



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

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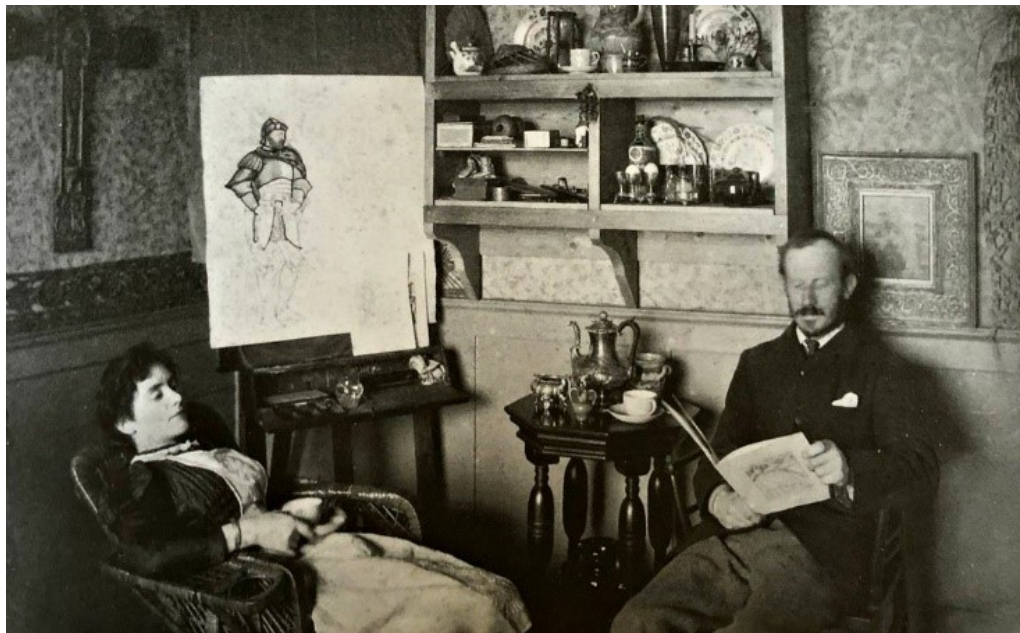
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## A PEEK THROUGH THE WINDOW - NO. 31

**M**IKE DEEMING WRITES:

Mr and Mrs Christopher Whall look very comfortable back in 1895 in their cottage in Dorking. She was the artist and pregnant with the first of their five children, whilst he was beginning to build a career making stained glass windows. It seems that they both enjoyed tea and



looking after their cow, their pig and their chickens.

From these inauspicious beginnings, over the next 40 years Christopher transformed the way that artists approached stained glass. He was a pioneer of the 'Arts and Crafts' movement and leader of the movement as far as stained glass was concerned.

A superb example of his work in our Diocese is the east window in St Mary's Church, Iwerne Minster, Dorset, shown here. It shows the Annunciation of the Virgin Mary by the Archangel Gabriel, an event commemorated on Lady Day, 25th March, nine months before Christmas. The side lancets depict St George crushing the jaws of the dragon and St Michael weighing our sins. Whall gradually built up his business in the 1890's climaxing with a major project to re-glaze all the windows in the Lady Chapel of Gloucester Cathedral – definitely worth a visit.

What does this have to do with Salisbury Cathedral? Well, in 1905 Whall published his book – *Stained Glass Work, a textbook for Students and Workers in Glass*, one of the Artistic Crafts Series of Technical Handbooks. It became the definitive manual for stained glass artists and their standard work of reference throughout the twentieth century. Edward Woore, who designed the 'David



and Goliath' window in the North quire aisle was one of his pupils and eventually took over as his workshop manager. Other stained glass artists who were influenced by him included Mary Lowndes, Reginald Bell, Harry Stammers, Christopher Webb and Caroline Swash, all of whom have works in the Cathedral. Not least, Sam Kelly, our Head Glazier, used Whall's book as his textbook when training as a glazier.

Do look again at the Iwerne Minster window. There is extensive use of slab glass (in the rays of light) and how he managed to make St Michael's armour look so metallic is amazing. And a question to ponder – Gabriel is accompanied by five cherubs – but why are there five? (There's a clue in the first paragraph above).

