

# Pepperpots

Magazine of The Friends of Southwell Cathedral – issue 51, Spring 2020

## COVID - 19

### **An important message from the Council of the Friends of Southwell Cathedral**

This spring 2020 issue of Pepperpots was put together before the coronavirus pandemic took hold. Your Council feel you should see it “as was” on account of the news it contains. We are anxious, too, that members should know of the initiatives we had planned to ensure the continuing vibrancy of the Friends as an organisation within the life of Southwell Minster. However, in a fast-moving situation, some of the information in this issue has been made redundant by events. Accordingly, the front cover was altered at the last moment to advise you that:

### **The Festival and Annual General Meeting on 20th June will not take place**

(The exhibition of Russian Art is postponed until further notice)

*Please see the enclosed information sheet from the Hon. Treasurer on how we plan to discharge our legal obligations. We will liaise with the Charity Commission as necessary, but anticipate their understanding.*

In order to help us keep in touch, please would all members who have an email address now forward it separately to the Editor of Pepperpots (contact details on the back cover). Your information will be stored in accordance with our GDPR statement in the autumn 2018 issue (available upon request).

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The visit to Deene Park (Tuesday 15th September) and the autumn lecture on the artist Tom Thomson (Wednesday 11th November) are still scheduled to go ahead – though you are requested to check in advance (website/telephone) nearer the time that this remains the case.

## Visiting Southwell Minster at this time

In mid-March, the Archbishops of Canterbury and York advised that all public worship be suspended until further notice in light of the ongoing health situation with Covid-19. However, in these uncertain times, we wanted to assure everyone that the Minster remains open for all who need it, between 9am - 4.30pm, as a place for quiet prayer and reflection and for all those who wish to come in and light a candle.

Cleanliness and safe hygiene practices are being observed and we ask all visitors to do the same. Please observe the guidelines on keeping your distance from each other – at least two metres (seven feet).

Please look out for regular updates on the Minster website – [www.southwellminster.org](http://www.southwellminster.org) – as we keep you in touch with what is happening. If you do not have access to the internet, you can telephone the Minster Office on **01636 812649**. Resources are limited at the moment so we ask you to be patient as it may take a little while for staff to respond to non-urgent queries.

The Minster has issued numerous prayer resources at [www.southwellminster.org/prayer-resources](http://www.southwellminster.org/prayer-resources).

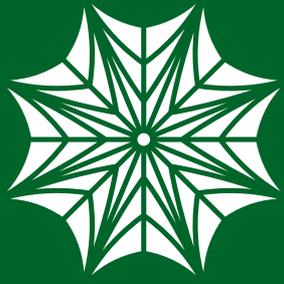
Prayer cards are also available in the Minster, but we do ask that if you pick one up you kindly take it with you to help minimise the risk of spreading infection.

We continue to pray for all working in our health service and everyone affected by the coronavirus, especially the elderly, vulnerable and the isolated.

*A prayer for all those affected by Coronavirus*

*Keep us, good Lord,  
under the shadow of your mercy.  
Sustain and support the anxious,  
be with those who care for the sick,  
and lift up all who are brought low;  
that we may find comfort  
knowing that nothing can separate us from your love  
in Christ Jesus our Lord.*





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## *The Pepperpot spires of Southwell Minster, 2019. Oil sketch by Fedor Olevskiy*

To be included in an exhibition at the Minster Centre that opens with a Private View for Friends at this year's Festival, Saturday 20th June (cancelled).  
*See page 11*



# Editor's Welcome

Charlie Leggatt



**Welcome to the spring 2020 issue of *Peppercots*.** I start, of course, with an update on the 'Leaves of Southwell' project, which Friends have so generously supported both individually and corporately. In the last issue, I noted that scaffolding was going up at the east end of the building to renew the high

Quire roof; now I can report that it will be on the point of coming down when we meet for our Festival on Saturday 20th June (cancelled). Encouragingly, all so far has gone to plan and is on schedule. We had anxious moments as the old slate roof came off as there was always the worry that the timbers underneath could be in poor condition; fortunately, this proved not to be the case. The Chapter House itself will be closed at the Festival as attention turns to the works there, including the installation of proper heating, artificial lighting (for the first time) and a cantilever lifting-platform to ensure access for all visitors. Canon Nigel Coates – working now from retirement – is putting finishing touches to the new publications and other interpretive material.

Excitingly, continuing research – kindly co-ordinated by Professor Chris Brooke – suggests the Chapter House may originally have been painted in a riot of colour far richer and varied than we had dared to hope. Analysis to date indicates the presence of haematite (red ochre), gypsum (white), red lead, carbon black (more than one type), dolomite (brown and yellow), lead white, and probably verdigris (blue/green), along with phosphates

and calcium oxalate (indicating organic decay). Less than half the samples have been analysed so far – so much more to come! Attention now turns to the upper levels and, of course, the roof.

Finally, an interesting discovery on the construction of the Chapter House; investigation of the rainwater drains has revealed that – contrary to what was supposed – Ewan Christian, the Victorian architect, did not pour concrete into the foundations, which were built on a form of steps with, it seems, the buttresses going up first and, once their stability was ensured, the Chapter House rising up inside them.

