

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

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## A PEEK THROUGH THE WINDOW - NO. 19

### MIKE DEEMING WRITES:

Philip Ottaway (1825-1909) was born and brought up in Salisbury, became a barrister and was appointed an Attorney on the Queen's Bench in the High Court of Chancery in 1848. He was a friend of George Arney, the lawyer who became Chief Justice in New Zealand during the Maori Wars and whose commemorative window is in the St Thomas Chapel. According to their correspondence, Arney's was a reluctant appointment, but that's another story. Ottaway lived in Hemingsby, 56 The Close, till his death in 1909, and his unmarried daughter Louisa lived there till she died in 1923. There are ledger stones in the cloister garth to Philip and his wife Elizabeth, to Louisa and to her sister Rosamund. Louisa was also a close friend of Mrs Elizabeth Webb, the widow of Bishop Allan Becher Webb, whom we looked at in Jot&Tittle 70; she moved to the house with Louisa and the ladies made extensive repairs and alterations there in 1919.

The house (right), formerly a Canonry, is one of the most beautiful in the Close, being of two completely different styles. Indeed, it was split into two houses in 1950. After Mrs Webb's death in 1932, the contents of the house were sold at auction – 520 lots over 2 days – basically all the property of the Ottaway family from a century of accumulation.



When you enter the Morning Chapel, you are confronted with a

whole panorama of stained glass windows.

But prior to 1886, this chapel was glazed with clear quarries and possibly a few panels of grisaille glass. A window in the St Martin's Chapel, dedicated to Isabel Kerr Hamilton, wife of Bishop Walter Kerr Hamilton and designed in C15 Germanic style by Burlison and Grylls, changed all this. After Bishop Webb died, the Heavenly Jerusalem window was glazed in 1908 as his memorial by James Powell & Sons of Whitefriars. And this set in train a series of commissions from Powell's which between 1909 and 1913, filled all the Morning Chapel windows with historiated glass - firstly the St Martin and the St Catherine Chapels and the clerestory, and lastly the West windows of the Morning Chapel, those above the Whistler memorial glass prism.

These west windows were commissioned by Louisa and Mrs Webb in 1913. The James Powell & Sons' cashbook shows a charge of £650 in 1913, but this may



be only a part-payment. Unusually they are not dedicated to any person, but rather were installed with the grateful thanks of these two ladies for the weekly services of intercessions held in the Morning Chapel. At the top of the left window, you can see the Hand of God (page 1), a very rare depiction of this.

All these windows are superb examples of Powell's 'Whitefriars' glass – indeed I have met visitors who have come to the Cathedral specifically to see them. There may be Whitefriars' fanatics enthusing behind any pillar!

### TOMB TALK - John Clarke S.T.P.

On an elegant white marble monument, now placed against the wall of the choir [Ed: South-east transept west wall], just by the entrance door, with a globe and mathematical instruments carved on it, is this Latin inscription:

Sacred to the memory of John Clarke, D.D. Dean of this Cathedral for the space of 29 years, who was united in friendship with Newton, and his relation Samuel Clarke (men of his own age), to whom he was very dear, as well on account of the integrity of his morals, as for the similitude of his studies in the mathematical science and theology. He died 4th Feb. 1757.



His daughters and co-heiresses erected this monument as a feeble expression of their sorrow for the loss of so good a father.

Dr. Samuel Clarke (left) was born in 1675, at Norwich, of which city his father was Alderman, and Member of Parliament. He received his education at the grammar school of Norwich, from whence he went to Caius College, Cambridge. The limits of this work will not admit of saying more of this great man than that he was a voluminous, learned, and elegant writer. He was seized with a pain in his side Sunday May 14, 1729, as he was going to preach before the Judges at Serjeants' Inn, was carried home, and died on the Sunday following.

Sir Isaac Newton was born at Woolstrobe, in Lincolnshire, on Christmas Day, 1642 ; died of the stone 20th March, 1726, and was interred in Westminster Abbey, where a stately monument is erected to his memory at the entrance into the choir.

