



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

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A PEEK THROUGH THE WINDOW - NO. 8



Mike Deeming writes: Brought up in the rectory at Farningham, Kent, by his father and grandmother, his mother having died when he was an infant, Charles Winston (1814-64) lived a somewhat sheltered life. He was educated at home by his father, the Revd Benjamin Winston and, as an older teenager, by the Revd Weedon Butler. At 21, he entered the Inner Temple as a pupil and was in due course called to the Bar, becoming a member of the home circuit and engaging particularly in arbitrations and patents.

He married finally in 1864, but retired and died shortly afterwards. So, most of his life he needed another outlet, and, in the absence of stamp collecting or model railways, he took to stained glass.

His fascination with the topic led in two directions. Firstly, he wrote and published a superb illustrated analysis of the

characteristics of glass within the traditions of architecture, with a new emphasis on cinquecento glass. His second contribution was to commission and lead experiments in the chemical analysis of medieval glass, transforming the way that glass was coloured in the second half of the nineteenth century. He was widely consulted by Cathedrals and churches and was duly appointed a judge on stained glass at the 1862 International Exhibition in Kensington.

His first involvement with Salisbury led to his 1849 paper to the Archaeological Institute 'On the Painted Glass of Salisbury'. This is the outstanding contemporary survey of our Cathedral's windows. It was hardly surprising therefore that, in 1852, the Chapter consulted him on the way forward for new windows here. They had in mind to replace the unsatisfactory Reynold's east window in the Trinity Chapel with a new memorial window to Dean Francis Lear (1846-50). Winston's correspondence in the Cathedral archive gives an insight into his thinking at



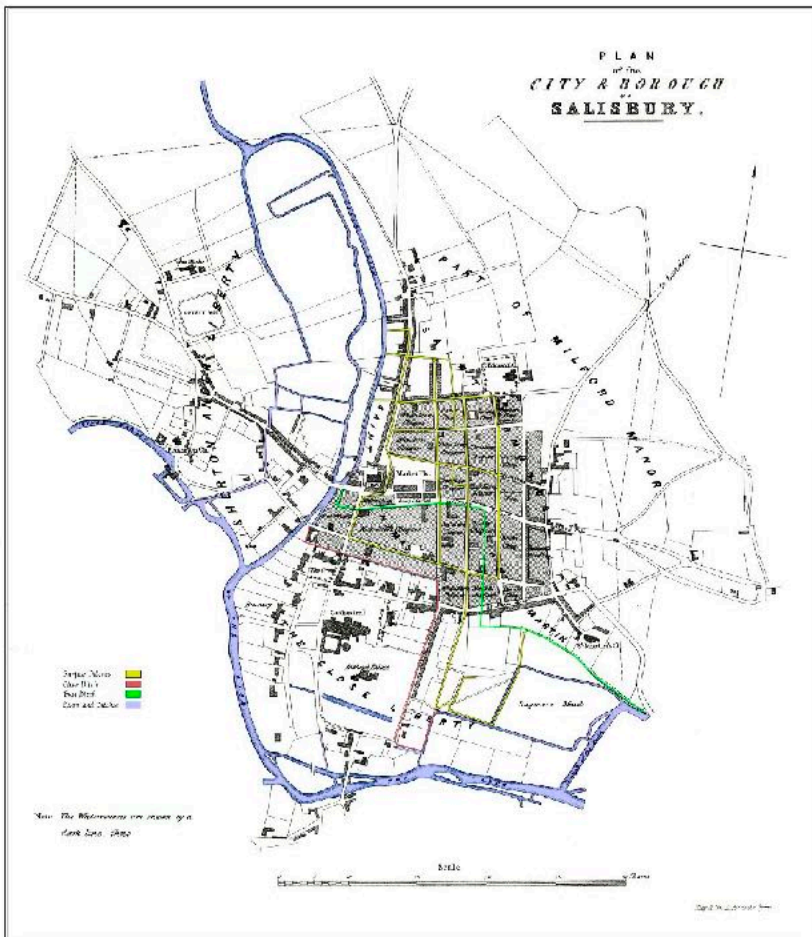
the time.

His language is direct and uncompromising. He advocates a style of medallions, a detailed description of the figures, colours, borders and scrollwork. He promotes a suitable artist, George Hedgeland (who had been commissioned to design the west window in Norwich Cathedral) and recommends a budget (30/- per square foot!). He even drew this rough sketch (page 1). In the event, the artist chosen was William Wailes, whereupon Winston promptly wrote back deploring the choice, and suggesting that supplies of the newly-developed glass might not be available! Nevertheless, the Chapter went ahead with their choice. By the 1930's, the Lear window had fallen into disregard and the window was removed during WWII to be replaced by medieval grisaille and subsequently by the Prisoners of Conscience window. Winston had been vindicated.

