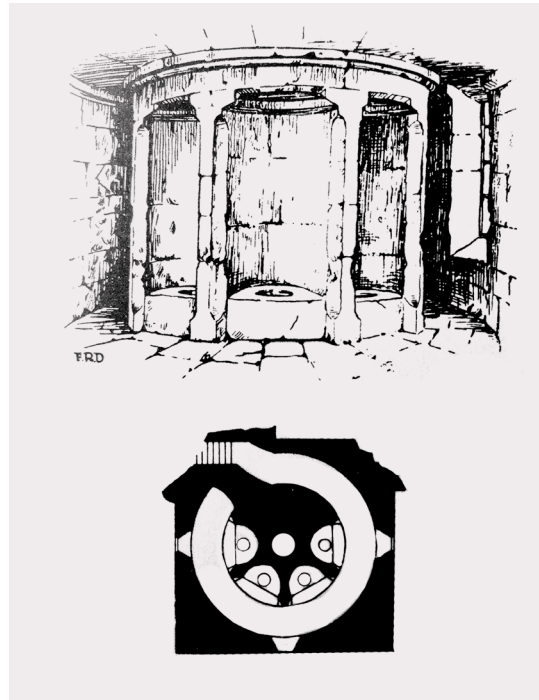
***‘The Archbishop’s Palace is thus an intriguing building of considerable architectural merit’***

*The Palace of the Archbishop of York that lies alongside Southwell Minster has early origins.* Close to the site of a major Roman villa, an archbishop’s mansion may have been established by the 950s. The present palace is thought to have been begun c1360 by Archbishop Thoresby and extended in the 15th century. There are important historical connections with Cardinal Wolsey and many English monarchs. The walls were partially destroyed in the mid-17th century, and restoration began in the 19th century, but the house only became an episcopal residence again in the early 1900s.

The 14th century building centred on an H-plan house, with a hall block entered by a porch and cross passage at its south end. Its north wing, with the State Chamber on its first floor, is the only part of the complex to have always been roofed. Its upper floor, with twin entrances in the east end, was probably the State Chamber, and having served various purposes including that of a school for young ladies and a courthouse, was restored, with some additions including a stair block, in 1881-2 by G.F.Bodley.

The hall, which was one of the largest in the country, has virtually gone. It was replaced by an early 19th century house succeeded by the present Bishop’s Manor of 1907-9, an attractive Arts-and-Crafts creation by W.D.Caroe. This incorporates parts of the service wing at the south end of the hall, including the screens passage doorways, but a putative kitchen beyond it to the south has long gone.

In the 15th century a square courtyard was added to the rear (east) of the house, entirely enclosed by ranges. Their impressive external facades survive



*Old drawing of Sanitary Tower Garderobe*

on the east and south, with some good architectural detail, but only lower walling on the north. Their inner walls have been totally removed, and may well have been timber-framed, as was apparently the case at another of the Archbishop’s Manor Houses at Sherburn-in-Elmet in Yorkshire, another square courtyard manor.

On the north were the Archbishop’s private chambers, with access to his chapel at the east end, which retains its east gable with a big traceried window. The east range had high-status accommodation with a central great chamber, of which a fine fireplace survives. The east part of the south range had a private first-floor hall for the archbishop at its east end (again a good eastward-facing gable end survives) with at its south-east corner of the hall an inner chamber above a remarkable ring of garderobes encircling a central shaft, housed in the projecting ‘Sanitary Tower’, an ingenious construction that has figured in a number of architectural textbooks.

Several mysteries remain. Service buildings and stables must have been placed around an outer court which would have been on the west, but has completely gone.

One old drawing shows the west gable of the service wing of the house with the weathering of the roof of a lost range continuing to the west. Any establishment of this size and status would surely have had a gatehouse, which was probably on the west of such a court.

Then there is the issue that the only approach to the inner court looks to have been through the screens passage of the hall block, or a small doorway on the east. To leave a courtyard such as this without a gateway to provide vehicle access seems very odd,



but not much survives of the central section of the north range and it might be that there was at one stage an entry here.

The Archbishop's Palace is thus an intriguing building of considerable architectural merit, fit company for the Minster alongside, but one that still poses several problems. Geophysical work or even direct excavation to the south and west of the present house may cast further light on the form of this significant archiepiscopal complex.

*Reconstruction sketch showing Palace from east*



## Out & About

Pauline Rouse writes



*Friends on the terrace at Winterbourne with the garden behind; about turn, with the house behind.*



*In September, the Friends visited Winterbourne House and Gardens, a fascinating Arts and Crafts house set within seven acres of beautiful botanic gardens.* The house and gardens were bequeathed to the University of Birmingham by the final private owner, John MacDonald Nicholson, in 1944.

The house was a purpose-built home designed by John Sutton Nettlefield for his family in the 1900s. The house was built to a 'North Corridor' plan with all the main rooms having maximum light and views. The house is furnished in the style of when the family lived there.

In 2007, the house, well over 100 years old, was restored to create a visitor attraction together with meeting rooms to attract business visitors.

Although the house is interesting, it is the gardens that proved the highlight of our visit. Designed on Arts and Crafts principles by Margaret Nettlefield, who took her inspiration from the garden designer Gertrude Jekyll.

They were also restored to their former glory, including the Pergola, the Sunken Garden, and Lean-to Glass House. In 2008, the restoration work was recognised when the garden was awarded its own Grade II listing as a garden of national importance. We were fortunate to have a guided tour by the head gardener, through the Walled Garden to the Lean-to Glass House, the Orchid House, the Alpine House, and through the Nut Walk – an iron arch full of filberts, cobnuts, and hazelnuts. At every turn, we moved into another completely different area, the Sandstone Rock Garden, the Wet Woodland, the Pergola, the Mini Arboretum, and the Herb Circle, and much, much more.

The whole estate is run by some staff but also an amazing group of volunteers, all of whom made us most welcome.



**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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