



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

Editor: Mark Brandon: markandsuebrandon@outlook.com

WEBPAGE/BLOG: jot-and-tittle.com

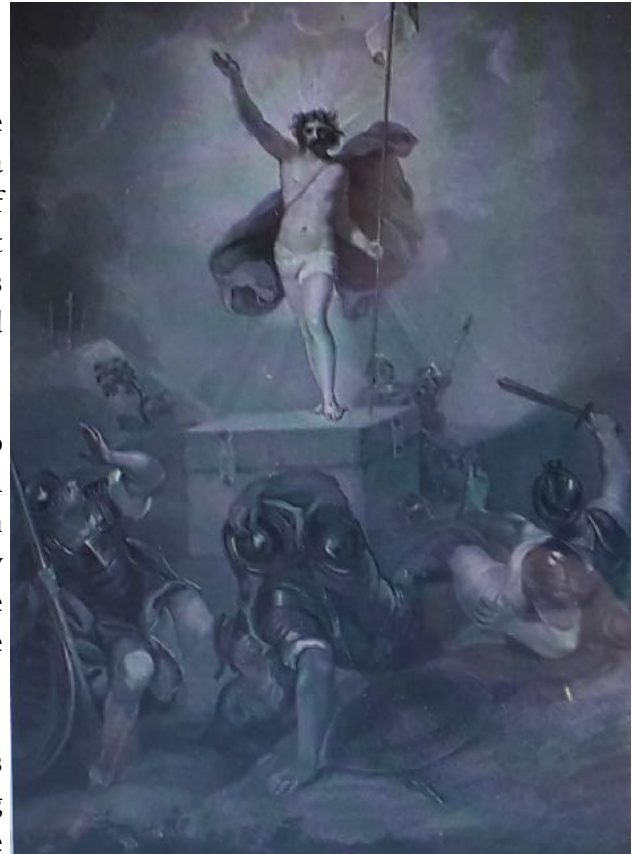
Please note that all future editions will best be available by joining the subscribers mailing list, either via the web-page or by e-mail to the editor.

A PEEK THROUGH THE WINDOW - NO. 29

MIKE DEEMING WRITES:

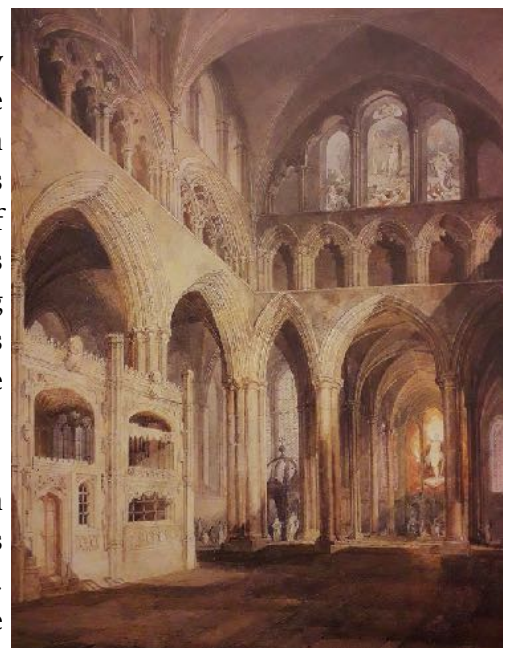
One of the glories of the Cathedral is the Prisoners of Conscience window that creates a sense of calm in the Trinity Chapel and a sense of closure to the East end of the building. But what came before this window? Fortunately, records still show glimpses of the windows that graced the East end back to 1790.

Sir Joshua Reynolds had been invited in 1788 to produce an oil painting of a Resurrection scene. A better understanding of this original picture can be gathered from this print from an engraving by J Jones in 1796 of the painting, held at Yale Center for British Art, where you can just make out the Calvary crosses on the hill to the left.

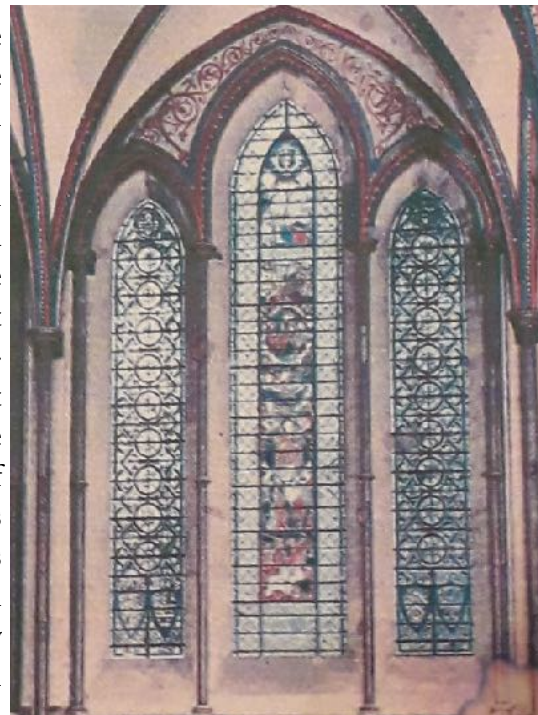


A glimpse of the window which was based on this painting can be found in J M W Turner's painting of the East end, with a golden glow from the rising sun behind, shown below; the painting is now in the Salisbury Museum. Other illustrations show this too, including Frederick Nash's 1814 painting of the Lady Chapel (also in the Salisbury Museum), and John Britton illustrated the window in one of the plates in his 1814 'History and Antiquities of the Cathedral Church of Salisbury'. In the Cathedral, the image spans three lancets and the figures shown below the tomb in the engraving don't appear in the window. Incidentally, Reynolds deliberately left the tomb closed to further enhance the miraculous character of the Resurrection.

