



Extracts from the Chapter minutes from 1733 onwards and divers historical prospecting.

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A PEEK THROUGH THE WINDOW - NO. 9

MIKE DEEMING WRITES:

This Peek links to No.1 (J&T No.53) and the Pre-Raphaelites. One of our retired Cathedral guides was telling me that she recalled frequently seeing Barbara Townsend at her easel in the Close, painting views in water-colours as she had done for decades. This was in the 1930's. Barbara lived at Mompesson House, where she'd lived since moving there as an infant in 1843, and remained till her death in 1939. This picture (right), which is on display in Mompesson House, was painted by Alfred Weigall, another local artist who lived in De Vaux Place – he drew the portrait and the background view of Mompesson House was added by Rex Whistler.



Her older brother Captain George Townsend, who was the idol of his three sisters, died of tuberculosis in 1873, following spells in India and Ireland. His widow and the sisters consequently approached the Chapter about a commemorative window in his honour. Barbara had already been corresponding with William Morris about windows, so it was he and Edward Burne-Jones that they approached when permission was given. In 1874 the new Father Willis organ was to be installed which meant that the Mompesson tomb was moved to the south side of the south quire aisle. Thus, it was entirely appropriate that the window behind this tomb should be used to commemorate George, providing continuity to the Mompesson 'dynasty'.

William Morris and Edward Burne-Jones, had adopted the ethos of the Pre-Raphaelite

'brotherhood' of artists, who valued the abundant detail, intense colours and beauty as depicted by Botticelli and his contemporaries. Left, this Max Beerbohm cartoon of 'Topsy' (Dante Gabriel Rosetti's nickname for Morris refers to Morris' bushy-haired likeness to a character in Uncle Tom's Cabin) and 'Ned' shows them on a settle, decorated with pre-Raphaelite figures. The Angeli Ministrantes and Laudantes, are two of six orders of angels - other windows may have been suggested - and were first created for Christ Church Cathedral in Oxford. They sit above the Mompesson tomb, nurturing the souls of the departed. The image was created by Burne-



Jones and the colours chosen and executed by Morris. They had met at Oxford, but both dropped out of their religious studies there and, indeed, Ned abandoned Christianity altogether. He did, though, remain obsessed with Christian imagery. He summarised his approach to painting thus: 'I mean by a picture, a beautiful romantic dream of something that never was, never will be – in a better light than any light that ever shone – in a land that no-one can define or remember, only desire – and the forms divinely beautiful'.



Another obsession wasn't an angel at all.

Maria Zambaco left her Greek husband in Italy and came to London with her two children. There she became a pupil, muse and sitter for Ned, which led to a

torrid three-year affair; when this broke up, she threatened to drown herself in Regent's Canal and tried to persuade Ned to drink laudanum in a joint suicide pact. As Rosetti put it: 'Poor old

Ned's affairs have come to a smash altogether... the Greek Damsel beating up the quarters of all his friends for him, and howling like Cassandra.... She tried to drown herself in the water in front of Browning's house - bobbies collared Ned who was rolling with her on the stones to prevent it, and God knows what else'.

Despite this, his wife Georgiana, herself a painter and writer, stood by him and, indeed, largely ran their domestic and financial affairs. He was thus able to continue to expand his career as one of the outstanding stained glass artists of the period.



William Morris designed the grisaille that fills the remainder of the lancets. Although some critics argue that this dominates the window, it does mean that the angels are not hidden by the monument and can fulfil their role as guardians of the Mompessons. The grisaille is a typical Morris foliage pattern, but the shapes that the intertwining stems create cleverly mirror the medieval grisaille shapes such as those at the west end of the nave aisles.

The angels of course became ubiquitous. Copied extensively in other church

windows, they appear on pottery, in the fabrics of John Henry Dearle (who designed many of the Morris fabrics) and even in the 2009 Christmas stamps.

The 'Angeli' are deservedly the best-known of Salisbury's Victorian windows and for that we have Barbara Townsend to thank. If you've not done so, do



please visit Mompesson House, which showcases Barbara and the other members of the Townsend family with fascinating insights into all their lives.

(This article is based on a talk I gave to the Friends of Salisbury Cathedral in 2013, with the support of Karen Rudd, former manager of Mompesson House). In the last Jot and Tittle, Rosemary Pemberton wrote about cholera in the Close and mentioned two distinguished medical men who are commemorated in windows in the Cathedral. In the Chapel of St Edmund and St Thomas, there is a window dedicated to Andrew Bogle Middleton, with images of Christ and the woman of Samaria and of Isaiah bringing water to the City; these images stress the importance of a fresh water system distributed throughout the city and available to all. William Martin Coates is commemorated in a recently restored window in the south nave aisle that depicts four biblical images of healing. How appropriate that this second window overlooks the Cathedral's vaccination centre recovery area.

EXEGESIS 2.



sent a copy of EXEGESIS 1 to my nephew, Guy who holds a degree MPhil and PhD in Old Testament theology from Cambridge. He replied that I had it broadly right but added these comments.

The Septuagint (or 'LXX' as it's often called, because the legend goes it was written by 70 Greek scholars) has multiple different texts/versions, which from memory date back to 3rd century BC for the oldest through to some that were translated in the early centuries AD. While the Latin ('Vulgate') was used, I think by the Catholic Church until the Reformation (not 100% sure), the complete Hebrew text of the Bible has existed since the start of the early Church because that's what the Jews used. The Masoretic Text (the main Hebrew text of the Bible) hasn't changed since the 1st century AD because they were so careful copying it.

