



A Salisbury-Cathedral-centric view of History.

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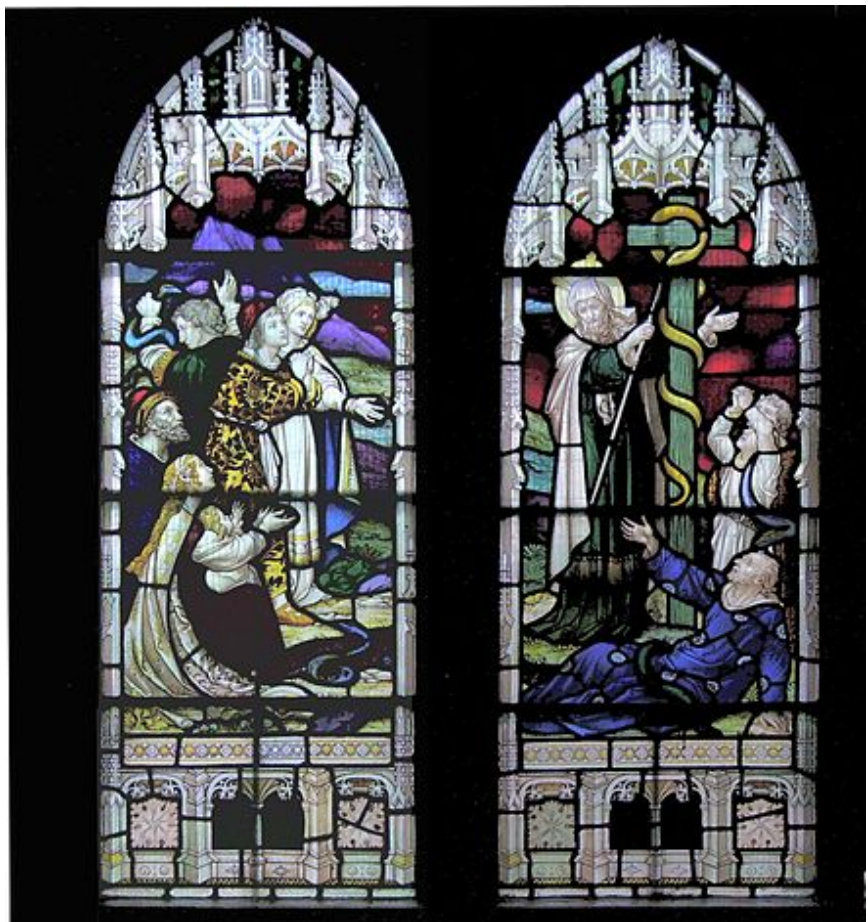
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THE MESSAGE IN THE WINDOW

Canon Kenneth Padley writes: I do enjoy Mike Deeming's regular 'Peek through the Window'. At a tangent from his last (No. 41), I would note the spiritual significance of New Testament images about healing. On several occasions when Jesus cures someone he announces that *your faith has made you well*. The verb in the Greek original is multivalent because it also means *your faith has saved you*. The outward miracle has an inward meaning which is illustrative of a wider process.

The window, right, is in St Mark's Church, Gillingham (photo by Mike Young, in the public domain).

The picture of Moses and the serpent is a narrative example of the same principle because early Christians, or at least the community which produced the fourth gospel, understood the Nehushtan [Ed. from the Hebrew word in Kings 18:4 for the Bronze Serpent] story from Numbers 21 to be typological of Jesus. The reason why the Moses window (James Pearson,

