



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

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A PEEK THROUGH THE WINDOW - NO. 11

MIKE DEEMING WRITES:

Edward Woore (1880-1960) was one of a group of young artists who became disciples of Christopher Whall, the leader of the Arts & Crafts movement in stained glass. From the 1890s, Whall had been advocating the key importance of the stained glass artist being involved in all stages of the process of designing and making stained glass windows.

This was in total contrast to the major Victorian window makers, where the artists handed over their designs to large workshops where each of the various stages – choosing glass, cutting, painting, leading, installation – could be handled by different teams. The self-portrait here was drawn by Edward, modestly straightening a lead calm, and is used as the frontispiece to Whall's seminal book 'Stained Glass Work', published in 1905. This book was one of the Artistic Crafts Series of Technical Handbooks which covered a whole range of topics from jewellery to embroidery, cabinet making to bookbinding, and



CUTTING AND GLAZING

it became the standard guide for all stained glass artists in the UK throughout the twentieth century.



Woore was decorated for his service in the First World War, during which he served in the Leicestershire Regiment and lost the sight in one eye. After the war, he became manager of Whall's Hammersmith studio. This photo shows Woore here eating a bun and another artist, Rachel Tancock, finishing a banana. In 1924 he moved across the Thames to Deodar Road, Putney, to one of several houses there with rooms with large east-facing windows, giving ideal light for his work. Other artists, including Rachel Tancock, moved as well, and gradually Putney too became a focus for stained glass art.

Our Woore window in the North quire aisle of the Cathedral, was made in 1932 and is a memorial to Dean William Page Roberts, who was Dean



throughout WW1. The images of the refugee Ruth and of King David here are stark lessons about war, but hold out the hope of reconciliation and striving for a better future. They also extend the family tree shown in the medieval Jesse window in the nave, which depicts Christ as a direct descendant of Jesse, the father of David. From the artistic point of view, Woore uses plenty of slab glass, glass of varying thickness, to create wave effects.

Stylistically, he pays tribute to the designs of Charles Rennie Mackintosh; and, in his novel approach to grisaille (greyish) glass in the borders, he maximises the light through this north-facing window. Although many windows carry maker's marks, this one is unusual in that it carries his full name, and is thus a fitting tribute to an outstanding artist.

AGRICULTURAL IMPROVEMENTS

Delving into *Wessex from AD 1000* again, I found the following pertaining to the 16th and 17th centuries. Farmers began to use

'hitch crops' such as vetches, pease or oats on land that would normally be kept fallow for a year. There was a big difference between the southern chalk and northern clay lands of Wiltshire, referred to as 'chalk and cheese'. Both sets of farmers would sell their wares at Salisbury Market, but never mixed. This is the origin of our everyday expression although many reference books do not acknowledge the fact. The Clay was far more fertile and so the chalk landowners relied heavily on large flocks of sheep, either owned by a manor or a collective of small land-owners. In fact the sheep were just as important in this role as they were as wool producers. Meat came a poor third in importance.

Perhaps surprisingly, Salisbury was known for growing hops, along with Alton, Romsey and Dorchester. One of the most important crops however was woad, used by dyers as the basis for all the dark colours. Growing was concentrated around Salisbury, Cranborne, Lymington and Romsey. The Salisbury lawyer Henry Sherfield and his clothier stepson George Bedford did well out of this trade, leasing land in Hampshire, Dorset and Wiltshire. They sold their crops to dyers throughout the West Country. Woad was not an easy crop to grow and even more difficult to process as the leaves had to be crushed in a mill, allowed to ferment and then rolled into balls and dried.

George Bedford's will made bequests to the poor of Damerham, Martin, Pentridge and Cranborne in *remembrance of my good will for their labours and worke bestowed on my business*. At death, his possessions included 18 tons of woad ready for sale. Right, Woad Mill at Parson Drove by James Doyle Penrose (1906), courtesy of Wisbech & Fenland Museum, gift of A.D.P.Penrose 1949.