I spent an informative day representing the Friends at the National Conference of Cathedral Friends. This is held every second year and the venue for 2019 was Peterborough Cathedral, with key sessions taking place on Saturday 12th October. The good news is that, in terms of maintaining and sustaining our membership numbers, the Friends of Southwell Cathedral is not 'missing a trick.' Everyone in our sector has problems with an ageing membership and management committee, with young people, to refresh our numbers, being thin on the ground. Events are seen by many colleagues as critical to maintaining interest – and I hope those who have come to our autumn lectures these past few years have enjoyed this innovation. In addition, we are augmenting our Festival this year with an exhibition of English views – many of Southwell and environs – by two young Russian artists (postponed). More on this exhibition and on the 2020 autumn lecture later in these pages.

Professor Chris Brooke  
(Photo: Mary Stacey)



The not-so-good news from the National Conference is on **subscription rates**, where we lag now well behind colleagues. Unlike other cathedrals, your Council has been reluctant to impose a mandatory increase, preferring instead to invite members to reconsider their giving. This they do again now. While there is no uniform rate common to all cathedrals, the average annual subscription is calculated at £20 for individuals and £35 for couples. These rates are the minimum invited and take into account pensioner and other discounts. It would be a wonderful boost to what we can achieve for Southwell Minster if our members who donate below these levels could make the necessary adjustment to what they subscribe. As a point of interest, we believe we are the only cathedral Friends to offer a pensioner rate – one that is now very much on the low side.

Finally from the National Conference: legacies. There is no doubt that every cathedral is helped significantly by the humbling kindness of testamentary dispositions. If considering naming The Friends of Southwell Cathedral in your Will, please advise your solicitor that we are a registered charity (number 1039131) as this can have helpful tax implications for your estate.



# Dean's Column

The Very Revd Nicola Sullivan



**The Leaves Project is well underway.** Work on the Quire roofs has continued apace since last autumn and in a few weeks the Chapter House phase starts. While there will be inevitable disruption, we are keen to show to visitors 'work in progress' where possible to explain what and why we are so excited about the project.

Thank you for your generous support of the new choir robes. The Friends' gift of £10,000 provided almost half of the £21,000 appeal. On the Feast of Candlemas, the Patronal Festival weekend, boys, girls, lay clerks, auxiliary lay clerks and clergy all looked very smart in the new burgundy red cassocks. It was long overdue for the girls to wear the traditional chorister cassock and surplice, and everyone is thrilled with the new look.

As I write, we are in the midst of the unprecedented anxiety around the Covid-19 coronavirus pandemic. New guidance and updated advice are issued every day. As a church we are endeavouring to do all we can to support the practical and spiritual needs of the local community. However, we are bracing ourselves for an uncertain and difficult few months. Across the UK some of the larger cathedrals are experiencing dramatic loss of income

through fewer overseas tourists. It is likely we too will see reduced visitor numbers and we may be forced to cancel or postpone larger events and services.

In changeable times our faith in Christ bids us to trust in God's unchanging generous love and goodness. Please join us in praying the Minster will be a sacred place of comfort and encouragement to all who seek its embrace, as it has been through its 1400-year history.

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***In changeable times our faith in Christ bids us to trust in God's unchanging generous love and goodness.***

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The Council of the Friends is committed in 2020 to refresh its focus on growing the membership, fundraising and events. We look forward to sharing ideas with you and seeing you at the Festival on 20th June.

Thank you, Friends, as always for your support.

AGM and Festival cancelled; see separate insert

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## Works to the Quire roof

Supported by the National Lottery Heritage Fund



Works to the Quire roof – continued

Note, in the stone, the previous roof line and an amusing detail of a beehive (unseen from the ground).



# The ‘Green Men’ of the Chapter House

With much thought given by Pevsner to the foliate capitals,  
Dr David Bostwick considers here the imagery of the carvings of the heads.



[1] 12th century carving of a ‘green man’, Southwell Minster, south transept doorway.

[3] Foliate face, Southwell Minster, Chapter House.



***The ‘green man’ is the name given to depictions of the human face surrounded by or transforming into leaves, which can be seen carved in churches and elsewhere from the 12th century onwards. [1]***

The term, ‘green man’, was first coined in 1939 by Lady Raglan, a leading folklorist of her day, when she made an association between the leaf-clad ‘Jack-in-the Green’ figure of May Day festivities – in which she was most interested – and carvings of faces surrounded by leaves which she saw in churches. She thought she had found evidence in these medieval carvings of a long and ancient tradition of ‘Nature worship’.

It was a perfectly reasonable observation to make but she made the error of assuming that the costumed actor’s

face peeking out from foliage [2] was the same – and had the same meaning – as foliate faces [3] carved in churches. This basic misunderstanding of medieval imagery led to the widely-held belief that ‘green men’ carvings are pre-Christian images from a pagan past. Nothing could be further from the truth.

As far as I am aware, throughout the medieval period and long after, the term ‘green man’ was never used to describe the foliate face. The 13th century French master-mason, Villard de Honnecourt, called such drawings in his surviving sketchbook ‘La tete de feuilles’ [the head of leaves]. Faces formed of leaves, heads crowned with a garland of leaves [4], and faces peeking out through a wreath of leaves are all variations on the theme. However, by far and away, the most widespread design is that of a face disgorging leaves from the mouth. Occasionally, a face is shown with leaves coming from the nostrils, eyes, ears or forehead, but foliage disgorging through the mouth is by far the most common [5]. There is no known pre-Christian model for this image. However, late Roman depictions of faces where the beard and moustache metamorphose into leaves, simply required minor adjustment by the medieval artist to turn a purely decorative motif into a symbol bearing Christian meaning.