### CORRESPONDENCE

**A**nn Thompson writes: Recently we discovered that William Longspee's great great grandmother was St. Margaret of Scotland (right), whose chapel is in the South transept (see J&T No.44). Margaret was a princess of Wessex and fled to Scotland in 1066 to escape the Norman invasion. She married Malcolm III in 1070 and had 7 children! She did much to further the Papacy in the church in Scotland while at the same time protecting the Celtic Church. She was responsible for the restoration of the Abbey in Iona. She was canonised in 1250. Her daughter Matilda married Henry I and their daughter, also Matilda, married Geoffrey of Anjou, father of Henry II, who, as we know was the father of William Longspee!!



## CONNECTIONS

The latest charity shop purchase was *Landskipping* by Anna Pavord, Bloomsbury 2017. It is about how we respond to different landscapes. I came across a passage that read: *The Whig topographer and author Henry Penruddocke Wyndham had not, at this time, brought out accounts of either of his Welsh journeys (he travelled during the summers of 1774 and 1777). As a group of us have been rejuvenating the Wyndham's garden for five years I was interested to know more.*

Wyndham was born on 4 June 1736 (right with brother Wadham by Joseph Highmore 1743), the eldest surviving son of Henry Wyndham of St. Edmund's College, Salisbury, and his wife Arundel Penruddocke, daughter of Thomas Penruddocke of Compton Chamberlayne. Colonel Wadham Wyndham was his younger brother and the distinguished judge Sir Wadham Wyndham was his great-great-grandfather. He was educated at Eton and of course Wadham College, Oxford, and was elected a fellow of the Society of Antiquaries on 6 February 1777 and a fellow of the Royal Society on 9 January 1783.



The Wyndhams of the College held great influence in Salisbury, and Wyndham was elected a freeman of the city on 15 March 1761, was Mayor of Salisbury in 1770–1, and High Sheriff of Wiltshire in 1772. In 1794 he commanded a troop of cavalry raised in Salisbury. In 1795 he was elected Member of Parliament for Wiltshire. He sat as a Whig in the family tradition until 1812, but rarely attended Parliament. The Whig statesman, William Windham and Prime Minister William Wyndham Grenville, 1st Baron Grenville, were his third cousins.

By inclination he was more of a topographer (interested in an area's physical features) than a politician. In 1774 he visited Wales, and in the following year he published anonymously *A Gentleman's Tour through Monmouthshire and Wales*. He revisited the area in 1777, and in 1781 published his *Tour through Monmouthshire and Wales*, declaring authorship of the work. He was accompanied on his journey of 1777 by the Swiss water-colourist Samuel Hieronymus Grimm, whose works illustrated the account.



He was keen to produce a county history of Wiltshire and published *Wiltshire, Extracted from the Domesday Book with a translation of the Latin into English* in 1788 which he hoped might stimulate such a work. His most celebrated publication remains his *Diary of the Late George Bubb Dodington* in 1784, a rich source of information about politics in the first half of the 18th century.

Like his cousin George O'Brien Wyndham, 3rd Earl of Egremont, Pen Wyndham was an admirer of the painter Turner who stayed with him at the College on several occasions in the late 18th century. Two paintings of the College landscape made by Turner during his visits of 1798 and c1800 are now preserved in the British Museum (picture left, courtesy of Tate Gallery).

He married Caroline, daughter and heir of Edmund Hearst,

on 18 October 1768 and they had five sons and two daughters. He died on 3 May 1819 and was buried in the Wyndham family vault in St Edmund's Church, Salisbury. He was succeeded by his eldest son, Wadham Wyndham, MP for Salisbury. His sister, Laetitia, married Sir William à Court\*, 1st Baronet.

\*If this name rings a bell: Michael Robert Hamilton Holmes à Court was a South African-born Australian entrepreneur who became Australia's first billionaire, before dying suddenly of a heart attack in 1990 at the age of 53. A great-great-grandson of William Holmes à Court\*\*, 2nd Baron Heytesbury, and a grand-nephew of William Frederick Holmes à Court, 3rd Baron Heytesbury, Holmes à Court was one of the world's most feared corporate raiders through the 1980s, having built his empire single-handedly from virtually nothing to a diversified resources and media group with an estimated value immediately before the 1987 stock market crash of about A\$2 billion.