## QUORA

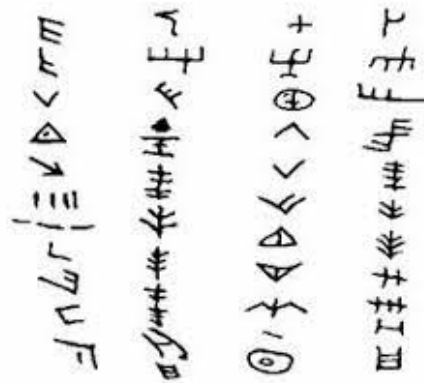
**A**ccording to conventional archaeology, writing wasn't invented until 3000 to 4000 BC in Sumeria. However, an artefact recovered over a decade ago, contradicts this belief.....

The **Dispilio** Tablet is a wooden tablet bearing inscribed markings (charagmata), unearthed during George Hourmouziadis's 1993 excavations at Dispilio in Northern Greece and carbon 14-dated to about 5260 BC. The tablet contained a set of symbols that seem to be a form of writing, 2,000 years older than proto-Sumerian pictographic script from Uruk (modern Iraq) and 4,000 years older than the Cretan-Mycenean linear types of writing.



The site appears to have been occupied over a long period, from the final stages of the Middle Neolithic (5600-5000 BC) to the Final Neolithic (3000 BC). As well as the tablet, many other ceramic pieces were found that also have the same type of writing on them. Xourmouziadis suggests that this type of

writing, which has not yet been deciphered, could be any form of communication including symbols representing the counting of possessions. The markings on the tablet did not resemble the human figures, the sun and moon or other figures that ideograms usually depict. They actually showed signs of advanced apheresis, which indicates they are the result of cognitive processes.



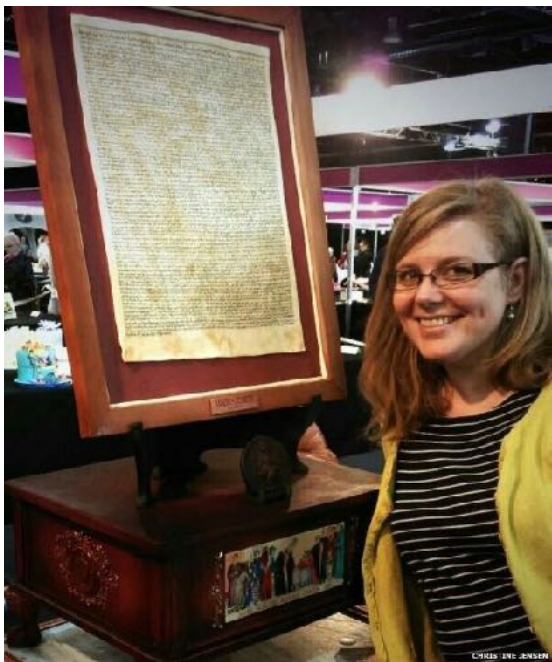
THE OCTAGONS

Many of you know the Vestry with the Muniment Room above but probably are not used to seeing it from the outside. Can anyone tell me when it was built please? I have read that it is more recent than the Chapter House



but it looks as if it belongs more to the era of castle-building! They appear to have used stone quoins for strength but a rubble infill for cost saving. Not far from here, tucked behind the Chapter House, is the south wall of the South Transept (right). I was told that this carving was originally on the Chapter House as a *Consecration Cross*. Could this be the one carved for Countess Ela of Salisbury?

## MC THAT YOU CAN EAT AND DRINK



I am sure most of you will have heard of the Magna Carta cake which went on display in the Cathedral in 2015, although like me you may never have got to see it. Master baker Christine Jensen spent 22 hours inscribing the four thousand Latin words that appear in the original medieval document. I wonder who ate it?