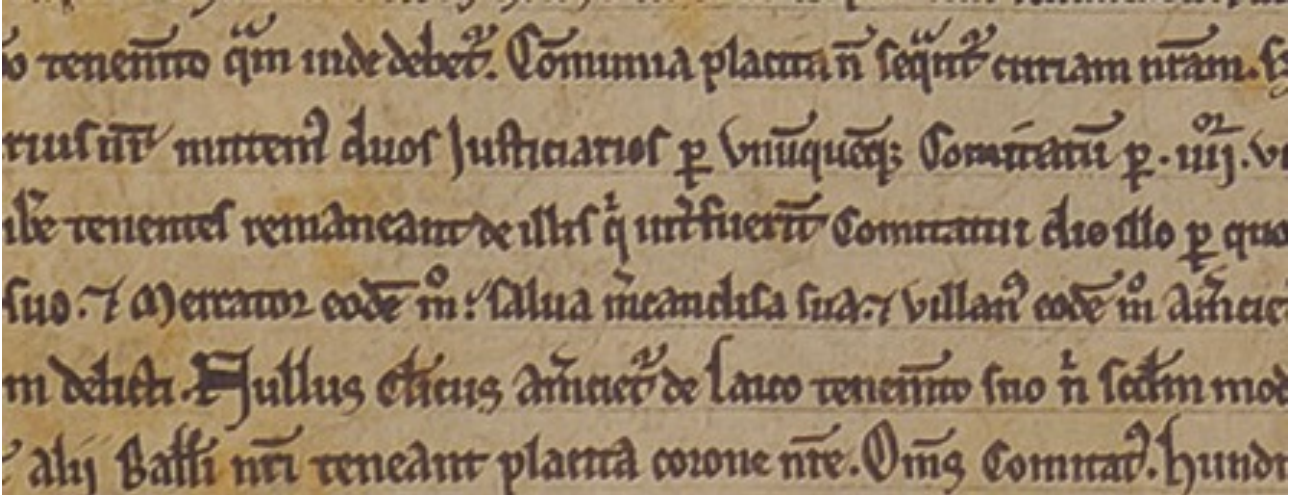


1781) has such a prominent position above the choir in the Cathedral and the key to unlocking its interpretation is the verse printed at the foot of the painted glass. *Even so must the Son of Man be lifted up*. The words are the second half of John 3.14 in the King James Version. What John is saying is that, just as Moses lifted the serpent in the wilderness to bring about physical healing (3.14a), likewise, Jesus' elevation ('exaltation' even in the theology of John's gospel) on the cross will bring about spiritual salvation.

The image of Moses hoisting the serpent on its pole thus serves as an overture for John 3.16 *For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish,*

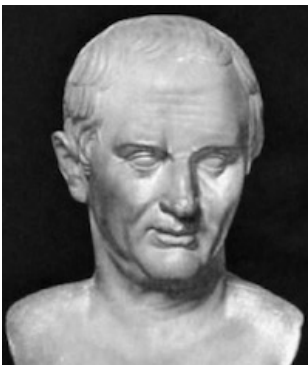
but have everlasting life. (KJV again) This verse has repeatedly been voted the most popular and significant verse in the entire Bible. Contained within a single sentence is the kernel of the Christian message - the why, how and what of God's salvific system. For St John, the Nehushtan image was the perfect illustration of redemption through the cross. James Pearson and his patron the Earl of Radnor clearly thought likewise.

PECCAUI



I have been taken to task for my criticism of some guides' knowledge of Magna Carta. It was not really my place to make such comments and I apologise for any offence I may have inadvertently caused.

Incidentally, The style of handwriting used for Salisbury's Magna Carta is called a *Textualis* hand rather than the *diplomatic* hand used on the other copies.



The gentleman, left, looking suitably chastised, is Marcus Tullius Tiro (died 4BC), the (eventually) freed slave of Cicero. Marcus not only took dictation from his master but managed his Table and his garden. His claim to fame of course was his invention of *Tironian Notes* that was developed by the monastic scribes into the shorthand used in writing Magna Carta. More significantly, the diacritical marks or accents over the words gave rise to the phrase *Jot & Tittle*. In the King James Bible, Matthew 5:18 uses the phrase with the Greek (also Hebrew and Aramaic) *iota* being translated as *Jot* - nowadays the dot over the i and the *j*. The *Tittle* has come down to us as the cross on the letter t.

A PROJECT FOR 2021?

Two new additions to the library are *Ancient Trackways of Wessex* (H W Timperley & Edith Brill, Nonsuch 2005) and *Roads and Trackways of Wessex* (Geoffrey N Wright, Moorland Publishing 1988). These books offer an insight to the curious history and geography of Neolithic tracks that get overlayed, crossed or joined by Roman roads, Medieval droves, turnpikes and modern roads.

