



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

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*WEBPAGE/BLOG: jot-and-tittle.com*

## A PEEK THROUGH THE WINDOW - NO. 18

**M**IKE DEEMING WRITES:

Shields, coats of arms, armorials – the stained glass windows of the Cathedral display many examples. The best known are the shields at the base of the West window, six of which came from the Chapter House and date from around 1270. My favourites are the royal arms of King Henry VII at the top of the central lancet of the west window which date from 1506 and then the badges of the armed forces' nursing branches in the Chapter House. But perhaps the most surprising is the shield from the armorial of Pope Honorius III, no less, amongst the group of shields in the window in the North quire aisle, alongside the Gorges' tomb.



Key to the dispute between King John and the barons was the role played by Pope Innocent III and Archbishop Stephen Langton, as outlined in the recent Jot&Tittle 69. By 1220 both King John and Pope Innocent had died and been succeeded by the nine-year-old King Henry III and by Pope Honorius respectively. Thus it was Pope Honorius who had 'granted the licence for transplanting the church', according to the 'Annals and Antiquities of Lacock Abbey'. Langton and his steward, Elias of Dereham, back from Paris, were firmly re-established in England. These new appointees were all represented at the ceremony of laying of the foundation stone of the new Cathedral of Salisbury. Their arms are displayed with others in this North quire aisle window, together with a scene of the ceremony and a tribute to the craftsmen who built the Cathedral.



Previously this window had clear quarry-tile glazing. But Dean Sydney Evans had sought to create the effect of subdued light in the Trinity Chapel with the installation of the Prisoners of Conscience window; he was concerned that this effect was diminished by the bright light cast over the ambulatory at the West side of the chapel by this clear window. He invited the Cathedral's glaziers to hold a competition to design a new window to reduce this light. The competition was won by the then newly-qualified Sam Kelly, now the Head Glazier. The design, painting and cutting and leading-up of the glass and its installation were all carried out by Sam, though the original scene of the laying of the



foundation stone had been drawn by Trevor Wiffen, head glazier at the time. The window was installed in 1982.

An afterthought in the picture was the image of Ginge, the workshop cat, in a face-off with a dog. Not surprisingly, this is the feature of this window most commented on, rather than the shield of Pope Honorius. Both the Pope and Ginge led distinguished lives. The Pope finally settled the Barons' War in 1223 and started the Fifth Crusade. Ginge protected the Cathedral from mice for twelve years and, when he died in 1988, was buried beneath this gravestone just outside the cloister near the south-east door, 'a cat of great character'.



To find out more about the work of the Cathedral's team of glaziers, go to <http://www.salisburycathedralstainedglass.co.uk/>

### THE LOST CHORD

**C**hapter minutes May 1901: *Vocalion in Lady Chapel: The Chapter Clerk was instructed to confer with Precentor Carpenter relative to the payment of the balance of Mr A Brown's bill of £8.10.0 for work done by him.*

Intrigued, I Googled Vocalion and came up with a gramophone (right) that fitted the date? I could not really see the Canons doing the Two-Step around the Ambulatory, so I searched again and came up with a Chamber organ (below left). It must have been needed as although we have an eighteenth century Snetzler (below right), it did not arrive until 1958 and the case was fabricated in 1961.



Does anyone know what happened to the Vocalion?

### THE INKHORN CONTROVERSY

**A**s you all know, English has the wonderful ability to absorb influences from other languages which gives literature its amazing richness and diversity. However controversy flared up in the mid