What is the meaning of the ‘green man’?  
The explanation is both complex and straightforward, but the solution to the identity of the ‘green man’ lies in



understanding that religious and moral guidance was given visually in the medieval period to a largely illiterate public. As early as 1025 AD the proceedings of the Synod of Arras noted:

*“That which the illiterate cannot apprehend from writing should be shown to them in pictures”.*

Accordingly, carvings in stone and wood, stained glass, and colourful wall-paintings all served to convey the Christian message, and to re-inforce and complement priestly guidance spoken at the lectern. Everyone became familiar with the narrative of the Christian story, and with the lives of the Saints through images that appear again and again in churches across Europe. However, alongside such narrative imagery, other visual representations were created to illustrate aspects of morality derived from passages of Biblical text. For example:

*“It is better to dwell in a corner of the housetop than with a brawling woman in a wide house” [Proverbs 21 v9]*

was widely represented by the image of a woman bashing her husband over the head with a ladle [6]. While the image raises a smile, the serious message to the onlooker was simply not to behave like that. In time, an entire repertoire of images illustrating ‘bad behaviour’ developed, and from which people were meant to take note: not to be greedy, vain, quarrelsome, deceitful etc. In particular, the Seven Deadly Sins were represented by standardized graphic depictions of each individual Sin as a warning to the onlooker not to succumb to such Vices. As a counter-balance, pictures showing the Seven Acts of Mercy encouraged good and virtuous behaviour, with a heavenly reward in prospect.

The Vices and Virtues are frequently shown, both in manuscript illuminations and in wall-paintings in churches, in the form of trees, with the individual Vices and Virtues as separate branches [7]. Geoffrey Chaucer, in describing the Tree of Vices says:

*“Of the roote of thise sevene sinnes, thane, is Pride the general roote of all harmes. For of this roote spryngen certeine branches, as Ire, Envye, Acciditie or Slewthe, Avarice or Covetise, Glotonye and Lecherye. And everiche of this chief synnes hath his braunches and his twigges...”*  
[Geoffrey Chaucer, *The Parson's Tale*, late 14th century]

A hundred years later, the character Saul says:

*Thes be the branchys of all wyckydness  
Who that in hym these vyces do roote  
He lackyth all grace...”*  
[Digby Plays, *The Conversion of St Paul*, c.1490]

This tree imagery is first clearly mentioned in the 12th century writings of the Church Fathers forming the *Patrologia Latina* :

*“It is good to represent the fruits of humility and pride as a kind of visual image so that anyone studying to improve himself can clearly see what things will result from them. Therefore we show the novices and untutored men two little trees, differing in fruits and in size, each displaying the characteristics of the virtues and the vices, so that people may understand the products of each and choose **which of these trees they would establish in themselves.**”*

Medieval people were, seemingly, quite familiar with this metaphorical notion of a tree planted within themselves, both from the visual imagery inside and outside church buildings and from Biblical text transposed into sermons. Indeed, the Old Testament is sprinkled with verses where people are likened unto vines or trees – and not just the stem of Jesse! Thus, in the good person *“...the root of the righteous yieldeth fruit”* [Proverbs 12: 12], whereas in the bad person *“Thou shalt eat up thy leaves and lose thy fruit and leave thyself as a dry tree”* [Ecclesiasticus 6: 3]. More particularly,

*“In the punishment of the proud there is no remedy, for **the plant of wickedness hath taken root in him**”*  
[Ecclesiasticus 3: 28], and

*“When he speaketh fair, believe him not: for **there are seven abominations in his heart**”* [Proverbs 26: 25], and

*“The heart of the righteous studieth to answer: but **the mouth of the wicked poureth out evil things**”*  
[Proverbs 15: 28]

These three passages of text, joined together, create an image of the plant of wickedness rooted in the heart with the leaves of the Seven Deadly Sins emerging from the mouth [8]. This is the explanation of the so-called ‘green man’.

However, the main passage of Biblical text which led to the creation of the ‘green man’ image is probably that in Matthew 15, and repeated in Mark 7. Jesus’ disciples have been eating bread without first washing their hands, and are thus guilty of breaking the Jewish rule of cleanliness: they have become ‘unclean’. Jesus uses the occasion to challenge this cultural tradition by explaining that food put into the mouth with unwashed hands does not make a person unclean. Rather, the words which emerge from the mouth, giving voice to the Sins which grow in the heart, make a person unclean. He likens the Sins to plants, not those which grow in the Natural world, but those which God has not planted – and which grow from the heart. The passage is worth quoting in full:

*“And he called the multitude, and said unto them, Hear and understand: not that which goeth into the mouth defileth a man; but that which cometh out of the mouth, this defileth a man.*