The name of course is Norman and the first we hear of them is as a knight in the service of William de Braose, First Lord of Bramber Castle (Sussex, where I played as a child)). It was the 4th Lady de Braose (Maud) and her son that King John starved to death in the dungeons of Corfe Castle. Some of the à Court family migrated to Ireland and New Zealand, whilst it was 1840 before the Australian connection was made. Appropriately, the family motto from their coat of arms (right) translates as *What is increased by labour grows greater*.



\*\*William was created Baron Heytesbury in 1828 and became ambassador to Russia and Viceroy of Ireland. He married Elizabeth Holmes and added her name to his own. Robert's holding company was titled Heytesbury Pty Ltd.

### AN ANGEVIN MYSTERY

Elizabeth Chadwick writes ([history-girls-blogspot.com](http://history-girls-blogspot.com)): In 1964 an interesting and intriguing discovery was made at an ancient chapel in Chinon (Loire) dedicated to St Radegonde. The story goes that a piece of plaster fell off the wall and revealed a mural of five mediaeval figures - two of them crowned - riding out to hunt. The discovery having been made in the Angevin heartland and the figures appearing to date to the 12th century caused a stir among historians and art historians. The original finder, Albert Heron, thought that the figures represented among others King John, his wife Isabelle of Angoulême, and her second husband Hugh of Lusignan. Debate as to the identity of the riders has continued ever since, with the most popular vote (to judge by biographical book covers and photographs in said books) identifying the lead crowned figure as Henry II and the middle one as his wife Eleanor of Aquitaine with sundry other family personages suggested for those surrounding them.

Ever since setting eyes on this mural, I have found it curious that so many people believe the middle crown figure to be Eleanor of Aquitaine, even while I understand their reasoning. She is always linked with her husband Henry II and they are larger-than-life personalities who automatically take precedence in people's minds. St Radegonde was an important Saint in the territories held by Eleanor of Aquitaine, so the reasoning goes that it must be her. But without actual names written identifying the figures, it can only be guesswork - and perhaps flawed guesswork at that.

How do we know the lead figure is Henry II? We don't; it's another assumption, but the circumstantial evidence points that way because we know from contemporary evidence that



Henry II was red haired. The mural is at Chinon which is solidly in his territory and the figures clearly date in terms of the style of

their clothing to the late 12th century. Since Richard the Lion Heart was also a redhead, it might be argued he is also a candidate for the rider on the white horse.

Alison Weir thoroughly debates the issue in her biography of Eleanor of Aquitaine (Ed: which is where I read about the mural). She believes the lead character is Richard because 'Richard's effigy at Fontevraud shows him bearded, whilst Henry II's is clean-shaven. Given the special relationship between Richard and his mother, it follows that the crowned woman is Eleanor herself.' I beg to differ, while Henry's effigy at Fontevraud does indeed show him beardless, Weir has rather ignored the detail that Gerald of Wales portrayed Henry in life as bearded - see illustration page 6, and drawn either from life or at the least from Gerald's living memory of a man he knew well by sight. There may be many reasons for Henry's non-beard at Fontevraud. Perhaps to show how dignity and power had been stripped from him in death - a sort of emasculation, It's interesting to note that while Richard I's tomb effigy at Fontevraud is fully bearded (a black beard strangely enough, probably the result of later restoration).

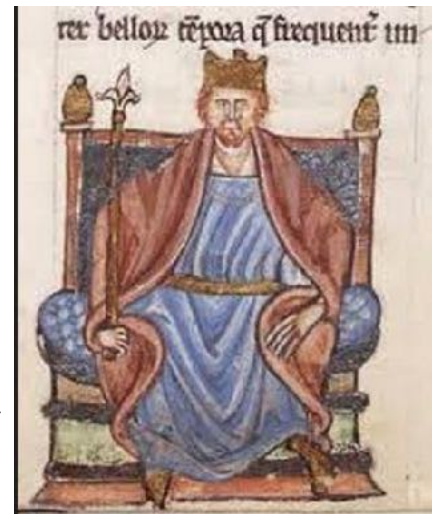
So, having dealt with the matter of the beards, let's assume that the lead figure is indeed Henry II. Who are the four figures following him? Weir believes like many others that the crowned middle figure is Eleanor and that the young woman riding at her side may be either Berengaria of Navarre who was Richard's wife or Eleanor and Henry's daughter Joanna, Countess of Toulouse. She also believes that the two young men behind Eleanor are her grandson Otto of Brunswick, and possibly Arthur of Brittany, or John. She thinks the mural may have been painted in 1196 when Eleanor was in residence at Fontevraud.



