



A Salisbury-Cathedral-centric view of History.

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A PEEK THROUGH THE WINDOW - NO. 39

MIKE DEEMING
WRITES



In 1822 James Powell took over the long-established glassworks, Whitefriars Glass, under the shadow of St Paul's, and steered it onto a path to becoming one of the major Gothic Revival stained glass window makers in the country.

However, there are three aspects that differentiate Powell's from the other main Victorian stained glass window makers. The first of these was their central role in the chemical synthesis of colours that matched exactly the colours in medieval glass. This was in association with Charles Winston, the leading commentator on glass and the funder for work on re-creating the medieval glass colours. Winston wasn't the easiest to work with, as was shown in his correspondence with the Cathedral authorities in 1852 (see J&T 60). Indeed, Sir George Gilbert Scott felt more could have been achieved if Winston had been less abrasive. Scott wrote 'The art of glass painting has suffered a great loss from the crochets and ill-nature of a man who of all others was the best qualified to help it forward'. Nevertheless, Powell's persevered and their resulting 'antique' glass was a triumph; they sold it at premium prices to other glaziers, along with quantities of more basic sheet glass.

Secondly although they had in-house designers, they made glass windows for freelance designers too. Thus, they made glass for the likes of Rosetti, Burne Jones and Mary Lowndes, as well as for in-house designers like Henry Holiday and J W Brown. Even Matilda Radnor's window in the north quire aisle was made by Powell's after she'd had been coached by J W Brown. We have examples of their glass throughout the Cathedral, including most of the windows in the Morning Chapel.

Harry Powell, grandson of the founder, joined his grandfather's company in 1875 and opened up new areas for them. This was the third way they distinguished themselves, in particular in the development of coloured glass for tableware. He was seeking to match the Georgian glass bottles and drinking glasses as illustrated in this tavern scene from



Hogarth's 'Rake's Progress', an image that might have been mirrored by Grayson Perry in 'The Vanity of Small Differences'.

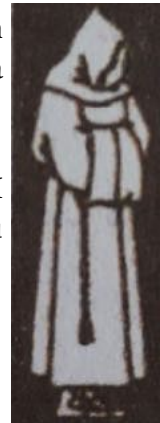
Indeed, Powell's range of products became extensive, as shown in this advert for the 1922 British Fair. Harry's interest in chemistry had led him to develop heat-resistant scientific glass for use in laboratories and industry for early applications in electric light bulbs and x-ray tubes. He also planned to move the factory to Wealdstone (Harrow) in 1923, but sadly died just before the move took place. There it increasingly focussed on glassware. But gradually the market declined and the factory closed in 1973 to be replaced by a primary school, named Whitefriars School.



Most of the Powell's windows in the Cathedral were installed in a very short period from 1908 to 1913. Two windows that don't attract too much attention are the triforium window in the south transept (alongside a medieval grisaille window that may be in situ); and the pair of lancets above the entrance from the consistory court, a memorial to John and Sophia Angell (above).



Sometimes Powell's windows carry the Whitefriars maker's mark (seen here), but I can't spot one in the Cathedral. Please let me know if you see one or, indeed, if you have one in your local church.



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THE TWO CATHEDRALS

When I was bound apprentice in famous Lincolnshire
 Full well I served my master for nigh on seven years
 Till I took up to poaching as you shall quickly hear
 Oh, 'tis my delight on a shiny night in the season of the year.

The above I was taught at school by a Welsh music master who believed in keeping alive traditional British ballads and folk songs. It was all I really knew about Lincoln until my wife and I recently visited the area as guests of friends. Well, the Cathedral is very striking indeed set on top of a large hill mainly surrounded by flat countryside. Up close it is extremely large and massively built, making Salisbury quite slight and feminine by comparison. As it lacks our green space it is difficult to photograph the outside. On page 3 is the Quire and below are the quaint double-tombs at the Cathedral's East End. Whilst on page 4 is the lovely East Window.



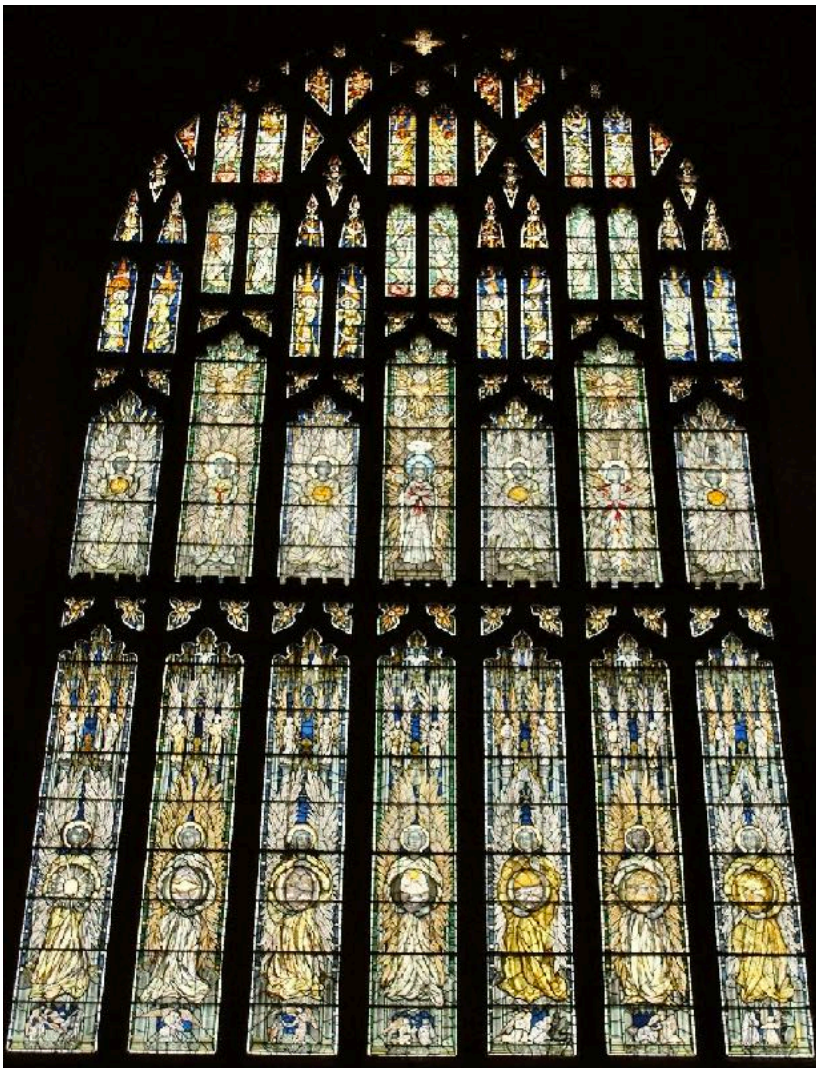
The Magna Carta exhibition in the Castle was something else, but I will keep that for another edition.