Back in March (J&T No.84) there was a piece on the amazing Josiah Wedgwood. I recently discovered that he was also a supporter of people's *unalienable rights*, in fact he was thrilled by the French Revolution. The teapot, below, shows John Wilkes and Magna Carta. Incidentally, those that

followed Josiah Wedgwood did not stick to his business precepts and the pottery slowly went downhill and finally became bankrupt. The Finnish group *Fiskars* is now attempting a relaunch. Apple is probably the nearest to today's equivalent of Wedgwood.



## DANGER ON THE WESTERN FRONT

Charles Edward Ponting (1849 - 1932) was a *Gothic Revival* architect in Marlborough, where he was also surveyor to the College and advised the Chapter on Preshute House. He was a dedicated churchman and became Diocesan Surveyor for Wiltshire in 1883. Mr Ponting reported on the state of the Cathedral's West Front foundations on 2nd February 1909:

Hole sunk at south-west turret found drain was dry but water soaked into 3 or 4 bays of the Nave and part of the Cloisters.

Between gravel and foundations are 6" to 10" of loam. Alternate wet and dry have resulted in cracks in the masonry. *It is remarkable that Bishop Poore's workmen did not excavate to the firm bed, which must have cropped up here and there, and been known to them: but I have met with similar instance of disregard of the existence of soft soil overlying chalk, which although only thin in the bed (at St.Mary's tower, Marlborough only 9") had produced disastrous results. Foundations of rubble masonry, with little or no mortar, and their projection beyond the walls is very insufficient. I advise therefore that a bed of cement concrete should be inserted under the foundations fully 21/2' in depth and carried through the full thickness of the walls, about 5' and left projecting 2' beyond the present footings.*

*This can be done in absolute safety, in small sections of about 2' to 21/2' in width, and it will entirely secure the masonry from any further settlement. I explained the mode of doing this to the Clerk of the Works and to the Foreman Mason, Chalke, and I think the most economical and sure way of carrying it out would be to have it done by your own staff.*

*I would of course, supply a full specification and superintend the progress of the work. The water can be kept down by pumping it into the drain. It would be of value in protecting the foundations from moisture and lateral thrust, to fill up the trench with concrete to within a foot of the surface. The state of the brick catch-pit at this point makes it very desirable that all the rest around the Cathedral should be examined, and where found defective, set right. It is not safe to trust to brickwork in such a position - it would be better to put stoneware gulleys, of a deep section, to catch sand which is washed in.*

The West Front was built in the 1250s at the end of Phase I of construction. As Elias of Dereham died in 1245, it looks very much that without his oversight, the quality of construction faltered!

## CHAPTER MINUTES

**M**arch 1909: *The Dean and Chapter as owners of the Rectorial Tithe Rent Charge of the parish of Tisbury and, as such owners, being liable to keep the chancel of the parish church in repair, gave their consent to the fixing on the wall of the chancel of a memorial tablet of alabaster recording that the window in the south aisle of the church is placed there by many friends of the Rev. F. E. Hutchinson the present vicar in memory of his fifty years faithful service.* This is a timely reminder of the 'rule' that the Church was responsible for the chancel and the parish for the nave. Transepts could be either's responsibility depending on where the line was drawn.

May 1909: Messrs H J Kite & Sons to be paid £22.3.0 for cutting new *air chambers* in the Chapter House. Has anyone any idea what this means?

## EX LIBRIS

**I**n an attempt to relax, I visited Oxfam and bought *From the Holy Mountain* by William Dalrymple, Flamingo 1998. William is an adventurous and thoughtful travel writer in the mould of Patrick Leigh-Fermour, Bruce Chatwin and Eric Newby. In this book he travels from Mount Athos in Thessalonkia to Eastern Turkey and then down through Syria and Lebanon to Israel and Jordan visiting the Medieval monasteries that are still (just) in use. I am only a quarter of the way through but I came across something I would like to share with you,

You all know about the Turks' ethnic cleansing of the Armenians in the First World War; well there was another group that received the same treatment, the *Suriani*. These are Christians who speak Aramaic (the language of Jesus) and when they realised what was happening, fortified a mountain village called Ein Wardo and stocked it with food and guns. The Ottoman army (backed by Kurdish militia) tried to take it but the Suriani held out for three years and Suriani still in Turkey are all descended from those heroic villagers. William managed a surreptitious visit to Ein Wardo and interviewed the last survivor. Ominously, he noted that the church was being re-fortified.

