



A Salisbury-Cathedral-centric view of History.

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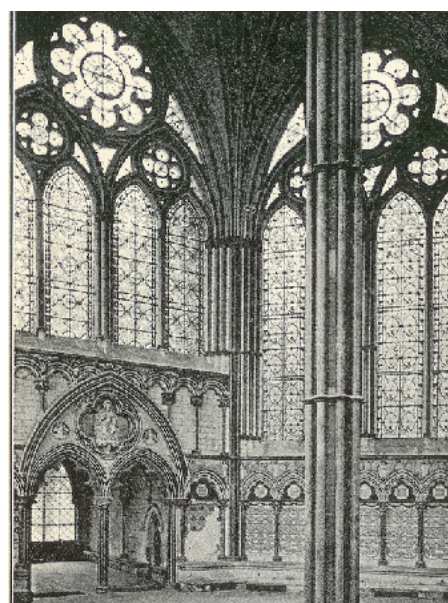
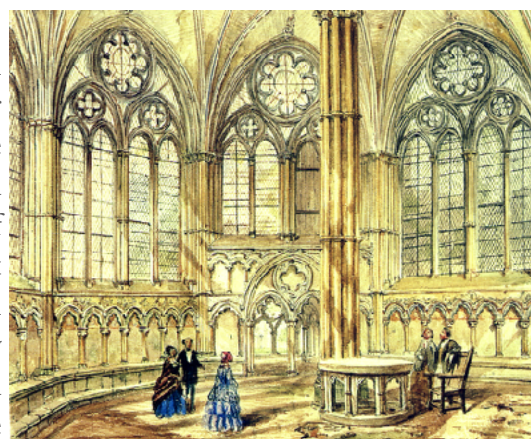
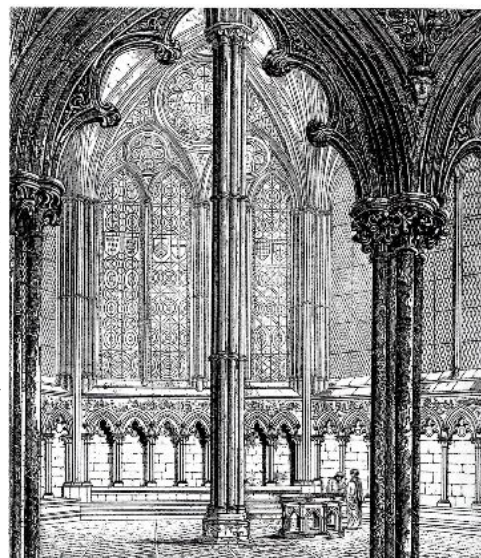
A PEEK THROUGH THE WINDOW - NO. 36

MIKE DEEMING WRITES:

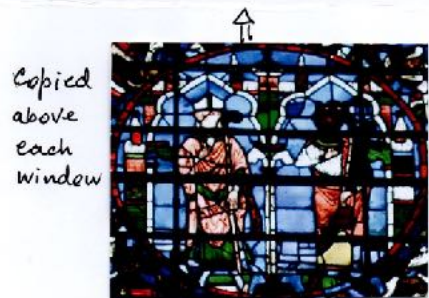
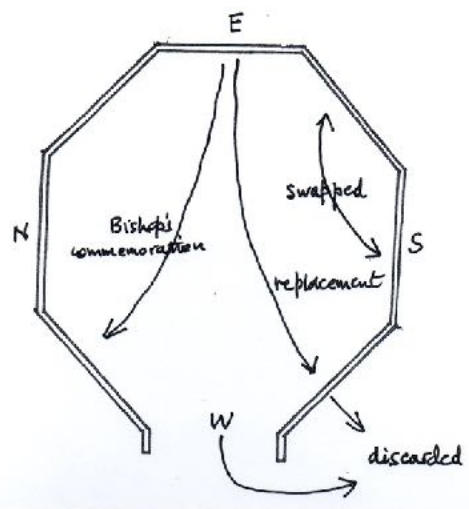
The Cathedral is home to an art gallery of stained glass. Like most galleries, the 'pictures' can be moved around, both because fashions change and for repair and conservation. Some Cathedral windows – especially at the east and west ends – have been changed on numerous occasions. The marvellous uniformity of architecture also means that relocation of windows is relatively straightforward.