On our way home we visited a Nottingham collegiate Minster that I have always wanted to see - Southall (pronounced *suthal*, and now a cathedral). This was a complete contrast being largely Romanesque but with a lovely homely feel to it. The nearest to it I have come across is St. Cross in Winchester. The photo on page 5 shows the unusual Rhenish aspect of the West End and its large window. The glazing is modern (Patrick Reyntiens 1996) but we really loved it (see page 4). On page 5 can also be seen the famous 'deep-cut' carving in the *Slype*, the passage that leads to the Chapter House. The octagonal Chapter House is smaller than ours but does without a central column despite its masonry ceiling.

Also on page 4 is a window celebrating the Bramley Apple which was developed nearby. I mention this because we recently drew attention to a window dedicated to the Cox's Orange Pippin (see J&T No. 98).



The Crossing boasts a pulpitum surmounted by a Nicholson organ. By contrast, the Quire is Early English Gothic. There are two rows of four East Windows. The lower section came from the Temple Church in Paris, made in 1528. They were recovered from a pawn shop by the Nottinghamshire High Sheriff in 1818!



The Minster was built on the foundations of an earlier Saxon church which in turn used material from a nearby Roman villa. As Hilary Mantel says in



Wolf Hall, Beneath every history, another history....

The Archbishop's Palace, adjacent to the south, is also of interest as many kings stayed there as well as the doomed Cardinal Wolsey who at one time was Bishop of Lincoln and then Archbishop of York.

The windows are covered in armorial bearings and I took a photo of one of the Marquis of Montacute's. It

was a palace of the Archbishops of York although it is now home to the Bishop of Southwell.

GARDENING WITH CARE

Whilst endeavouring to remove bramble roots from the Mulberry Tree bed to the south of the Chapter House, we always keep an eye open for artefacts. These two pieces of Medieval floor tile were discovered at the beginning of September.



They are probably part of the original Chapter House floor, as can be seen at the east end of the North Quire Aisle.

CLOSE RENTS

I thought this table might be of interest. Minuted as at October 1919. I have added the location for ease of reference:

Number	Tenant	Rent	Location
8	Training College	£36	Bishop's Walk
13	Misses Boldero	£55	Vicars' Hall
14	Miss Thomas	£70	Fielding House
24	Miss Vaux	£48	Rosemary Lane
25	Canon Fletcher	£55	Rosemary Lane
26	Mrs Bennett	£70	North Walk
27	Miss Fawcett	£30	North Walk
31	Miss Wells	£44	North Walk
37	Mrs Lawrence	£35	Choristers' Green East
54	Misses Hussey	£60	Hungerford Chantry
7	Mr Malet	£100	Bishop's Walk
15	Mrs Coates	£135	Malmesbury House
16	Miss Kingsbury	£65	North Walk
20	Mr Ord	£115	North Walk
21	Lady Kennedy	£115	Aula le Stage
23	Miss MacDonald	£70	Rosemary Lane
33	Mr Holland Young	£36	Ladywell (by Bell Tower)
34	Rev. Anson	£55	Choristers' Green South
35	Mr Hamilton Fulton	£65	Choristers' Green South
48	Dr Bardsley	£42	Porter's Lodge
56	Miss Ottaway	£110	Hemingsby
58	Misses Hussey	£120	Wardobe
59	Miss Martan	£125	Arundells
63	Training College	£50	West Walk
64	Training College	£50	West Walk
68	Mrs Jacob	£130	Myles Place
66	Mr Bush	£20 - £10	West Walk (former coach-house)
	Mrs Navine	£36	Merefield
51	Mrs Mabey	3/3d	North Gate, West
67	Sub-Dean Myers		West Walk (former coach-house)
	Mr Allen	5/9d	
	Mr Smith	4/9d	Cottage adjoining Merefield

38 To remain as at present £67 (Archdeacon Buchanan) but £70 for a new tenant. Choristers' Green, East. 11 Mr Pye Smith to go to £120 for new tenant. North Walk, Bishop Wordsworth School. The rent in shillings and pence are weekly whilst those in pounds are annual. £100 in 1919 being worth nearly £6,000 today. Note the high proportion of spinsters - WWI?