



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

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A PEEK THROUGH THE WINDOW - NO. 15

MIKE DEEMING WRITES:

Why on earth does this peek start with a photograph of the 1851 Great Exhibition site in Hyde Park? All will be revealed!



Octavius Hudson and Philip Delamotte are two names that deserve to be better known in the context of the C19 history of the Cathedral. Both made key contributions to recording our medieval grisaille glass - Salisbury has the largest range of medieval grisaille patterns in Europe, many now assembled in the south window of the south-east transept (above the entry to the vestry). Furthermore, their work helped to fashion the design of the late C19 grisaille glass which gloriously lights both the north and south transepts and the Chapter House.

'Grisaille' is the name given to the clear or cloudy glass that filled the majority of windows in the medieval Cathedral. It may or may not be painted. It was chosen partly because of the Cistercian influence, possibly to give an even light to illuminate the painted vaulted ceilings, and probably because it was relatively cheap. In C13, coloured glass had to be imported, so was used sparingly in grisaille windows. Coloured glass would be saved for the



historiated (pictorial) windows, which were probably only above the chapel altars.

Octavius Hudson was a 'lecturer in ornament' at the Art Training School, in South Kensington, now part of the Royal College of Art at the V&A (the Victoria and Albert Museum). In 1843 he came to Salisbury and painted images of many of the grisaille windows. The example here was painted from medieval glass now in the west window of the north nave aisle, the window that illuminates the start of any tower tour. This 1843 painting, now in the V&A, was subsequently used as the basic cartoon (the glazier's design template) for the windows in the great south window of the south transept.

Hudson thus provides this link between the medieval and the C19 copy. Many of his paintings are still kept in the V&A archive and several others in the Cathedral archive

have recently been superbly restored. Hudson was also involved with the redecoration of the Chapter House in 1855 and Sarah Brown notes in her book 'Sumptuous and Richly Adorn'd', that Hudson was responsible for re-introducing the blue colour when re-painting the ceiling and the frieze – sadly the colours faded badly and were largely removed in the early C20.

Similarly, Philip H Delamotte FSA was responsible for the superb engravings that illustrate Charles Winston's 1865 'Memoirs Illustrative of the Art of Glass Painting' which includes his landmark article on the Cathedral's glass (see Jot&Tittle No.60). Delamotte's engravings of grisaille glass are based on Winston's original drawings and the book includes several delightful lithographic prints of these engravings. This final picture is a photograph of a hand-painted lithographic print of an engraving based on an original drawing of a grisaille window in the Cathedral! Delamotte was also one of the pioneers of photography and is best known for being the first person to compile a photographic record of a major building project - the dismantling of the Crystal Palace after the 1851 Great Exhibition, when it was moved from Hyde Park to Sydenham (though sadly destroyed by fire in 1936). One of the 152 photo's in his record is shown above.

So, two more artists whose names may not be well-known but whose contribution to our understanding of the history of the glass in Salisbury Cathedral is enormously valuable.



THE WRONG SIDE OF THE BLANKET

In Medieval times, being a Royal Bastard was not necessarily a bad thing. It was in fact often advertised by having the surname *Fitzroy* and the heralds producing coats of arms featuring a *bend sinister* (right). William Longespée is a case in point. I have read that along with Geoffrey, Archbishop of York, his mother was a dubious character called *Ykenai*. Another candidate was Rosamund Clifford (The Fair Rosamund) but most stories about her are pure myth. The truth was finally settled in his case when the Bradenstoke Cartulary was discovered. In one of its charters William refers to *Comitissa Ida, mater mea*, confirming that his mother was Ida de Tosny who later became Countess of Norfolk. She was Henry II's ward, so sexual harassment is nothing new.



As William was one of the few barons who stood by King John, he was heaped with rewards. I knew he was High Sheriff of Wiltshire but over time his sheriffdoms included Lincolnshire, Somerset, Devon, Staffordshire, Shropshire, Cambridgeshire and Huntingdonshire. In addition he was Lieutenant of Gascony, Constable of Dover, Warden of the Welsh Marches and Lord Warden of the Cinque Ports. Its obviously not what you know, its who you know!

ERRATUM

Edward Probert writes re J&T No.66: I'm pretty sure there's no chapel of the nine altars at Canterbury; there very much is one at Durham, to which Bishop Poore went from here, and where he made this extension to the east of that cathedral, a bit of architecture incredibly reminiscent of Salisbury. The big differences are the rose window and the 'marble' used, which is much blacker and shinier than Purbeck, and has bigger, whiter, fossil inclusions (see chapel below).



ADVENTURE

Sue and I travelled to Frome (under the hour) for an explore. The old streets in the centre of town are lovely, with interesting shops and places for coffee and a meal but with something of a 'Glastonbury hippy' air.

The quite large church of St. John the Baptist has an origin way back in Saxon times but by 1800 it was pretty well derelict - Frome has a plethora of non-conformist chapels. However, W J E Bennett, the Oxford Movement vicar from 1852 to 1886, put in place a high-church Gothic Revival restoration using the skills of the well known Charles Eamer Kempe



(1837 - 1907). This included some wonderful stained glass and a rood-screen. Kempe formed his own studio and his trademark wheat-sheaf can usually be found in the



glass. There is also a delightful baptistry, a parvis room and outside an unusual Via Crucis.



I was intrigued to find that Frome was originally a clearing in a fairly dense forest, that of Selwood, from *Sallow Wood* (willow). The map on page 5 (courtesy of Julian Hight) shows its original extent (c 1200) but there were also the attached forests of Melksham and Chippenham to the North and Gillingham and Blackmore to the South. Abutting the Gillingham forest to the south-east was Cranborne Chase.

Campaigners would like to join up the isolated patches that are still left. There are also some significant trees still standing: two veteran oaks, a very ancient yew and the *Capability Brown* lime at Longleat, the *Black Dog* oak and yew at Berkely, an old beech at Witham Friary and *St. John's* beech in Frome. There are also the *King* and *Queen* oaks at Hazlegrove School.

Selwood had always been a boundary, first between east and west Wessex and later between Somerset, Wiltshire and Dorset. The *bishoprick of Sherborne* was established for those *west of Selwood*. Seeking solitude the Carthusians established themselves at Witham and the Augustinians at Maiden Bradley. If you would like to walk in part of the ancient forest, the



Woodland Trust look after Picket and Clanger Woods off the A350 just north of Westbury.

A CRASH OF RHINOCEROSES

This dictionary of collective nouns is a new addition to the library (Rex Collings, Bellew Publishing 1992). So...

A *charge* of curates

A *prudence* of vicars

A *dignity* of canons

A *bench* of bishops. However, more recently, when the bishops took on the Mothers' Union at hockey, they became a *bully*.

So what do you think should be the collective noun for Cathedral volunteers (a *host* or a *multitude* perhaps, or for our ex-military colleagues, a *legion*)?

QUIZ

Where was the above photo (courtesy of Susan Turner) taken?