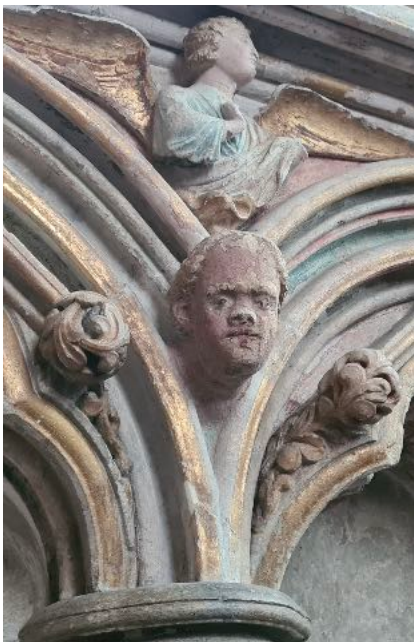


The most important innovation in agriculture at this point was that of the water-meadow which benefitted from the fast-flowing chalk streams of the area. The earliest record is from Affpuddle in Dorset (1608) from where the idea spread rapidly. The main developments were on the Avon and Wylye in Wiltshire, the Piddle and Frome in Dorset and the Test and Itchen in Hampshire. Tenants met to agree so it was not simply imposed by the big estates. The meadows were 'drowned' between October and Christmas but the timing had to be agreed with tenants downstream and the mill owners. The sheep meanwhile were pastured on the downland but folded on the wheat or fallows at night. Drowning continued after Christmas, especially when there was a frost. By Lady Day there was sufficient grass for the sheep, the downland grazing being exhausted and the hay consumed. The sheep were folded straight from the meadows onto land destined for barley and even after it had started to grow. A 'floated' meadow could produce up to four times as much hay as unwatered land. Water meadows could not be used for sheep from May as they might contract liver-fluke and foot-rot so cattle were pastured there until the end of September when the channels and drains were cleared and the hatches repaired.

CHARACTERS

I am sure that you will all have seen the film *Tom Jones*, starring Albert Finney and Susannah York. In it, the eccentric Squire Weston was memorably played by Hugh Griffith. The book was of course written by Henry Fielding in 1749. Fielding has a couple of links with Salisbury, being a great friend of William Pitt the Elder. The other is via his wife, Charlotte Craddock, the model for Sophie Weston. You can see her plaque in the North Walk after entering via St. Ann's gate. The model for Squire Allworthy was Ralph Allen of Bath fame. What you may not know is that in his role of Magistrate, Fielding used his authority to found the Bow Street Runners!

A Squire Weston character in real life was Henry Hastings (1551 - 1650), Lord of the manor of Woodland, Dorset (right) and younger son of the Earl of Huntingdon. His neighbour, Lord Shaftesbury,



described him in his great hall strewed with marrow-bones, full of hawks, perches, hounds, spaniels, and terriers; the upper side ... hung with fox-skins, of this or the last year's killing; here and there a pole-cat intermixed; gamekeeper's and hunter's poles in great abundance ... On a great hearth, paved with brick, lay some terriers, and the choicest hounds and spaniels. Seldom but two of the great chairs had litters of cats in them, which were not to be disturbed: he having always three or four attending him at dinner; and a little white stick, of fourteen inches long, lying by his trencher, that he might defend such meat as he had no mind to part with to them....

THE BLACK KNIGHT

Susan Turner asked me about St. Maurice who she was told is depicted on the pulpit (candidate left *courtesy of verger Joseph Davies*) - and why he is usually depicted as black? So, are you sitting comfortably.....?



His story is largely regarded as an historical romance but it starts with him being born in 250 AD at Thebes (Luxor). The *Thebaid* (Upper Egypt) was the cradle of Christian monasticism. Maurice became a soldier in the Roman army and eventually became commander of the Theban Legion. He and his legion were Christian and refused to worship Roman deities.

When he was ordered to attack local Christians, he refused. As a consequence the legion had to suffer decimation in which a tenth of the men, chosen by lot, were killed by stoning or clubbing. This was forcibly carried out by their comrades. More orders followed and a second decimation was carried out. As the troops still refused compliance the remaining men of the legion were executed. This was supposed to have taken place in Agaunum, Switzerland, now known as Saint-Maurice and the site of an abbey of that name.

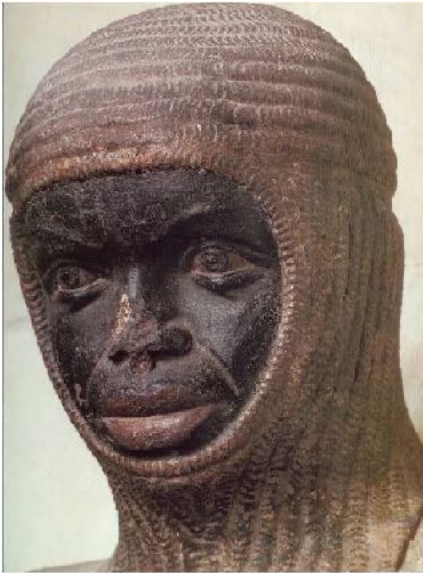
Saint Maurice became the patron Saint of the German Holy Roman Emperors and his sword and spurs formed part of the regalia used at coronations of Austro-Hungarian emperors. His legend often became merged with that of the Holy Lance (spear) and he gave his name to St.Moritz. His name is widely respected in the Orthodox and Coptic churches. He is also the patron saint of the Italian Alpini (mountain infantry corps) and the Vatican's colourful Swiss Guard.