*Then came his disciples, and said unto him Knowest*

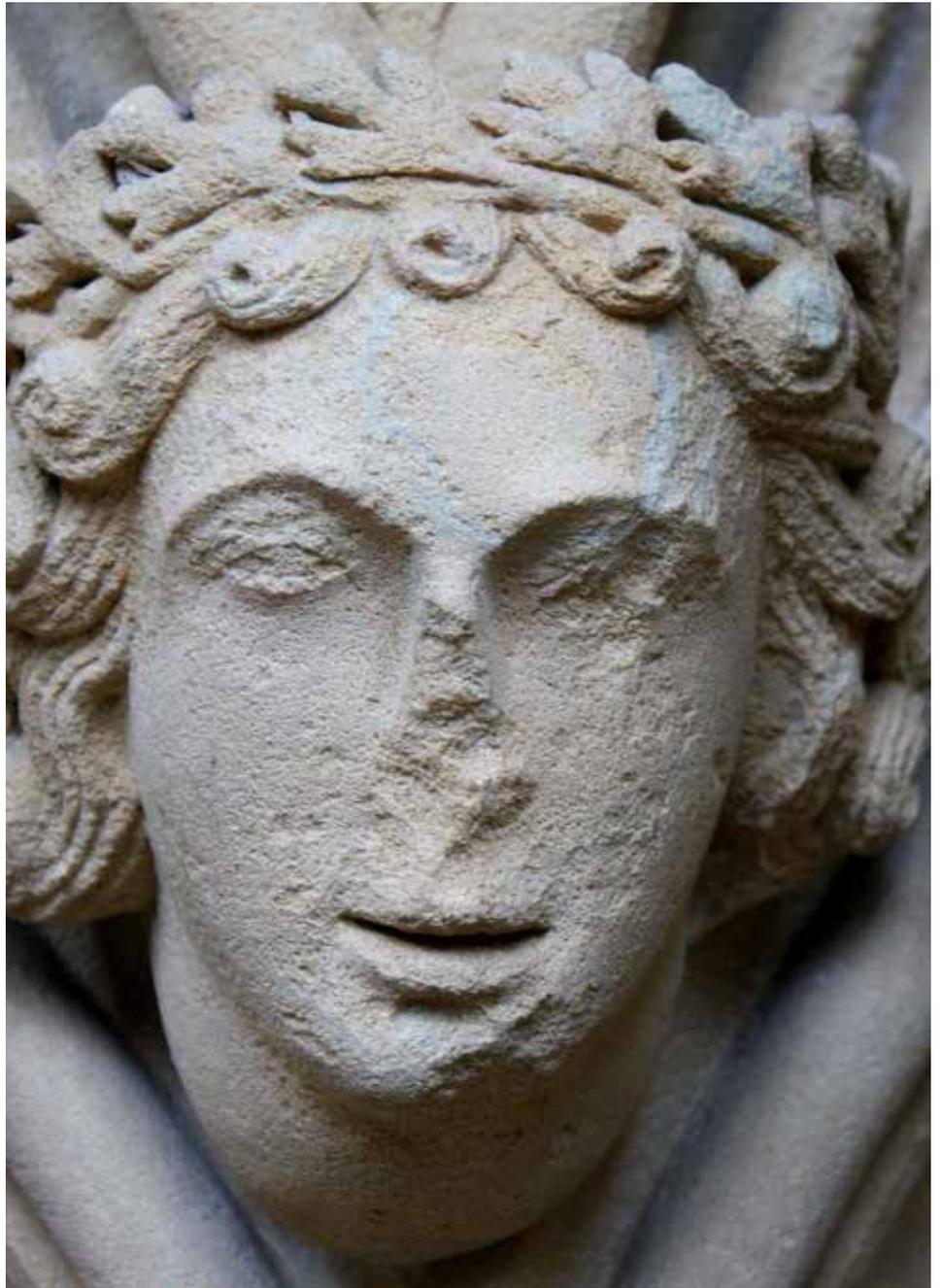




[5] 'Green man' disgorging leaves, Southwell Minster, Chapter House.



[2] 'Jack-in-the-Green', May Day (1829), Benjamin Robert Haydon, Tate Gallery



[4] Hawthorn-leaf garlanded 'green man', Southwell Minster, Chapter House

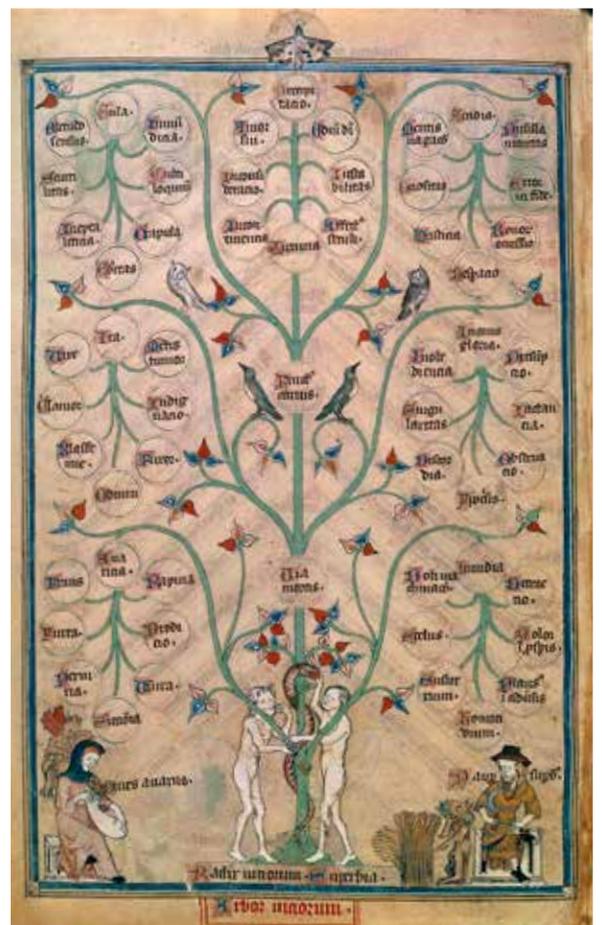


[6] 'Domestic dispute', misericord carving, Whalley Church, Lancashire.



[8] 'Green man' misericord carving, Southwell Minster, Choir stall.