But the area that has 'suffered' most from this flexibility is the Chapter House. The windows here had the good fortune to be spared the Wyatt 'redevelopment' of 1790, but were then cannibalised for Beare's 'restoration' in 1820. It's worth tracking the history of the Chapter House windows for the evidence of past pictures, some illustrated here. In 1814 (top), the east window is glazed with patterned glass but featuring the medieval coats of arms, that were re-located to the Cathedral's west window in 1820. By 1852 (middle) all the glass was plain and indeed the whole chapter house was pretty dilapidated. By 1898 (below) patterned grisaille glass had been installed throughout (including above the entrance porch) – the glass was commissioned from Ward and Hughes in 1860, as part of the Chapter House restoration, and is a copy of the original. Numerous local donations had been sought and so the windows are dedicated to individuals, mainly relatives of Bishops Hamilton and Denison.

The whole thing went pear-shaped in 1967, when a campaign, led by Canon Treasurer Dawson, sought to have all the glass replaced with clear glass, as this was deemed by him to be more appropriate for what was essentially an administrative building. The saga that ensued with questions in parliament, letters to the papers, and personal vendettas was expertly covered in a 2012 paper entitled 'God's bright sunshine, or a claustrophobic gloom', by the late Keith Blake, one of our guides[1]. Suffice it to say that clear glass was installed in the



west and south west windows before the programme came to a full stop. One problem was that the southwest window had been funded by a guinea subscription from groups of ladies interested in the restoration. The outcome of all this was that new glass was commissioned for the east window, including the nurses' badges, and a tribute to farmers (funded by the NFU), both groups not having featured in the WWII memorial window in the north nave aisle. The opportunity was taken too to install above each window a copy of the medieval King and Bishop roundel which had been relocated to the south nave aisle. To get some balance of the grisaille patterns, a couple of windows were swapped, and Bishop Denison's commemoration was moved to the northwest. This sketch diagram shows how these movements worked!



The 1967 dispute was one factor that led to the introduction of the Care of Cathedrals Measure 1990, and hopefully, with this measure in place, this sort of window re-dressing won't happen again!

[1] A copy of Keith's paper can be found on the Jot and Tittle website

ECCENTRIC TALENT

Richard Cockle Lucas was a local artist and sculptor of some renown, who spent the latter part of his life at Chilworth, a village just north of Southampton. He was born in Salisbury, where his father was a cloth manufacturer. Being an impressionable child, he was much affected by tales of the supernatural, and believed he had been visited by fairies, a belief which lasted for the rest of his life. This resulted in his publishing in 1875 *Hetty Lottie and the proceedings of Little Dick showing how he woo'd and won a Fairy*.

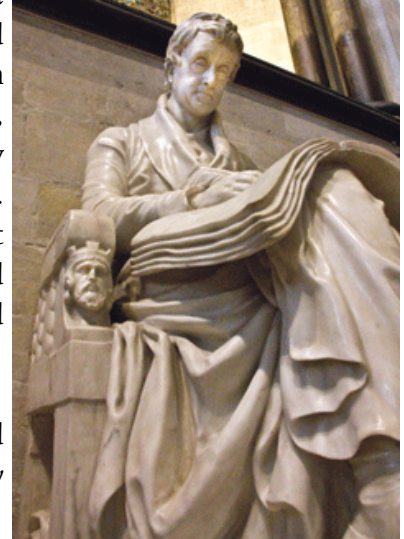


Lucas was apprenticed to a cutler in Winchester, where his aptitude at carving knife handles led him to take up sculpture. He studied at the Royal Academy Schools, later regularly exhibiting there. After some years, he moved with his wife, Eliza and son to Otterbourne, Hampshire and eventually to Chilworth. One of his sculptures, a wax bust of the goddess Flora, achieved notoriety when it was purchased after his death by a German gallery who believed it to be by Leonardo da Vinci. After some controversy, its true origin was revealed by the discovery of 19th-century fabric inside its structure. He created many other sculptures including a statue of Dr Johnson for Lichfield, and a model of the Parthenon acquired by the British Museum. Another of his statues was of Isaac Watts, the theologian and hymn writer, now in Watts Park, Southampton. It was unveiled with much ceremony in the presence of the Mayor and the Earl of Shaftesbury, followed by the singing of Handel's Hallelujah Chorus.