A couple of ideas she refutes are the opinions of historian and Israeli professor Nurith Kenaan-Keder, who said in an article dated to 1998 that the mural either depicts King John with Eleanor of Aquitaine and Isabel of Angouleme or else that it is Eleanor being led into captivity by Henry II in 1173/74 and being accompanied by her daughter Joanna and two of her sons including Richard to whom she is giving a falcon as a symbol of passing on the ducal power. I agree with Alison Weir that neither of these theories stands up to scrutiny. A mural of Eleanor being led into captivity would hardly be a subject for the wall of this chapel. Studying the mural myself and being au fait with 12th century costume, it seemed to me that all the figures in this mural are male. Only men pin their cloaks high on the right-hand side. No woman ever does. I have been collecting

manuscript images of the cloak fastenings of men and women of the 12th century for some time and I have not found a single woman with a right hand shoulder pin. It doesn't happen. They just don't dress like that.

Right, Henry II complete with beard. *Illustration by Gerald of Wales who knew him.* So the figure that is sometimes mentioned as Joanna, sometimes as Isabel of Angoulême, isn't female at all. And the crowned figure in the centre isn't female either. But he is still an important personage. He has a wonderful fur-lined cloak of the kind only seen on high nobility, and he has his crown the same as the lead figure, although I have been reliably informed by historian Henk T'Jong (who is a mediaeval clothing expert and agrees with me that these are all men) that this headgear is in fact representative of jewelled fur hats - still very high status!



So if we rejig our ideas of who these figures might be, it becomes a lot less messy. The foremost figure on his fine white horse is Henry II and he is leading out his four legitimate sons on a hunt. There's his eldest son the Young King wearing the other jewelled hat and flashing his fur-lined cloak to further emphasise his stylishness and status. He was crowned in 1170 during Henry's own lifetime to absolutely secure the succession. So you have two Kings in the picture. The slighter, more youthful figure at young Henry's side is his younger brother John. There's around 11 years difference between them. When their father had suffered a serious illness in the early 1170s, he charged his eldest son with taking John under his wing and caring for him should the worst come to the worst which young Henry had agreed to do. So this may well be symbolic of that bond. The two figures following behind are Henry II's second and third sons Richard Count of Poitou and Geoffrey Count of Brittany. Those little caps with the stalks that they are wearing, are very indicative of young 12th century high status men about town. The Falcon itself on 'Richard's' wrist may or may not be symbolic of an act of homage.

I've recently read *Inventing Eleanor: The Mediaeval and Post-Mediaeval Image of Eleanor of Aquitaine* by Michael R. Evans published by Bloomsbury Academic. He has something very interesting to say about the Chinon mural. Leading art historian Ursula Nielgen wrote a detailed study on the mural in 2004: 'Les Plantagenets et la chapelle de Sainte Radegonde de Chinon: un image en debat.' Nielgen believes that all five figures are men and that there is nothing in the hairstyles or figures of the supposed 'women' that differentiate them from the 'male' figures. She postulates a date the rebellion of 1173/4 when the family had been reconciled all except for Eleanor. That makes total sense to me given what I know of Henry's personality. I have seen it said that the Eleanor figure has longer hair, but I have seen plenty of examples of men with that length of hair, and the leading Henry figure is not exactly short of a lock or two in that area is he, so that argument doesn't hold water.



My conclusion is that these figures are male, Eleanor of Aquitaine has absolutely nothing to do with it. They depict Henry II and his four sons, not only riding out to the hunt, but riding out into the future, the *pater familias* leading his heirs.