[7] Tree of Vices, MS Arundel 83, British Library



***"In the punishment of the proud there is no remedy, for the plant of wickedness hath taken root in him"***

[Ecclesiasticus 3: 28]

thou that the Pharisees were offended, after they heard this saying? But he answered and said, **Every plant which my heavenly Father hath not planted shall be rooted up...** Then answered Peter and said unto him, Declare unto us this parable. And Jesus said, Are ye also yet without understanding? Do not ye yet understand that whatsoever entereth in at the mouth goeth into the belly, and is cast out into the draught? But those things which proceed out of the mouth come forth from the heart; and they defile the man. For out of the heart proceed evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies: these are the things that defile a man: but to eat with unwashed hands defileth not a man.”

Thus, the medieval image of a face disgorging leaves is the visual representation of this passage of scripture, to remind the onlooker to beware of the plant of Sin growing within them. At Salisbury cathedral, now positioned in a side-chapel, is a large stone basin in which the priest would wash his hands before celebrating Mass [9]. On each corner of the basin is a carving of a ‘green man’ to remind the priest of the need to be not just clean on the outside but also clean on the inside. The Book of Proverbs puts it neatly:

*“Who shall ascend into the hill of the Lord or who shall stand in his holy place? He that hath clean hands and a pure heart.”* [Proverbs 24: 3&4]

A further example of this imagery being used to regulate Christian life is to be found in a 15th century sermon by John Mirk where, with reference to preparations for Easter, the priest explains the need for fasting:

*“We fast in Winter, that deadeth and slayeth all stinking weeds, to slay in us the stinking weeds of Sin and of Vice, which have grown in the foul earth of our flesh...”*. [John Mirke, Festial, Vol II, Sermon 59]

Dr David Bostwick, March 2020

#### Canon Nigel Coates comments

**Friends of the Cathedral have been more than generous in their support of the Leaves of Southwell project and I think this article by Dr David Bostwick will be of particular interest.** Dr Bostwick’s general thesis supports what we have long thought to be the case regarding the outstanding examples of green men in the Chapter House. Meaning is so often defined by context and it is necessary to ask what would the foliate heads have meant to the medieval canons who met there?

In support of Dr Bostwick’s argument Psalm I may be of special significance. It was often illustrated in manuscripts and regarded as an introduction to the whole Psalter. If the Chapter House is indeed built on a former baptismal site then verses 3 and 4 are especially pertinent and the stone foliage emerging from the mouths of the green men become a visual metaphor for human flourishing:

*The righteous are like trees planted by pools of water that produce fruit in due season and leaves which do not wither.* Psalm 1v 3,4

[9] Late 14th century basin for hand-washing, Salisbury Cathedral.



# Jan Richardson



**Your Council is delighted that, in accordance with our governing statute, Mrs Jan Richardson – a well-known and much liked Southwell face – has joined as Council Member representing the Cathedral Chapter. Here, Jan tells us a little of her background in her own words.**

Our first marital home was in Wilford and we attended the parish church beside the Trent. As historians, Chris and I both had a love of ecclesiastical architecture and were devoted “church crawlers.” That usually meant weekend rambles with our dog across Nottinghamshire discovering some of the enormous number of churches dating from early Saxon to the present day.

We saved a visit to the Cathedral till near to midnight on Christmas eve 1970. It was then that we drove down the hill from Brackenhurst and saw the Minster before us with the Pepperpots seeming to shine as lights in the night sky. Of course, it was right to first attend worship in such a holy place but after that time, we became regular visitors until our work took us away from the County for a while.

Good fortune meant that we returned to live and work in North Nottinghamshire and we eventually moved to live in Southwell. As a family we began to join in the life of the Minster. Our daughter rang bells and was the first girl to serve at the early weekday communions. Our son, although rejected for the Junior Department, was in the final of the choirboy of the year and went on to be head boy at the Minster School. He was also a server

and a “holiday verger” earning some essential funding whilst studying at Oriel College, Oxford. My husband chaired a committee requested by the then Provost, David Leaning, that audited the worshipping life of the Minster and its conclusions helped to progress and support the community as it prepared for the new Cathedral measures to reach the statute books. He has been a sidesman and also for many years the senior Churchwarden and inventory officer. My own involvement was limited until Provost Leaning asked me to aid in the establishment of the Minster Shop. A great undertaking and I was delighted to play my part and see it thrive, eventually persuading the Chapter to employ a manager and create a valuable business for the Cathedral. Chris and I both became Stewards and we play our part now as guides leading tours for visitors. I am also able to be part of the Flower Guild and have much pleasure in joining others in enhancing worship with arrangements of flowers using colours that tie in with the liturgical year. A few years ago the Chapter House played host to a wonderful display of wedding dresses and in the year that followed Dean John Guille asked me to arrange an exhibition of Christening gowns. It was a fascinating undertaking and brought in many visitors. The gowns came to us on loan from all over the county and many of the contributors were Friends of the cathedral. I realised then how important the organisation of the Friends was to the life and wellbeing of this great Minster and its congregations.

My voluntary work, after early retirement, took me away to London a great deal. But to return and be part of the Minster community at weekends has always been very important. I have sung with the Southwell Choral Society for many years and to stand on a platform on a summer evening as the sun is leaving the sky, facing the great Angel window at the west end of the nave, is very moving. Our morning and evening services are full of the beauty of Holiness and we are blessed by the dedication of all those involved. Now as a parish representative on Chapter I hope to continue to serve the Friends and the Minster Community as best I can.

