



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

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A PEEK THROUGH THE WINDOW - NO. 13

MIKE DEEMING WRITES:

In 9 AD Arminius led a force of German soldiers that defeated the Romans at the Battle of Teutoburg Forest. Although Germanic himself, he had obtained Roman citizenship and trained with Roman forces. He was thus able to anticipate the Roman battle plans and his alliance ambushed and destroyed three Roman legions. As a result, the Roman empire never occupied the area across the Rhine to the north of Frankfurt. This C19 monument (right) to Arminius (Hermannsdenkmal) stands close to the supposed battle site near Detmold, though recent research suggests it may have been some way away. The monument is a symbol of German nationhood, and to some extent was appropriated by the Nazi regime. It's fair to say that it has been re-adopted since WWII and is now a major tourist viewpoint. Detmold was a base for the Army Air Corps and this monument features as one of the eight locations on the AAC windows in the North nave aisle.



The AAC windows were designed by Caroline Swash and installed in 2007,



to celebrate the fiftieth anniversary of the Corps' reformation. Caroline (left) is a highly regarded stained glass artist as well as being both teacher and author on the subject. She told me some of the facets she was trying to cover in the windows. In particular she focussed on colour, linking the medieval dark blue glass in the West window to the light blue Corps' colour, and contrasting with the red glass in the Glider Pilot Regiment windows nearby. Where Christ is being carried by St Christopher, the light blue also features in the outer halo around Christ's head, seeking his care for AAC personnel as they go about their duties. Caroline also took great care over the green colours in the leaves, which provide a bridge between the GRP windows

through to the WWII memorial windows to the east of the AAC

lancets. Other innovations that she introduced to the Cathedral here include the use of transfer screen printing on glass to reproduce the images of the various helicopters and planes. A novel font was developed too for the inscriptions at the base of the windows.

Caroline is the author of several books and I particularly recommend her "The 100 Best Stained Glass Sites in London", a delightful guide for the enthusiast. One highlight for me has been Southwark Cathedral, where there are superb windows by Henry Holiday and Christopher Webb (both of whom have several windows in Salisbury too) and a rare chance to see in the UK a window by the outstanding American artist John Lafarge.



Harry Stammers worked for many years with Powell's of Whitefriars, before moving to York in 1947 to set up his own workshop at the instigation of Dean Milner-White. Stammers designed our Glider Pilot Regiment memorial window in 1950 to commemorate those who lost their lives in WWII. In York he carried out numerous commissions in his distinctive surreal style. Also distinctive is his compass makers' mark (left), which complements Christopher Webb's mark in the WWII memorial window nearby.

York of course has been a centre of excellence in stained glass for centuries; today it hosts the York Glaziers Trust, led by Prof Sarah Brown, author of 'Sumptuous and Richly Adorn'd', the authoritative RCHM book on the decoration of our Cathedral. Hermannsdenkmal serves as a navigation reference for aircraft flying into Detmold and another building that provides such a guide is Belfast City Hall (right), near another AAC base, illustrated top left in the St Christopher window. The incredible amount of detail in these windows certainly justifies another close look!



FENESTRATION

Whilst enjoying a coffee-break in the Archives I picked up a copy of the Royal Commission on Historic Monuments *The Houses of the Close*, which I have since purchased. The Chapter Office, No.6 in Bishop's Walk, was rebuilt around 1661 by its tenant Francis Sambrook, a lawyer who demolished the decrepit Simonsbury Place canonry and replaced it with the current Deanery (No.7). So the Chapter Office was probably intended as domestic offices for No.7.

The windows are described as having *hollow-chamfered mullions and rusticated relieving arches* (below left) and they are *closely paralleled at No.47 Winchester Street, built within two years of 1671* (bottom right). The latter forms part of the view from my own cottage in St.Edmunds Church Street. Cross-checking with Volume 1 of the *Ancient and Historical Monuments in the City of Salisbury*, also

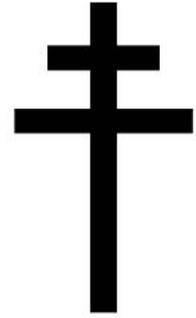


by the RCHM, I see that No.47 was originally the Three Cups Inn and demolished by a certain Gyles Naish. The new building is given a date of 1673 but old fashioned for that date.



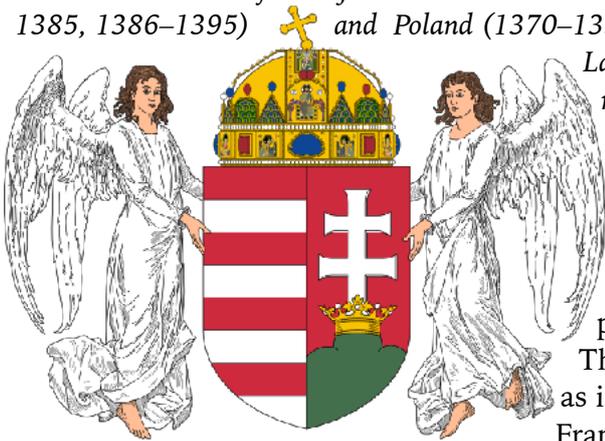
CROSS OF LORRAINE

I posed the question to John Elliott as to why the plan of Salisbury Cathedral was not a simple cross but was more that of the Lorraine cross. John replied and referred me to *The Gothic Cathedral* by Christopher Wilson which I immediately ordered.