His broad recommendations on style do however survive in the Clayton and Bell windows to the north and south of the Trinity Chapel, a fitting tribute to a man whose stamp on C19 glass in England cannot be over-estimated.

COVID AND CHOLERA

I am indebted to Alastair Lack, first for pointing out my typo in J&T No.59 where I referred to Dr Richard Brassey Cole where it should have been Brassey Hole. Secondly, Alastair has sent



the photo of the plaque (above) and included a quite excellent and clear map of Salisbury (left) which he has colour-coded to show the watercourses relevant to the work of Thomas Webster Rammell.

EXEGESIS 1.

As a child I was given by an uncle *The Bible as History* by Werner Keller, originally published in 1956 (bought for 25/-). This paralleled the Bible stories with the latest archaeology and also showed that for example the parting of the Red Sea and Manna from Heaven were phenomena that could still be seen today. At school I was booted out of the choir when my voice broke and was given the job of reading the lesson instead. Ever since I have been fascinated by the origins of the biblical narratives -



and as you know we are always supposed to use primary sources where possible in historical investigation.

I recently acquired *Bible Manuscripts* by Scot McKendrick and Kathleen Doyle, published by the British Library in 2007 and *The Bible with Sources Revealed* by Richard Elliott Friedman, published by Harper Collins in 2005. So, we are not talking about theology here just what has been found out of the Bible's origins (even so, apologies to anyone who has a fundamentalist point of view).

The subject is extremely complicated and very academic but I will have a go at trying to simplify things.

The Bible is of course two books which we call the Old and New Testament. There are a staggering number of biblical manuscripts, 10,000 alone were found in the old Cairo Synagogue. The *Septuagint* is the Alexandrian, first centuries BC, translation of Jewish scriptures into Greek (above is a fragment of the Minor Prophets scroll from Nahal Hever *courtesy of Eliyah*). For most of our history, the Latin *Vulgate* written by St. Jerome in the 4th Century AD, has been the main accepted text but all this changed in 1947 when shepherds discovered the Dead Sea Scrolls in Wadi Qumran, east of Bethlehem. Unfortunately, they managed to trash a lot of what they initially found, causing experts years of painstaking work assembling fragments. The pots in which the manuscripts were stored have been radio carbon dated to 30BC - 7AD but the linen wrappings came out at 100BC.



Above a 1993 photo of the Psalms Scroll by the Israel Antiquities Authority *courtesy of Library of Congress*.

The most remarkable find was a 23' scroll comprising 17 sheets of leather. This turned out to be the complete Hebrew text of Es Aias (Isaiah). Altogether there were 19 books from the Old Testament in Hebrew, Aramaic and Greek. Aramaic is the language from ancient Syria (2nd millenium BC) and became one of the most prominent Near East languages. *Yeshua* is the

5. **Connections with other parts of the Bible** - D has parallels with Jeremiah. P has parallels with Ezekiel. J and E parallels with Hosea.
6. **Relationship to history and other sources** - JE connect to Kingdoms of Judah and Israel. P connects to period after fall of Israel. D connects to period of Josiah. P follows JE.
7. **Convergence** - many overlapping texts. 30 cases of doublets (stories or laws) in the Torah. Separating them resolves all contradictions and the terminology then remains consistent.

*Don't take this as gospel (ouch!) as the experts all disagree but it is a good way into the subject. I think that is enough to digest for the present; I hope I haven't put you off biblical history for good.

MALMESBURY HOUSE

Malmesbury House, situated in the north-east corner of The Close by St Ann's Gate, was the former town house of the Earls of Malmesbury. Parts of Malmesbury House date back to the 14th Century and it boasts a fine staircase and plasterwork. On the south side there is a sundial dated 1749, bearing the motto, 'Life is but a walking shadow'. During the 18th Century, one James Harris was resident at Malmesbury House and, being a great patron of the arts, was instrumental in promoting concerts and music festivals in Salisbury. Harris was also a friend of the great German composer, George Frederic Handel, and Harris's letters confirm that Handel made at least one visit to Salisbury, in 1739. During this visit Handel attended a concert at Malmesbury House, believed to have taken place in the small room over St Ann's Gate. During this concert, Handel played the harpsichord and organ, and this was Handel's first performance in this country.

At the time of the English Civil War, the house was owned by Lord Coventry, a staunch Royalist. Together with Lord Wilmot and Canon Dr Humphrey Henchman (who was later to become Bishop), Lord Coventry assisted Charles II to escape to France from Heale House in the Avon Valley, Woodford, where he hid after the Battle of Worcester.

Wilmot and Canon Henchman used to meet in the King's Arms hostelry, standing at the back of Malmesbury House in St John Street. From here they used to signal to Lord Coventry by means of lighted candles.

Charles II stayed again at Malmesbury House in 1665 to escape the Great Plague when it was rampant in London.

I am indebted to the website h2g2 for the above.

Photo right, *courtesy of Chris Downer, Creative Commons 2008.*