I thought it would be nice to explore these tracks as they cross the area around Salisbury and often coincide with ancient forts, tumuli and chalk carvings. These include the *Harrow Way* above Whitchurch, Andover and Amesbury; the *South Hants. Ridgeway* from Winchester to

Pepperbox, Redlynch and down to Lymington; the *Great Ridgeway* above Lambourn, Marlborough then to Warminster, East Knoyle, Shaftesbury, Win Green and down between Hod and Hambleton Hills; and the *Lunway* through Stockbridge to Old Sarum. There are also many interlinking trackways such as the *Drove Road* from Win Green to Salisbury.

This is too much for me but if any of you would like to tackle one, or a part of one (and take some photos please), do let me know and I can send you photocopies of the relevant maps and pages.

Right: *Wayland's Smithy* (long-barrow) near Uffington on the *Great Ridgeway*. The name comes from *Wolund*, the Germanic/Norse smith-god.

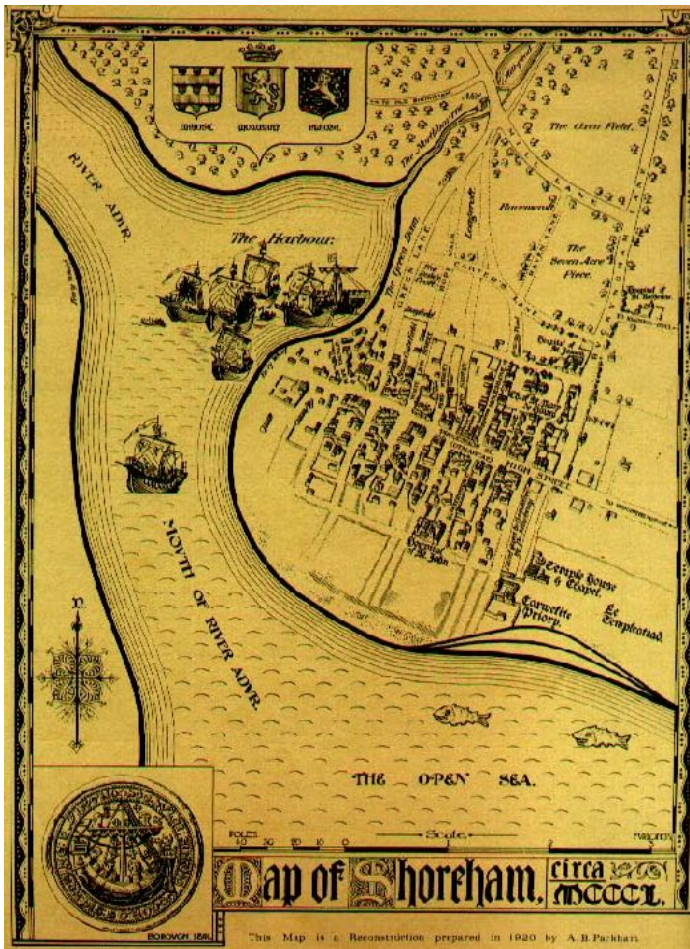


MEDIEVAL WEATHER

We have talked in a previous issue (J&T No. 89) about some of the great storms of the past. One of our readers, Peter, who lives in Shoreham-by-Sea (where I lived in the Fifties), sent me an article showing how the Adur estuary, after constant flooding, changed dramatically in the mid-fifteenth century. The port of *Pende* disappeared beneath the waves as did half of New Shoreham. Anyone who has been there can see that the High Street is very close to the river whereas originally it marked the middle of the town.

The thirteenth century depiction, left, hung in our hall at home. This must be where I got my interest in History as my mother was involved with the Marlipins Museum and researched local history.

The photo below shows the river at high tide with the old toll bridge (now a footpath) and the incredible chapel of Lancing College in the background. The school was originally named after St Mary and St Nicholas, respectively the churches of New and Old Shoreham.





CLARENDON EXPLAINED

An indulgence is to go each year to the Salisbury Museum and listen to the annual Clarendon lecture (including a glass of wine). This year it was on the Chapels of Clarendon Palace and very ably given by Dr Cindy Wood, Senior Lecturer at the University of Winchester.