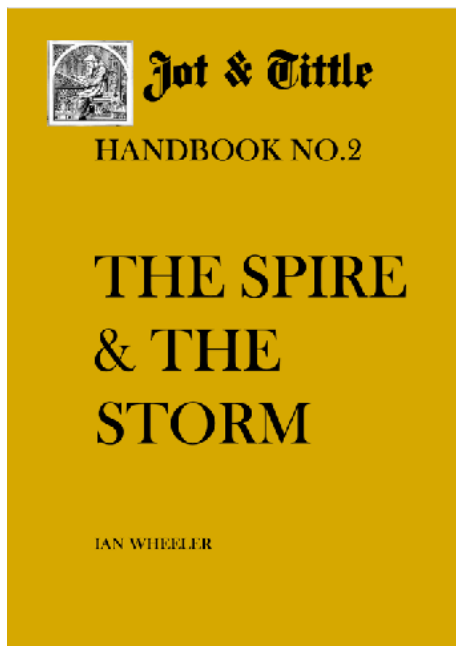
**T**he *Diatessaron* (160 - 175AD) is an illustrated *gospel harmony* created by *Tatian* (right, icon in the Katholikon of the Stavronikita Monastery, Mount Athos, *in the Public domain*) telling the story of Jesus' life based on the four gospels. In the 16<sup>th</sup> century a copy was made to send to the Pope as part of an effort to get the



Western Christians to come to the rescue of their Eastern counterparts. The Pope never received the manuscript. However, in 1967 the Danish art historian Carl Nordenfalk was at work in Florence's



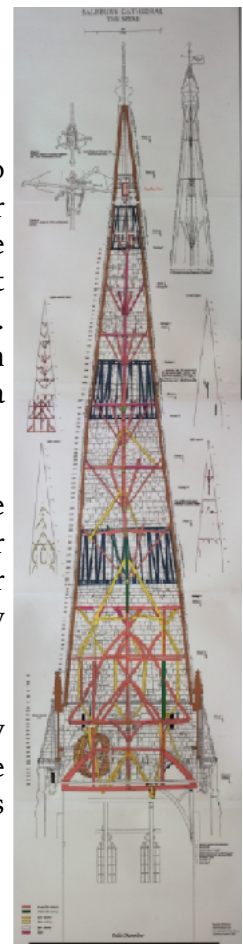
Laurentian Library when he came across a (or the) copy and noticed that the illustrations were iconographically identical to those in the first great Celtic gospel books, especially the *Book of Darrow* (above, courtesy of Trinity College Library, Dublin). William, who also studied Celtic gospels at Cambridge, mentions that the Venerable Bede (673 - 735) records that a Frankish Galley was wrecked off the coast of Iona. A nobleman called Arculph was rescued and dictated to Adamnan, the Abbot his experiences in the Middle-East which ended up as a manuscript in Bede's abbey called *Locis Sanctis*. Nordenfalk wondered if the Diatessaron was in Arculph's baggage and that it was the spark which ignited the almost miraculous blaze of Celtic book illumination in such masterpieces as the *Lindisfarne Gospels* and the *Book of Kells*.



**Introducing the new illustrated Handbook No.2.**

In the first part, Ian Wheeler looks into the dating of the Spire's internal timber scaffolding. The second part concerns the 'worst storm ever' of 1362 and what happened to the North Sea coastline. Finally, he wonders if there is a connection between the two - and does it have a message for today?

As before, this A5 handbook is available for collection at the Cathedral reception or by post. The price has gone up to £3.60 or £5.90 posted. This rise is because we now have a good idea of the likely uptake.



To order: e-mail [markandsuebrandon@outlook.com](mailto:markandsuebrandon@outlook.com) and payment can be by BACS to sort code 07-08-06 a/c 06332576. Alternatively cash or cheque (made out to Mark Brandon) and sent to Griffin Cottage, 10 St. Edmunds Church Street, Salisbury SP1 1EF.

**Shchaslyvoho Velykodnya Happy Easter in Ukranian**