In later life, he became increasingly eccentric and built a house for himself at Chilworth in 1854, which he called the Tower of the Winds. Lucas was well-known locally in his lifetime for his behaviour, which included riding down Southampton High Street in a horse-drawn chariot dressed in a toga as a Roman emperor. He entered into a dispute with Joseph Toomer, a Southampton man who described him as a *crazy old infidel*, but was defended by Lord Palmerston. His friendship with Palmerston lasted for many years, who apparently esteemed him highly as an artist and conversationalist. Palmerston obtained a civil list pension for him in 1865, and planted

various specimen trees on his property including Wellingtonias and cedars.



He sculpted the wonderful monument to the historian Sir Richard Colt-Hoare in the North Transept. This information comes *courtesy of University of Southampton Special Collections*.

Whilst on the subject of Salisbury tombs, let us turn to that of Thomas Lord Wyndham on the West wall of the Nave sculpted by the Flemish John Michael Rysbrack (1694 - 1770) in 1745. Note the ‘handbag’ on the left hand side. This is in fact meant to represent the purse for the Great Seal of Ireland and of course the harp represents Ireland too.

James Harris writes in 1825: Here lyeth the body of Thomas Lord Wyndham, of Finglass, in the kingdom of Ireland, youngest son of John Wyndham, of Norrington. He was educated in the school of the canons of this Close, from whence he went in 1698 to Wadham College, in the University of Oxford; he removed from thence to Lincoln's Inn in 1701, and was there called to the degree of barrister at law in 1705. In the year 1724 his Majesty King George the First was pleased to appoint him Chief Justice of the Court of Common Pleas in Ireland, where he sat two years. In December 1726 he was advanced to the office of Lord High Chancellor of Ireland, and constituted one of the Lords Justices of that kingdom, into which last office he was sworn eight several times.



On the demise of King George I, his Majesty King George II renewed his commission as Lord High Chancellor, and in Sept. 1731, in consideration of his diligent and faithful services, was pleased to create him a Baron of the Kingdom of Ireland. He presided in six sessions of Parliament, as Speaker of the House of Lords of Ireland, where there is a session but once in two years. In April 1739 he sat as Lord High Steward of Ireland, on the trial of Lord Barry, of Santry, being the first Lord High Steward that ever was appointed in that kingdom.

In September 1739 he resigned his office at his own request, on account of an ill state of health, contracted by a too intent and too long application to a great variety of business he had been engaged in. He was a member of the established Church, a strenuous asserter of lawful liberty, a zealous promoter of justice, a dutiful subject, and a kind relation. He was born on the 27 Dec. 1681; he died on the 24 Nov. 1745.

OLD SARUM

In the Chapter minutes for 1913 I came across these entries regarding the archaeological excavation by the Society of Antiquaries that took place between 1909 and 1915. *The stone coffin which had been recently brought from the excavations at Old Sarum should be placed either in the North Transept or South Transept of the Cathedral and in such place as the Clerk of Works might think suitable.*

Letter from C R Peers, HM Office of Works: *The loss during the last two centuries of so much of the monumental history of this country is very largely due to the prevalence of the idea which has prompted the letter of the Town Council, namely that an ancient monument is best left to perish slowly, and that any attempt to preserve it from the picturesque destruction of nature is 'vandalism'. A town council may possibly be excused such uninstructed sentimentality, but that the Dean and Chapter of Salisbury should apparently share their views is a matter for the greatest surprise and regret.*

Letter from Lionel Earle, HM Office of Works: *Prior to 1910, the post of Inspector of Ancient Monuments was vacant for many years. The present Inspector is also Secretary to the Society of Antiquaries. The Office of Works is therefore insistent that the growth of bushes (see right) should be removed so as to reveal the magnificent proportioning of the bank and ditch most effectively.*

The 1910 photo comes from *Around Salisbury In Old Photographs*, collected by Peter Daniels and published by Alan Sutton Publishing in 1989. Does anybody know the whereabouts of the Stone Coffin? The letter from Mr Peers is priceless and I wonder if the situation would be any better today?



CORRESPONDENCE

Quentin Goggs writes: You say (in J&T No.93) that Henry III asked Eleanor, his Queen, to summon Parliament in 1254 as he was *in dire need of aid*. Was this because of the tyrannical proposals made by the Bishop of Winchester? You then go on directly to the two battles of Lewes in 1264 and Evesham in 1265.