The window was commissioned by Bishop Barrington when planning the Wyatt 'restoration'; it was painted by Francis Eginton in enamels on grey glass and was installed in 1791. The leading authority Charles Winston, consulted by the



Chapter in 1852 on his views for future glass in the Cathedral, was damning in his criticism. Aside from the Lord's immediate presence, 'all around is gloom'; on the glass this is achieved with nearly opaque enamels, leading to a 'flat, heavy appearance, destructive of all impressiveness and widely different from the depth and transparency of the oils in the original picture. The course followed by Eginton was of all others that most calculated to ensure an unsatisfactory result...the red-brown enamel wholly fails of producing that supernatural lurid appearance which seems to have been intended by Sir Joshua Reynolds'. Finding itself unable to live with this ignominy, the window was replaced in 1854 by a series of medallions with scenes from the life of Jesus; this was designed by William Wailes, (who was not the artist recommended by Winston!) but he used pot-metal colours, rather than enamels, to give more vibrancy.



This never proved satisfactory either and when the glass was removed and stored for preservation during WWII, it didn't make it back again. When Christopher Webb reglazed the windows at the East end of the choir aisles (the Herbert and Holgate windows) after the war, the C16/17 glass these aisle windows had contained was used to glaze the East lancets of the Trinity Chapel (seen here), and this was then moved again to the Vestry transept when the Prisoners of Conscience window was commissioned in 1980. The medieval glass from the two outer east window lancets was relocated to the North quire aisle, opposite the Audley Chapel.

Before 1790, the East window contained clear quarries. But back in medieval times it is possible that it would have had historiated (pictorial) glass images, possibly of the Virgin Mary. No records have been found, so this supposition is based on the experience of other cathedrals, like Chartres, whose design was also heavily influenced by the Gothic innovation of Abbot Suger of St Denis. Which brings us back to 1980 and the commissioning of the Prisoners of Conscience window from Gabriel Loire of Chartres. More about that in the next peek!

A MISSING PIECE



Susan Turner persuaded me to read Starkey's take on Magna Carta. It is very readable and contained one or two points that other authors had not made. When the Barons realised that it was useless to continue to negotiate with King John, they visited Philip II's court and invited over the Dauphin with an army and swore fealty to him. However, in their negotiation with him they appear not to have mentioned Magna Carta. So what would have happened if Philip had become King, and did this mean that the Barons were no longer interested in the charter?

Ironically, what really did for the Dauphin was John dying; the main reason for him being in England had now disappeared and ordinary people woke up at last to the fact that a Frenchman was trying to become king by force. Also, my hero, William the Marshall changed his mind about Magna Carta when he realised that it could be used as a catalyst in healing the nation

after a civil war. This was crucial to the charter's survival as the only other person determined to make it stick was Archbishop Langton, unfortunately forced by the Pope to be exiled in France.

DID YOU KNOW?

One of King John's most trusted knights was Sir Falkes de Bréauté. He is often cited as a mercenary captain but this is inaccurate. His wife was Margaret, the widow of Baldwin de Redvers and a wealthy heiress. Her London manor in Lambeth was called *Fawkes Hall* which over the years morphed into *Foxhall* and eventually *Vauxhall*. A certain car manufacturer took to the name and even copied Sir Falkes' griffin coat of arms.



EX LIBRIS

A quirky and fascinating little book is *Great Tales from English History* by Robert Lacey, Little Brown 2003. In one chapter he looks at the Battle of Hastings and the iconic death of King Harold. This story comes largely from the Bayeux tapestry which was believed to have been embroidered in Canterbury on the orders of Bishop Odo of Bayeux. It led quite a chequered career, being repaired several times by French seamstresses, including chambermaids from the local hotel. Now it appears that in 1729 a French Artist, Antoine Benoît traced the tapestry in order to produce an engraving. In 1819 The Society of Antiquaries sent over artist Charles Stothard to prepare a series of facsimile prints. Finally, in 1872, the V&A sent a photographer to make an accurate record.

Two British historians, David Hill and John McSween recently made a comparison of all three sets of images and discovered 379 differences. In the first image Harold appears to be throwing a spear (or plucking it out of his forehead). In the second image, the spear has grown feathers and in the third it is sticking in his eye.



Other records tell a different story, with the King being attacked by a 'hit squad' of four knights sent by William, who having killed Harold, severely mutilated the body (not unusual in those days). When William found out what had happened, he stripped the knight responsible of his rank and sent him home. It appears as Robert Lacey points out that Harold was the victim of a *stitch-up*.

