

## MIKE DEEMING WRITES:

The Cathedral houses a wonderful collection of medieval C13-C14 glass and of C19-C21 windows. But what happened in between?

Although evidence is thin, the likelihood is that during the Reformation period in the sixteenth century, any surviving pictorial glass would have been removed and replaced with plain glass. At the same time there was growth in the depiction of coats of arms or armorials in windows, often to commemorate particular donors or religious leaders. We have three examples of this at the west end of the Cathedral, with the arms of King Henry VII (dated 1506) at the summit of the central lancet (shown here in the cartoon version prior to the 1920 re-leading); and two others at the top of the west windows of the north and south nave aisles – to Thomas Ap Rice (1569) and to Bishop Jewel (1562) respectively. Bishop Jewel was a leading advocate of Protestantism and 1562 was the year of publication of his *‘Apologiae Ecclesiae Anglicanae’*, a crucial text in consolidating Anglicanism in England, following the death of Queen Mary I in 1558. Other coats of arms are recorded by visitors but none survive. Bishop Jewel re-established the glaziers’ workshop, but its main purpose was to restore and repair existing glass.



Following Wyatt’s makeover, by 1820 the glazier, John Beare (see J&T no 77), was asked to bring back pictorial glass to the west window of the Cathedral. He brought in some from the Chapter House and, according to Charles Winston [1], other glass bought in London came from Normandy and from near Exeter. These are all superbly photographed in Paul Smith’s recent book [2]. Stylistically they are very French, typical of C16 French glass, and indeed some of the text on the glass is in French.

A total contrast was introduced after WWII when two C16 panels of Netherlandish glass were placed in the north choir aisle, with panels of C13 grisaille. A depiction of Christ’s baptism includes an incomplete Latin text from the Vulgate Bible, an



excerpt from *et ecce vox de caelis dicens hic est Filius meus dilectus in quo mihi complacui* - ‘And behold a voice from heaven saying: This is my beloved Son, in whom I am well pleased’ (Matthew 3:17). Here the style is completely different, with a 3-D naturalistic scene and extensive use of silver staining in the green/yellow foliage, hair and cloaks.

My final reference to C16 imagery is in our newest window, the one that celebrates 50 years of the Army Air Corps in the north nave aisle. Here the left lancet is built round an image of St Michael slaying the dragon and it’s based on this engraving by Albrecht Dürer (1471-1528). We are indebted to the artist Caroline Swash for this recent revival of interest in the Reformation period.

[1] Charles Winston, 'Art of Glass Painting', 1865

[2] Paul Smith, 'Salisbury Cathedral Windows in the West', 2022