## Future visit to Deene Park

Pauline Rouse writes

**We are currently planning an excursion to Deene Park on Tuesday 15th September 2020.**

Deene Park is located between Corby and Stamford. It is a sixteenth-century house incorporating a medieval manor and is the home of the Brudenell family. We will have a guided tour of the house followed by lunch. The gardens will be open in the afternoon and feature an herbaceous border and a grand parterre designed by the late David Hicks. Further details are on the enclosed sheet.

## Friends’ Festival and AGM

Saturday 20th June 2020 (cancelled)

We are delighted to have as our speaker Martin Bussey whose talk ‘In no strange land’ explores the idea of spirituality in his role as a composer. He notes that the process of recording and launching a choral CD at the end of last year provided him with a surprisingly intense experience in terms of reviewing music that had been written over nearly forty years. Composers are almost always looking forward to the next work or performance and it is easy to overlook what has happened in the past. In reviewing the music he had written he discerned many themes and ideas which reflect diverse spiritual influences.

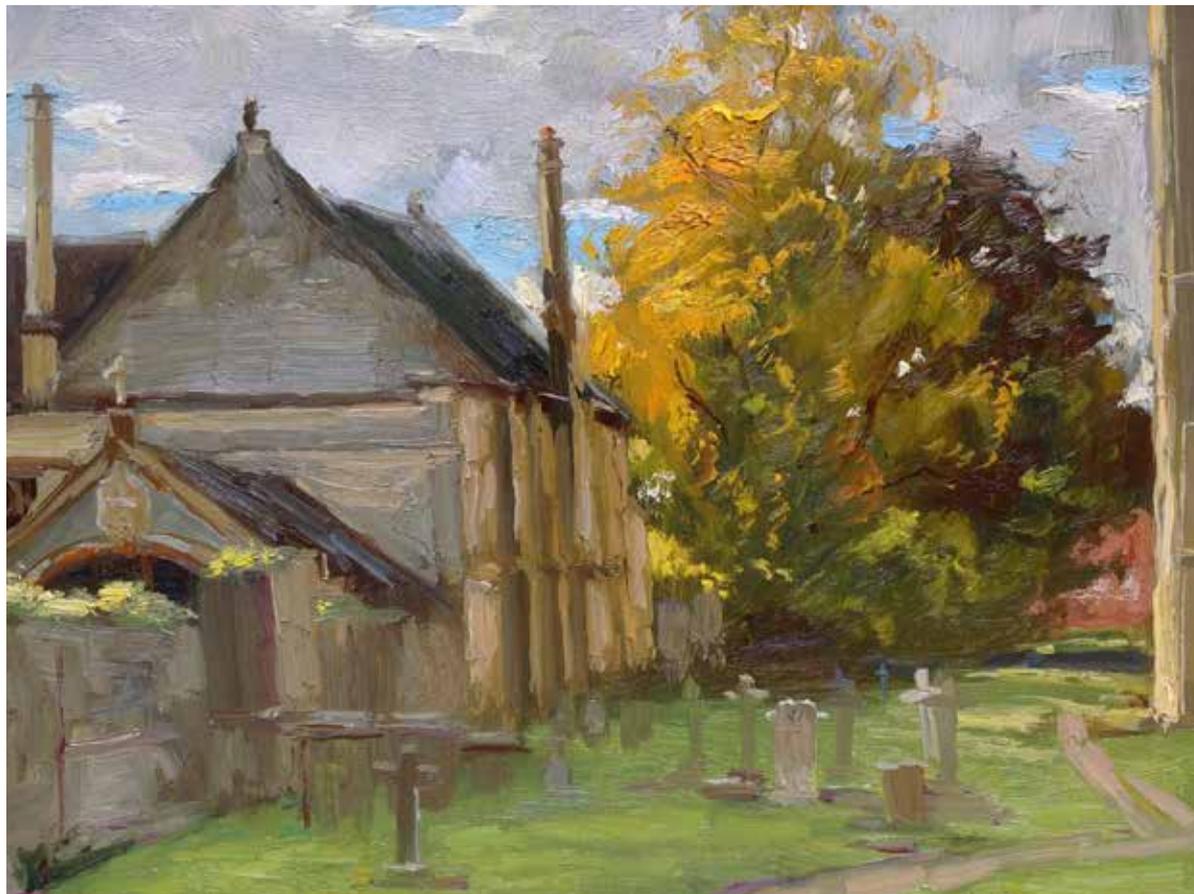
*Festival and AGM now cancelled due to the Covid-19 outbreak. Please see enclosed information sheet on how to vote.*



# The Russians are coming!

## (paint brushes to the fore)

*Exhibition now postponed; we hope to reschedule for 2021*



*The Song School and Archbishop's Palace, Southwell Minster by Alexander Kalinin*

Charlie Leggatt writes

***Conscious of the generous lunchtime gap between the end of the morning lecture and the start of the Annual General Meeting at our Festival, your Council is delighted to have arranged for the opening day private view of an exhibition of paintings of Southwell and environs.*** My career began in the fine art trade, before I moved to the public museum sector, and I am co-curator of the exhibition. It is a commercial event with paintings modestly priced; Friends get a ten percent discount off the asking price and a donation will be made to our funds. Naturally, making a purchase is not a prerequisite to visiting the show (as I hope many Friends will do).