There were certainly two chapels at Clarendon, the larger King's Chapel and the smaller Queen's chapel but there is evidence of a third (All Saints) chapel for the use of the staff and visitors. As Angevin life was very hierarchical, even a nobleman could not worship in the royal chapels unless invited. The two chapels were manned by the highly educated staff of the Chapels Royal, who no doubt also carried out the court's administrative work, whilst the third chapel was in the hands of the monks of Ivychurch Priory, Alderbury. The stonework on the right of the photograph is all that is left of the priory - only one monk survived the Black Death.



Mass had to be said regularly each morning between day-break and 11:00am but lay respondents were not required despite there being some 400 persons in the peripatetic court.

The real nugget I came away with was a throw-away remark that the disgraced Cardinal Wolsey did not get buried in his expensive designer sarcophagus. This was stored away and brought out centuries later for Lord Nelson! Left, crypt of St.Pauls.



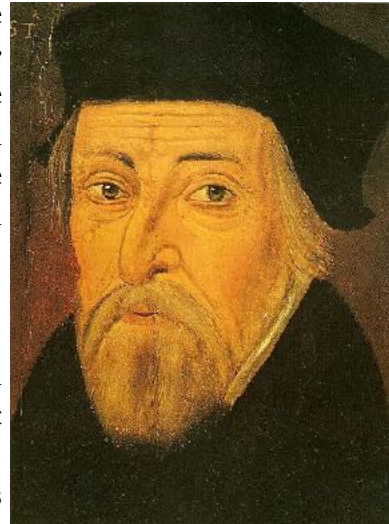
WHAT'S IN A NAME?

In J&T No.64 there was an article on the remarkable Edith Olivier (1872 - 1948), Mayoress of Wilton, who lived in the Daye House in the Wilton House park. The 1942 painting (*Wikipedia, in the public domain*) on the left shows her in front of the house, painted by her young friend Rex Whistler (J&T Nos. 58 and 79).

I was puzzled when reading about her because the house was sometimes referred to as the Dairy House. In browsing through *The Tribes of Britain* by David Miles (Phoenix 2006) I came across a footnote: 'The word *dairy* comes from *deye*, a medieval word for a female servant who presumably made butter and cheese'. Perhaps this goes back to Wilton House's origin as a nunnery?

FRIAR TUCK

Ironically there were no friars in Robin Hood's time but I have taken his name to represent the typical gourmet monk. In *The Tribes of Britain*, David Miles describes the effects of famine and poor nutrition, especially when harvests were bad. William Langland talks of bread, cheese, curds and vegetable pottage from root vegetables and onions. In St Swithin's Priory records in Winchester however the daily allowance was 1.4 pounds of meat, 5 eggs, vegetable soup and plenty of bread and ale.



Miles hypothesises that this could explain the high incidence in monastic graveyards of *Prestier's Disease* (Diffuse Idiopathic Skeletal Hyperostosis) which can be a consequence of obesity. Interestingly, it turns out that the average height of a man was 5'7" and a woman 5'2", not too different to today, mainly due to genetics rather than nutrition.

The portrait is of author and poet, William Langland (1330 - 1400) who wrote *Piers Plowman* (*courtesy of Prabook world biographical encyclopaedia*).



CATHEDRAL SCHOOL ALUMNUS

The Hatcher Review (precursor to the *Sarum Chronicle*) for autumn 1981 includes an article by Selby Whittingham of Sir Peter Lely's best pupil, the artist John Greenhill (1642 - 1676). His chalk and charcoal self-portrait in the British Museum shows his talent. His father, John senior, was appointed Diocese Registrar by Bishop Humphrey Henchman (1592 - 1675). It is said that Lely was jealous of his pupil's talent and would not let him watch the great artist at work. However, he did give Greenhill's wife an annuity after his early death. The playwright Mrs Aphra Behn wrote *The famous Greenhill dead! even he, That cou'd to us give immortality*. He painted Seth Ward and the Chancellor, Lord Shaftesbury.