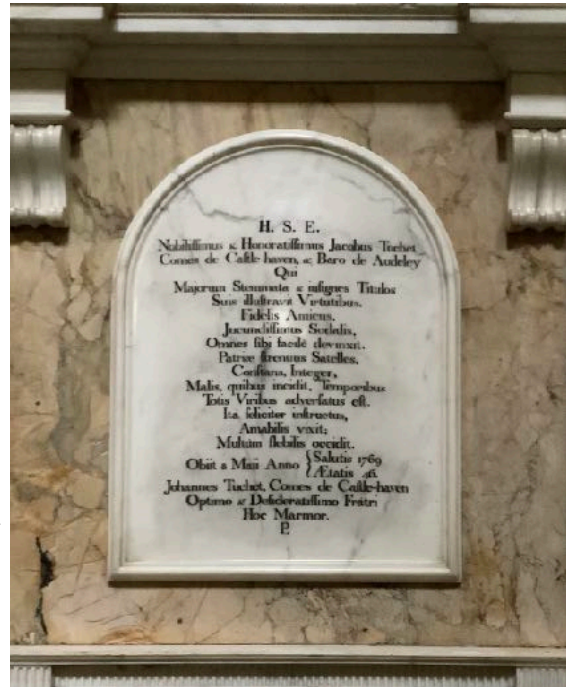


16<sup>th</sup> to mid 17<sup>th</sup> century during the transition from Middle English to Modern English. An inkhorn term is a loanword coined from existing roots which is either unnecessary or pretentious (eg *expede*, to obtain, issue or take out officially).

The leading opponent of the increasing invasion of Latin and Greek words was Sir John Cheke (1514-57), Provost of King's College and ironically the first Regius Professor of Greek in Cambridge. He thought that English was basically a Germanic language and wrote that *our tung should be written cleane and pure, unmixt and unmangeled with borrowing of other tunges...* What is funny is that the words often used to support Cheke's side of the argument were in fact of Classical origin. If you want to know more and did not see the TV series, I recommend *The Adventure of English* by Melvyn Bragg, Hodder & Stoughton 2003.

#### TOMB TALK - Earl of Castlehaven

James Harris (1825) translates the epitaph (opposite Audley Chapel) as follows. Here was buried the Right Hon. James Tucket, Earl of Castlehaven, and Baron Audley, who illustrates the noble birth and titles of his ancestors with his own virtues. He was a faithful friend, a cheerful companion, and readily attached everyone to him. He was a constant, true, and strenuous defender of his country; and opposed with all his power what happened in the evil times in which he lived. Thus happily taught, he lived sincerely loved, and died universally lamented on the 8th of May, 1790, aged 46. Ed: This may be an error as Wikipedia gives his dates as 1700 to 1740.



John, Earl of Castlehaven, erected this monument to the memory of his sincerely lamented brother. The brother John above-mentioned and his lady, have been since buried by the side of him, without any sepulchral remembrance. The ancient and honorable title of Audley has been coeval with the Conquest. Their family mansion for many years was the house in Crane Street, Salisbury, now used as a work-house, in which there are many traces remaining of its ancient noble possessors. On the contrary, Mervin Lord Audley, Earl of Castlehaven, lived there; who was beheaded in the reign of Charles I. 14 May, 1652, for the most horrid crimes.

James Tucket, 7th Baron Audley (c. 1463 – 28 June 1497) was the only lord to fully join the Cornish Rebellion of 1497 opposing the rule of Henry VII of England. He was a leader in the rebel army's march to the edge of London, and in its defeat at the Battle of Deptford Bridge. Captured on the battlefield, he was sentenced for treason and beheaded. His peerage was forfeited, but restored to his son in 1512. They were obviously a funny lot as the 2<sup>nd</sup> earl was executed for sodomy under the 1533 Buggery Act (don't you just love the English language). In fact the trial was a cause célèbre with the wife being a very dubious witness, probably as debauched as her husband. With the death of the 8<sup>th</sup> Earl in 1777 the Earldom and the Baronies of Audley of Hely and Audley of Orier became extinct. However the separate Barony of Audley created by writ in 1312 passed to his nephew George Thicknesse who became the 19<sup>th</sup> Baron.

#### THE PATRON SAINT OF SPINSTERS (AND FIREWORKS)

Recently we visited Special Plants near Cold Ashton off the A46, north of Bath. This is a wonderful plantsman's garden and nursery run by American Derry Watkins. On the way home we thought we would explore and turned off the A46 down a road the width of the car. The road was very up and down but the countryside was spectacular. Eventually we



came to St. Catherine's Court, a large Tudor manor house, complete with thirteenth century church and tithe barn.