The two artists are both active in the church in St. Petersburg (which Professor Neil Kent discusses later in these pages). Fedor Olevskiy (37) is well-known to the Minster as, in 2008, he received an external commission to paint the interior of the Nave (the picture hangs now in the Dean's Residence). Since 2009, he has been working for the Russian Orthodox Church, participating in the mural work of many churches, including the church of the St. Petersburg Theological Academy and Seminary and the Sovereign Fedorovsky Cathedral in Tsarskoye Selo (where the Imperial family lived). He is an accomplished portrait

painter and his sitters include His Holiness the Patriarch of Moscow and All Russia (along with several UK sitters, undertaken on his regular visits here). As well as being an artist in his own right, Alexander Kalinin (41) works on the restoration of artefacts in historic churches and, with Fedor, on the decoration of newly built ones. A particularly important recent commission was the restoration of icons on the central pillars of the Cathedral of the Assumption of the Mother of God in Smolensk.



*Alexander Kalinin*



*Fedor Olevskiy*



*Evening:  
Cape Fiolent (Crimea)  
by Fedor Olevskiy*



*Dr Rowan Williams  
and Professor Neil  
Kent at Cambridge*

## The Russian Orthodox Church – a brief overview

Professor Neil Kent writes

During Stalin's time, the Russian Orthodox Church was persecuted almost, it then seemed, to extinction. Yet since Grand Prince Vladimir's acceptance of eastern Christianity for Rus (that is, today's Russia) in 988, it has been the country's most important religion. Indeed, it was the state religion throughout the tsarist period – though that did not mean it was immune from persecution. Ivan the Terrible had the Primate murdered because of his opposition to the Tsar's outrageous and immoral behaviour. Later, Peter the Great severely curtailed the powers of the church to suit his own Erastian views, which made him its secular head. Catherine the Great then had most of the church's property confiscated. This Babylonian Captivity, as it came to be known, ended with the reestablishment in 1917 of the position of Patriarch to lead the church. However, under the Bolsheviks, his life became a living martyrdom and thousands of Russian clerics were put to death. Only during the Second World War did matters briefly liberalise when Stalin realised he needed the church to inspire the Soviet war effort against the Nazis; once the war was over persecution recommenced.

As the Soviet Union collapsed, the situation improved

and – since the early 1990s – the Russian Orthodox Church has enjoyed Europe's greatest Christian religious revival anywhere; faith had been suppressed, but not extinguished. President Putin professes a devotion to Russian Orthodoxy and has been active in leading its revival – though as a socially conservative force. Interestingly, the Russian Orthodox church's basic tenets of belief are not dissimilar to those of old-fashioned High Anglicanism and, in fact, there had been discussion before the Russian Revolution for a joint communion of the two.

Today, churches are full in Russia – not predominantly with the elderly, but with young people. Churches and monasteries have been rebuilt, restored and reopened throughout the country – even railway carriages, which serve as churches, have been constructed and criss-cross wide reaches of Eurasian Russia. As in centuries gone by in the West, the arts have flourished alongside the church, with talented people like Fedor Olevskiy and Alexander Kalinin employed to restore, to decorate, to beautify for the Glory of God. This is immensely encouraging and, having been a visiting Professor at the State (formerly Imperial) Academy in St. Petersburg, I am delighted these two alumni are in Southwell this summer where a wider audience can appreciate their work.

*Neil Kent's latest book, *A Concise History of the Russian Orthodox Church*, will be published by Academica Press in 2021.*



# Tom Thomson

## The calm and the storm – the landscape paintings of Canada’s greatest artist

The Friends’ autumn lecture 2020, Wednesday 11th November  
Charlie Leggatt writes



***Tom Thomson (1877 – 1917) is not a name that trips off the tongue, even in reasonably informed art circles. This is sad, as it is surely not an exaggeration to note that he was a genius in his free handling of paint.*** A Canadian, he died young (at 40) and outside of the maelstrom of the great European art movements of the early twentieth century. “What if?” is a question often asked and, looking at the images illustrated here, one wonders at the outcome had he met those supreme masters of colour – Van Gogh and Gauguin.

As with Constable (the subject of our talk last year), his larger works were often composed in his studio – his sketching trips having taken place in the environs of Ontario’s Algonquin Park. He started work in an iron foundry and as a fire ranger before being taken on by a graphic design firm. His art was not appreciated in his day, though his early and dramatic death drew public attention to it. He was last seen sketching on Canoe Lake on July 8th 1917. His body was found in the lake six days later with fishing line wrapped tight around his legs – whether this was an accident, suicide or murder remains unknown.

Charlie Leggatt’s talk on Tom Thomson takes place in the Nave on Wednesday 11th November. Finger food and wine/soft drink from 6.30pm, talk at 7.15pm. Tickets: £10 for subscribing members, £14 non-Friends. Cheques to: The Friends of Southwell Cathedral, c/o Charlie Leggatt, The Minster Centre, Church Street, Southwell, NG25 0HD. No tickets issued; a list of names will be on the door (please enclose SAE if you would like an acknowledgment). The works to be shown are from a private collection.