According to this excellent tome our cathedral's 'architect' had access to detailed information about Lincoln and Wells which were then under construction. *The inclusion of two sets of transepts both with only eastern aisles is a debt specifically to Lincoln.* Lincoln in turn was inspired by William of Sens' Canterbury.

As you know, one piece of research leads to another: René II, Duke of Lorraine inherited the cross from his distant ancestors of the House of Anjou in Hungary. If you want to know the detail - *this House of Anjou included the branches of Anjou-Hungary, which ruled Hungary (1308–1385, 1386–1395) and Poland (1370–1399), Anjou-Taranto, which ruled the remnants of the Latin Empire (1313–1374) and Anjou-Durazzo, which ruled Naples (1382–1435) and Hungary (1385–1386).* Hungary's coat of arms is shown, left.

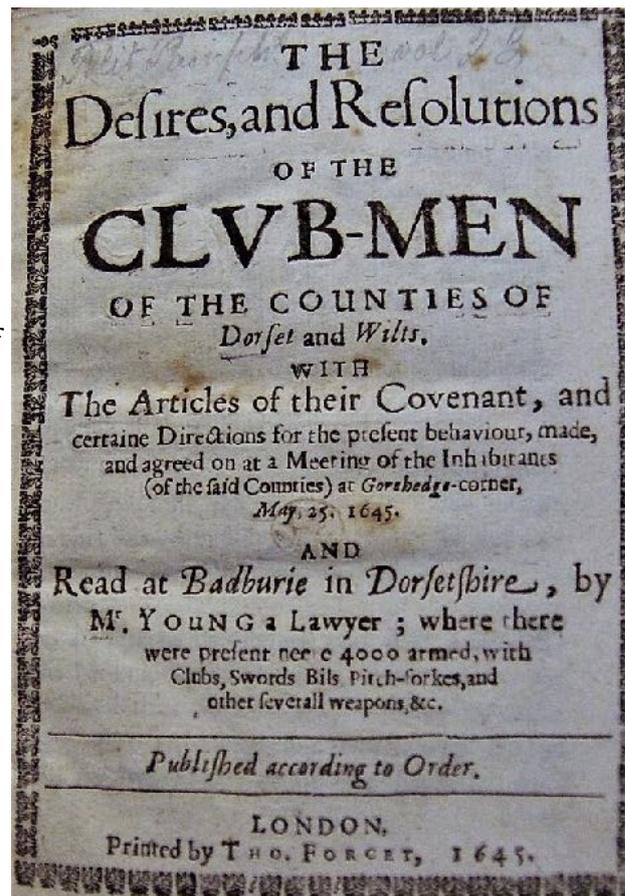


The cross was probably adapted from Byzantium, King Bela III of Hungary having been raised there. The small transverse bar represented the sign *INRI* placed by Pilate above Jesus in many depictions. This cross was taken up by the Free French in WW2 as it symbolised the battle to regain the parts of France taken into Germany.

JOIN THE CLUB

Civil war is never pleasant but the damage inflicted on Wessex during the 17th century was particularly bad. We can all see the slighted grand homes of Corfe and Wardour castles but the Marquis of Winchester's Basing House was viciously reduced to the foundations. Bear in mind that this was the largest private residence in the country. Both Royalist and Parliamentary armies caused a lot of collateral damage to the civilian infrastructure, partly mindless thuggery, partly living off the land and partly retaliation for allegiance to the opposing side. The cathedral cities tended to be Royalist and you know what happened to our bell tower. In addition there were lawless bands profiting from the country's unstable state.

The indiscriminate destruction led to a rising of *Clubmen* in 1645. These Wessex country people were neutral but endeavouring to protect their property from both sides. The poster, right, is *courtesy of the Cromwell Museum.* Their aims were shown by their slogan:



*If you offer to plunder or take our cattle,
Be assured we will give you battle.*

A large grouping of Clubmen were defeated at Hambleton Hill by Parliamentary troops under Cromwell. Cromwell however wrote to Sir Thomas Fairfax:

they are poor silly creatures, whom if you please to let me send home, they promise to be very dutiful for time to come, and will be hanged before they come out again.



BEFORE THE BEAK

We now have a very fine reception desk but have you ever thought what the area must have looked like 'back in the day' when it was a Consistory Court? Well, Chester Cathedral has the only complete one, see below, last used in the 1930s.

According to Wikipedia, Consistory courts have been in

existence in England since shortly after the Norman conquest and their jurisdiction and operation was essentially unaffected by the English reformations. Originally, the jurisdiction of consistory courts was very wide indeed and covered such matters as defamation, probate, and matrimonial causes as well as a general jurisdiction over both clergy and laity in relation to matters relating to church discipline and to morality more generally and to the use and control of consecrated church property within the diocese. The judge of the consistory court, appointed by the bishop, was the bishop's official principal and vicar-general of the diocese and became known in his judicial capacity by the title 'chancellor' except in Canterbury where he is the 'Commissary-General'.

By the end of the eighteenth century, the exercise of jurisdiction over the laity in moral matters had fallen into desuetude. But there was no reform of the jurisdiction of the ecclesiastical courts until the middle of the nineteenth century. In 1855 the defamation jurisdiction of the ecclesiastical court was brought to an end and in 1857 the probate jurisdiction was transferred to the newly created Court

of Probate and the matrimonial jurisdiction to the newly created Divorce Court. Both of these new courts were temporal rather than ecclesiastical courts; but their procedure continued (as it continues to this day) to reflect the ecclesiastical origins of the jurisdiction with, for example, matrimonial proceedings being by way of petition and the "citation" of parties in probate proceedings.