What you haven't mentioned was that because of that *dire need of aid* he re-issued the 1225 edition of Magna Carta in 1253 hoping (as Edward 1 did in 1297) that it would help pacify the barons at a time when they were reminding him that he wasn't observing it.

Perhaps it was that re-issue of Magna Carta and Eleanor's charm in recalling Parliament that gave Henry a further ten years before Simon de Montfort and the barons' anger had reached such a pitch that they attacked him at the Battle of Lewes in 1264.

BENEFACTIONS AND PRIVILEGES

During the period in which the cathedral at Old Sarum was in use, 1092 to 1220, the number of benefactions gradually increased the scope and power of the See. *Osmund united Old Sarum with Ramsbury, Potterne, Cannings, Sherborne, Sunning and the domains of the bishop of Sherborne. The extensive property in Dorsetshire and other parts he had received in his military capacity from the Conqueror was also left at his disposal* (William Dodsworth 1814).

Bishop Roger received from Henry I a grant of tythes in the royal forests and an exemption from tolls and customs throughout the kingdom. At this point it is believed that the number of canons increased from 32 to near 50 and then later to 52. Whilst Roger's popularity lasted he arranged for the canons to be for ever exempted from Danegeld. *For the benefit of his school he appropriated the churches of Odiham, Lys and Brinkworth, with their appurtenances.* In disgrace, Roger lost control of the castle of Old Sarum. This, along with being on the wrong side during the civil war (Stephen v Maud) must have contributed to the Bishop's dissatisfaction with Old Sarum. Left, Devizes Castle, rebuilt by Roger (now Victorianised), *courtesy of Wikipedia.*

With the accession of Henry II more churches were acquired: Radcliffe, Lega, Durnford, Uphaven, Ticbourn, Westbury Figheldean, Ailwardby, Stapleford, Keinton, Sherbarton, Elenton, Alfriston, Alweston, Fleta, Poorstock, Alton, Blebury, Chardstock, Rothelm, Marlborough and Britford. Whitchurch and Shorestan came in Richard I's time and Melksham in King John's.



Henry's privileges included exemption from *Sak, Sok, Theam, Infangthef, Outfangthef, Danegeld, Hidage, Caruage, Aids, Pleas, Complaints and Citations.* From *Warpenny, Gauerpenny, Thengpenny, Hangwyte, Flemenswyte, Leerwyte, Bloodwyte, Fechtwyte, Brickbreck, Fremenfret, Forestal, Hamsock, Herefar* and *Frankplege.* What more could a chap want?

Danegeld was originally blackmail by the Vikings but became a general tax. *Sake and Soke* allowed an estate's fines to be diverted from the king. *Infangen-theof*: summarily dealing with thieves caught red-handed*. *Hidage* was tribute, *Carucage* a tax on land, *Aids* an obligation to an overlord, *Pleas* were grave crimes and *Ward-penny (Guard-penny)* was a payment in lieu of guard-duty. *Thegnage* was the holding of land in return for service. *Hangwitha* was a fine imposed for hanging the wrong man or letting a criminal escape. *Wites* were penalties paid to the crown for injury to a third party or breaking the king's peace. *Forestall* was to corner a market by arriving early and buying all the stock. *Hamsocn* was forcible entry into another's house and came under the king's judgement. *Frank-pledge*: members of a tithing were responsible for each other's actions, including fines. I will stop now as you have probably lost the will to live.

*Supposedly displayed as skulls on the gateposts, the origin of the stone balls?

CORRECTION

Mike Deeming writes: **George Morrison** - the 'peek through a window' in J&T 93 looked at the window in the South Quire aisle dedicated to George Morrison. I'm grateful to Peter Roberts for pointing out several errors in this article and a revised version is now included in the J&T website. The book 'Secret Marriage - the Riddle of the Hamptworth Morrisons' by Peter Roberts and Georgina Babey gives an insight into an extraordinary relationship.

I thoroughly recommend this event.



Open Afternoon

on the

Water Meadows

Saturday 6 August

2.00 – 5.00 pm

Guided walks

Sheep demonstrations

Refreshments at

Rose Cottage, Town Path