# The Friends Of Southwell Cathedral

Registered Charity Number: 1039131

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

### Statements of financial activities

	2019	2018	2017	2016	2015
	£	£	£	£	£
<b>INCOME AND ENDOWMENTS</b>					
Subscriptions	9,548	9,670	10,077	8,988	9,672
Life membership			2,000	1,000	500
Investment income	19,329	20,076	20,039	19,498	20,277
Income tax recovered on gift aided subscriptions	2,835	2,830	2,607	2,054	1,861
Donations and legacies	15,075	4,636	-1,500	15,841	2,000
Charlie Leggatt's Talks	1,247	450	962	732	
Ptolemy Dean Lecture					
Compensation – Royal Mail					
<b>Total</b>	<b>48,034</b>	<b>37,662</b>	<b>34,185</b>	<b>48,113</b>	<b>34,310</b>
<b>EXPENDITURE</b>					
<b>Raising Funds</b>					
Investment management	3,554	3,545	3,546	3,276	3,174
Costs of fundraising	51				30
<b>Annual financial support</b>					
Audio tour equipment maintenance	550	542	554	650	656
Flower Guild	2,110	2,110	2,110	2,110	2,110
Needlework Guild	3,052	1,867	2,390	2,742	2,745
Speech reinforcement system maintenance				3,539	1,708
Vergers/Gardeners workwear	169	144		473	305
<b>Special financial support</b>					
North Porch: cost of restoration work					
Chairs for the nave					
New Cope Hood		790			
Leaves project	30,000	30,000			
Other payments for the Minster fabric			2,435	3,779	21,778
Restore 'Light of the World' sculpture	500		500		
Secure donations box for use at exhibitions					
Contribution to the cost of new boilers					
Replacement of some leadwork on the Cathedral roof					
Eric Thiman – support for establishing an archive					
Replacement of damaged chair					
<b>Support Costs</b>					
"Pepperpots" twice annual newsletter	4,774	5,760	2,445	2,264	3,036
Annual General Meeting costs	327	342	309	331	407
Computer depreciation				333	333
Delegates expense for conference attendance					330
Postage, telephone, printing, stationery and sundry expenses	640	1,261	744	2,112	804
Southwell Cathedral website contribution		4,000			
Accountancy and Independent Examiner's fee	1,260	1,200	1,170	924	1,410
<b>Total</b>	<b>46,987</b>	<b>51,561</b>	<b>16,203</b>	<b>22,533</b>	<b>38,826</b>
Net (Expenditure)	<b>1,047</b>	<b>-13,899</b>	<b>17,982</b>	<b>25,580</b>	<b>-4,516</b>
Gains/-Losses on Investment	62,220	-43,610	31,203	59,692	-20,325
Net Movement in Funds	63,267	-57,509	49,185	85,272	-24,841
Total Funds brought forward at 1 <sup>st</sup> January	624,176	681,685	632,500	547,228	572,069
<b>Total Funds carried forward at 31<sup>st</sup> December</b>	<b>687,443</b>	<b>£624,176</b>	<b>£681,685</b>	<b>£632,500</b>	<b>£547,228</b>

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

	2019 £	2018 £	2017 £	2016 £	2015 £
Investments at valuation	603,664	540,910	589,628	547,148	507,187
Computer equipment at cost less depreciation	1	1	1	1	334
Investment income due	1,041	1,209	863	1,368	1,396
Other debtors		133			
Bank and deposit balances	86,812	89,928	94,458	90,139	42,251
Amounts owed to creditors falling due within one year	-4,075	-8,005	-3,265	-6,156	-3,940
<b>Unrestricted funds</b>	<b>£687,443</b>	<b>£624,176</b>	<b>£681,685</b>	<b>£632,500</b>	<b>£547,228</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 31 December 2019, 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 9 March 2020 and will be filed with the Charity Commission in due course following the Annual General Meeting on 20 June 2020.

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 31 December 2019. The 2019 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:



Chairman The Dean of Southwell The Very Revd Nicola Sullivan



Honorary Treasurer R.S.W. Wilson  
9<sup>th</sup> March 2020

### 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 FCA  
Independent Examiner  
Brooks Mayfield Limited  
Chartered Accountants  
12 Bridgford Road  
West Bridgford  
Notts  
NG2 6A8

9<sup>th</sup> March 2020



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.*

#### Council

The Rt Revd Paul Williams, Bishop of Southwell & Nottingham – President  
The Very Revd Nicola Sullivan, Dean of Southwell – Chairman  
Mrs A.J. Salter – Hon. Secretary  
Mr R.S.W. Wilson – Hon. Treasurer  
Mrs M. Waddington – Membership Secretary  
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Mr C.G. Leggatt – Editor, Pepperpots  
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Mrs J. Hodson – Appointed by Diocesan Mothers' Union  
Mrs Jan Richardson MBE DL JP – Co-opted as representative of the Cathedral Chapter  
Mrs Pauline Rouse – Co-opted as Events Secretary

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Col. T.S. Richmond MBE TD DL

#### Vice-Presidents

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The Rt Revd G.H. Cassidy  
The Rt Revd P.B. Harris  
The Very Revd J.A. Guille

Registered charity number  
1039131

#### ISSN

1466-0482

#### Business address

The Minster Centre  
Church Street  
Southwell  
NG25 0HD

#### Independent examiner

William Oates BA FCA  
Brooks Mayfield Limited  
12 Bridgford Road  
West Bridgford  
Nottinghamshire  
NG2 6A8

#### Investment advisers

Brewin Dolphin Limited  
1st Floor, Waterfront House  
35 Station Street  
Nottingham  
NG2 3DQ

#### Bankers

National Westminster plc  
Newark (A) Branch  
1 Market Place  
Newark  
NG24 IDY

#### Editor

Charles Leggatt  
editor.pepperpots@icloud.com  
01476 550023

#### Editor Emeritus

Malcolm Stacey

Design by Studio Eger

#### Membership and other enquiries

friends@southwellminster.org.uk  
01636 819281  
www.southwellminster.org/friends

Pepperpots appears in the spring and autumn of each year.

Submissions are welcome

Copy dates: last day of February and August

The Minster Centre  
Church Street, Southwell,  
Nottinghamshire,  
NG25 0HD