It turned out to have been owned by Jane Seymour (*no, not that one - the film star*). The house was originally a Grange - an outlying farm and tithe barn belonging to Bath Abbey. In Elizabeth's time the owner was Sir John Harrington, who I am sure you will all know, was the inventor of the flush toilet! Obviously it was a state secret and so kept from the French.

The 50-seater St. Catherine's church was a revelation with a Saxon font, a squint and the tomb (above) of Sir William Blanchard, the house's first owner. It was originally a *Chapel of Ease* (a church for those living at a distance from the parish church). Appropriately, the vicar is Elizabeth Bennett (*no, not that one*).



#### CORN DOLLIES

According to John Lewis-Stempel (*The Running Hare*, Penguin 2016), all of whose nature books I would recommend, the word is probably a corruption of 'idol'. In pre-Christian times the Corn Spirit took refuge in the last sheaf to be harvested (corn would have meant 't grain'). An effigy/design woven from stalks was taken home and then ploughed back into the field the next spring. The cutting of the last of the corn was an opportunity for ritual and merriment with the dolly being both a fertility symbol and a good-luck charm. Drinking was usually involved, not to

mention the kissing of dairy-maids. Regrettably, mechanisation brought this practice to an end.

#### SARUM COLLEGE

To my mind the most aesthetically pleasing property in the Close. Its origins are supposed to go back to the 1220s when several colleges were established at which time Salisbury was supposed to rival Oxford and Cambridge. The oldest part of the current building dates from 1677. Before that the property was small enough for two tenements. In 1674 the

property was bought by Francis Hill, lawyer and Deputy Recorder of Salisbury. He had the buildings demolished and obtained a vicars' cottage, garden and orchard to the North and east. The handsome new property was supposed to have been designed for him by Christopher Wren. It was placed so that the view from the front door was straight down Bishop's Walk (planted as an avenue at the end of the seventeenth century) to the palace, recently upgraded by Bishop Seth Ward (friend of Wren). After passing to Hill's son John, it came into the possession of the Hearst and Wyndham families.

In 1860, Bishop Kerr Hamilton bought the leases to found a theological college and also obtained part of a meadow to the North. The new buildings, designed by William Butterfield were completed by 1875 at a cost of £4775. A cellar beneath the house (housing kitchens etc.) was partly filled in. Finally, a library and chapel were added, the chapel being consecrated in 1881. The house is in English-bond brick with chamfered mullioned cellar windows. The sash windows are a later alteration. The original chimneys have been taken down and it is believed that all rooms on the two main floors would have been *fitted with bolection or ogee-moulded panelling with elaborate wooden cornices*. Bolection is a decorative moulding which projects beyond the face of a panel or frame in raised panel walls, doors, and fireplaces. In the garden against the Close wall is a summerhouse dating from the first half of the eighteenth century. For more information look up the Royal Commission on the Historical Monuments of England's *Salisbury The Houses of the Close*.



## THE COPE

The cope (known in Latin as *pluviale* 'rain coat' or *cappa* 'cape') is a liturgical vestment, more precisely a long mantle or cloak, open in front and fastened at the breast with a band or clasp. It may be of any liturgical colour. A cope may be worn by any rank of the clergy, and also by lay ministers in certain circumstances. If worn by a bishop, it is generally accompanied by a mitre. The clasp, which is often highly ornamented, is called a *morse*. The Sarum Rite even recommended it for the choir on occasions.



There has been little change in the character of the vestment from the earliest ages. Then as now it was made of a piece of silk or other cloth of semicircular shape. It is similar in form and origin to the Orthodox (see left, St. Chrysostom of Smyrna wearing a *polystavrion phelonion*, creative commons). The only noticeable modification which the cope has undergone lies in the disappearance of the hood. Some early examples feature a triangular hood, which was intended to be of practical utility in covering the head in processions, etc., but over time the hood became merely ornamental, and is commonly represented by a sort of shield of embroidery, sometimes adorned with a fringe or tassel. The fact that in many early *chasubles*, as depicted in the drawings of the eighth and ninth centuries, we see clear traces of a primitive hood, strongly confirms the view that in their origin cope and chasuble were identical, the chasuble being only a cope with its edges sewn together.