The texts from the Dead Sea are the oldest scrolls found, and date back to 1-3rd centuries BC. The earlier ones already show the beginnings of the tradition that led to the Masoretic Text - that is, it hadn't changed much in the previous couple of centuries before it was fixed for good. After the Fall of Jerusalem in the 60s AD, the Jews became even more careful about copying the scriptures accurately, because they were now the sole pillar of their faith (no Temple any more because the Romans burned it down). So the Hebrew text has been around, and reliable, for 2,000+ years. The Dead Sea Scrolls just confirmed that the scriptures really had been copied accurately, as well as giving us several other texts that were specific to the Dead Sea sect.

JEDP... it's been a while since I had to grapple with that. Aside from those who disagree with the idea of different sources, or those specific sources, there's lots of discussion about where one stops and another starts, but I think you have the broad strokes right. The Documentary Hypothesis in that form is closely associated with a German theologian called Julius Wellhausen, but I wouldn't recommend you try reading his books, and I think there's more uncertainty about his ideas now. The Wikipedia page is probably worth a quick read for a summary, if you haven't had a look already: https://en.wikipedia.org/wiki/Documentary_hypothesis

As an example of how the Bible might have come to its current form in practice, my PhD was on Isaiah 36-39 / 2 Kings 18-20, two texts that are almost but not quite identical. 2 Kings has earlier spellings, but later theology (like footnotes added by the Deuteronomist). Isaiah's text has later spelling but appears to be 'cleaner' and earlier in its form. So the conclusion is that they both used a common but separate original source.

Then if you look at the different versions of the texts over the centuries - Masoretic Text, different Greek versions, Latin, Syrian Aramaic, etc - you see that they have cross-copied phrases

backwards and forwards between them. Then from about the 1st century AD, the Hebrew texts were fixed and there were no more changes. And, just to complicate matters further, the pointing for the Hebrew - the dots and dashes above and below letters that represent vowels and other things - didn't exist for several hundred years. So even now there are some uncertainties about exactly what different words are...

CORRESPONDENCE

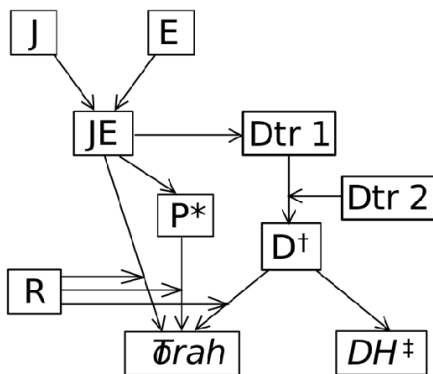
Wendy English writes: I've just been reading your latest J &T, and noted that Handel is described as a German composer. Perhaps these words come from the source you used, rather than yourself?

However, they reminded me that when my English son married a German bride, in Germany, at the service, there was a quartet playing. I commented afterwards to the mother of the bride who had arranged it all, how much I had enjoyed the lovely Bach music. " Ah", she said, "and also some by your English composer, Handel".

I asked several friends subsequently what they thought was the nationality of Handel, and though most said "German", one thought for a few moments and said "European" . That was in 1987.

It may interest you to know too, that the Salisbury for Europe group recommends that on our census return, where they ask us for nationality, we scroll to the end, and fill in the answer as "Other: European".

Ed: As I understand it, Handel was born in Halle, Duchy of Magdeburg, Brandenburg, Saxony but there was an act of parliament in 1727 granting British citizenship to him. I think that Halle is now part of Leipzig. Leipzig of course has a very musical history and the Opera was founded by Felix Mendelssohn. Although Felix visited Britain 10 times I believe he remained German. One is reminded of Gilbert & Sullivan's *In spite of all temptations to belong to other nations, he remains an Englishman - HMS Pinnafore*. The portrait of Handel is by Balthasar Denner (1685 - 1749) and is courtesy of the National portrait Gallery.



Edward Probert wrote a very comprehensive piece commenting on Exegesis 1, which if I can persuade him, I will publish. He points out that I have very much simplified the situation. I attach a diagram (left) of the relationship between the documents which says it all.

In the course of this 'epistle' he notes that Jesus on the cross, cried out *Eloi lama sabacthani* (my God why have you forsaken me) which was really a direct quotation of Psalm 22. A very interesting fact which I for one did not know.



TOMB TALK - John Cooke

Although included in James Harris' book on Salisbury Cathedral epitaphs, this one comes from Donhead St. Andrew (his portrait, left, painted by Lemuel Francis Abbott *courtesy of the National Maritime Museum*):

Sacred to the memory of John Cooke [1763 - 1805], Esq, late Captain of his Majesty's ship Bellerophon, who, in the Battle of Trafalgar, on the 21st Oct. 1805, having evinced the most consummate skill and bravery in the conflict of that eventful day, fell!

Glorious indeed to his country, but marked by the individual tear of all who knew him. His disconsolate Widow placed this tablet to record his virtues and his fate, near the spot which he had chosen for his favorite retirement, and to which (having left it at the call of his Country) he returned no more.

Capt. John Cooke, was son of Capt. James Cooke, the highly distinguished circumnavigator, who was killed by the natives of Owhyhee, one of the Sandwich Islands, Feb. 14, 1779, His other son, Capt, James, was drowned by accident in Poole Harbour, many years previous to the Battle of Trafalgar.

This is particularly interesting as John was decidedly **not** the son of Captain James Cook (no 'e') whose children all died without issue. John also has a memorial adjacent to Nelson in St. Paul's crypt (left in pic below, *courtesy of Nelson Chamber Creative Commons*). Although killed in action at Trafalgar, repelling borders from *Aigle*, his ship *Bellerophon* (known below decks as *Billy Ruffian*) gained even more fame when Napoleon surrendered on board her after Waterloo in 1815.