Finally, he is the patron saint of the *Brotherhood of Blackheads*, an association of unmarried merchants, ship owners and foreigners that was active in Livonia (Latvia and Estonia) from the mid 14th century until 1940. It's military beginnings gradually morphed into a cultural and social club - it is still active in Hamburg. In their Christmas celebrations they were one of the first recorded users of a Christmas Tree (1441!!!!).



Right is the Schwarzhäupterwappen (coat of arms) of the Brotherhood of Blackheads, *courtesy of Greifen, public domain*. Above is Saint Maurice by Matthias Grünewald 1520 - 24, *courtesy of DirectMedia, public domain*. The bishop is Erasmus of Formia (aka Saint Elmo), patron saint of abdominal pain - I thought that was Trump!

Now I have not addressed the question of why he is portrayed as a black African. The Roman Empire and early Medieval Europe comprised a very mixed bag of races and we of course tend to expect the same prejudices as today. Below, page 5, is his 1250 statue in Magdeburg Cathedral *courtesy of Jeff Bowersox, Creative commons*. Apparently, prior to 1250 he was depicted as white. The statue does look as if it has been copied from a live model. One theory is that the Hohenstaufen dynasty used his colour to unite the variety of subjects in their cosmopolitan empire. We should bear in mind that in iconography, black faces appeared in heraldry and that one of the Three Wise Men (Balthazar) was also portrayed as black. Then of course there are the Black Madonnas. Thebes was close to Ethiopia and the name Maurice has associations with the contemporary word Moor. A proverb current in those days stated that *to wash an Ethiopian white*



is to labour in vain. The crusades, I would have thought, could easily have resulted in darker skinned peoples being seen in Europe.

Although of a later period, but before the slave trade developed, Shakespeare cast Othello as a black Moor. Interestingly, it is possible that Shakespeare met, or even performed before, Abd el-Ouahed ben Messaoud Anoun, the ambassador of the King of Barbary who visited Queen Elizabeth's court in 1600.

I also know of two licensed premises that reflect this period: the *Labour in Vain* in Sussex and the *Green Man and Black's Head* in Derbyshire. It is likely that both inn-signs have been adversely affected by

today's *political correctness*. PC is alive and well in Germany where the town of Coburg in Bavaria is under attack for its historic (1380) 'Moorish' image of St. Mauritius that even adorns the manhole covers. Right courtesy of *Wikimedia Commons*.



St Maurice was rather eclipsed by St George in England but there are a few churches such as St. Maurice Ellingham in Northumberland and one in Winchester where only the tower is left.

TOMB TALK - Edward Wyndham Tennant

Edward Wyndham Tennant's memorial plaque, I am sure you will know well. It is placed on the North wall of the Nave with his portrait very similar to the 1920 drawing by John Singer Sergeant (below, *public domain*). He was born in July 1897 at Stockton House which his father (Lord Glenconner) had leased from Major-General Yeatman-Biggs, and was killed at the battle of the Somme in September 1916.

Tennant was educated at Winchester College but left at 17 to join the grenadier Guards. His nickname was *Bim* and he was rumoured to have been engaged to Nancy Cunard but no evidence was found to confirm this story. He is buried at the Guillemont Road Cemetery near his friend Raymond Asquith who was killed the week before. The upper inscription on his Cathedral tablet reads *When things were at their worst he would go up and down the trenches cheering the men, when danger was greatest his smile was loveliest.*



Sue has just been reading the current Lady Glenconner's autobiography. She was daughter of Thomas Coke, Earl of Leicester, Lady-in-Waiting to Princess Margaret and is a great friend of the Queen. She appears in *The Crown*, played by Nancy Carroll. Sue is now reading *A Curious Friendship* by Anna Thomasson about the young Rex Whistler and the middle-aged Edith Olivier. Edith was a great character (related to Laurence Olivier), went to Oxford and was a socialite linked to the Pembrokes and the Tennants plus her friendship with Henry Newbolt, Henry Lamb, Augustus John, John Betjeman, Lady Diana Cooper, Siegfried Sassoon, Edith Sitwell, William Walton and Cecil Beaton etc. She helped form the Women's Land Army. Her father was a Canon and lived at No.20 The Close.