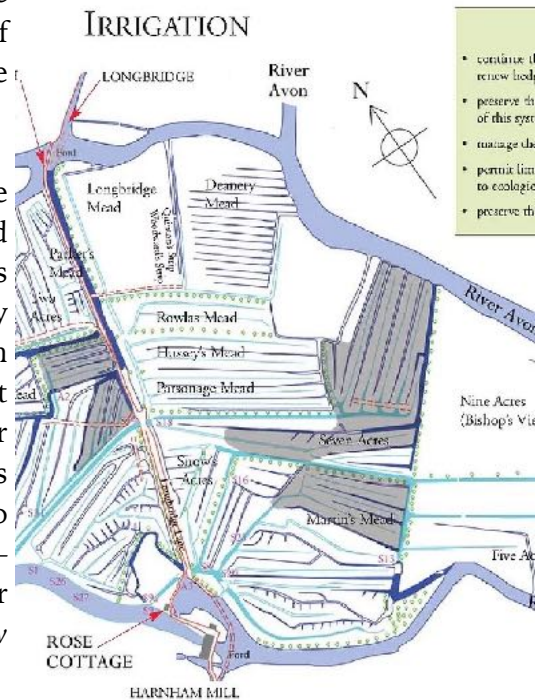
WATER MEADOWS

We were lucky enough to attend a *drowning* organised by the Water Meadows Trust - along with 200 others (pic on page 3)! The *drowner* (in bowler hat) started by getting one of the volunteers to open the main hatches that allowed water from the River Nadder/Wylfe to enter the *carrier* behind Rose Cottage on Town Path. *Floated* water meadows are a feature of Wessex chalk streams but Harnham is unique in that it forms a 40 hectare island between the two branches of the combined Nadder and Wylfe and also the Avon where it joins behind Arundells.



The river levels were mainly controlled by the water mills at either end of the Town Path although there was something of a conflict of interest. The levels would have been higher originally which made drowning easier. The island created unique problems for the constructors in the 1630s which they solved by a brilliant complex of channels and hatches. These ensured that sections of the meadow could be drowned at different times.

Floated Water-meadows were used for irrigation in the winter and early in spring to warm the grass sward and brings nutrients and oxygen into the soil. The water was run over pebbles to increase the oxygen level. Typically this caused grass to start growing about one month earlier than un-floated floodplain meadows, so that animals could benefit from the 'early bite' of grass. Later in the season, during the summer when the soil was drying out, water meadows were re-watered so that two cuts of hay were taken and used to feed other animals – cattle and horses. The pic above shows the drowner opening a bunny-hatch to water the 9-acre *Bishop's View* section.



HARNHAM WATER MEADOWS

- above irrigation system and the Trust's co-operation programme
- left detail of track and pinion ironwork on sluice (hatch) S
- right section through carrier and drain

Map based on 1787 inch drawn by Tim Tatten-De and digitized to CAD 1 Avon in June 2004; axes by Howard Justin Jones

In the eighteenth and early nineteenth centuries, ewes and lambs were led away from the meadow in the afternoon to fields of wheat or barley so their dung and

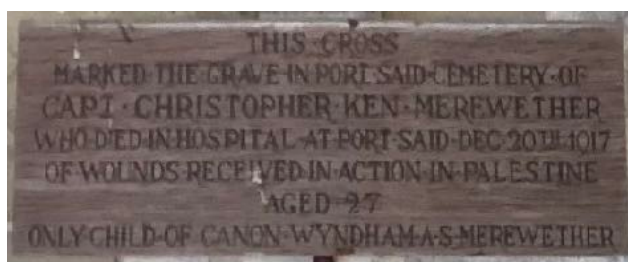
urine would fertilise the arable land on the valley sides where they were 'folded' overnight. The system's economic stimulus was corn price rather than sheep products - although these were an important by-product and the wool would have been used to manufacture textiles in Salisbury. This *Sheep-Corn* system was of great importance during the period of the French Revolutionary and Napoleonic Wars when the country had to be as self-sufficient in food as possible. It is thought the hay crop was especially important at Harnham because it would have supplied the coaching inns in the City.

The *Wiltshire Horn* is a breed of domestic sheep originally from Wiltshire in southern England raised for meat. The breed is unusual among native British breeds, for it has the strange feature of moulting its short wool and hair coat naturally in spring, alleviating the need for shearing. It also has longer legs than most sheep, important for the constant commuting to work on the water meadows. For more info (or to join) go to the Trust site: <https://www.salisburywatermeadows.org.uk>.

CROSS REFERENCE

Many of you will have seen the First World War wooden crosses in the cloisters. I saw them with fresh eyes the other day when I recognised the names as being related to personalities I had come across in the Chapter minutes. For example:

March 1908: Rev. Wyndham Arthur Seinde Merewether, vicar of North Bradley, Wiltshire to be presented to Vicarage of Bradford-on-Avon.
 December 1896: Rev. Harry William Carpenter Canon of Ruscombe Southbury to be Precentor or Chantor. [He became Archdeacon in 1914].



AN ANNOUNCEMENT



As a spin-off from the newsletters, we are producing a series of illustrated concise pocket-size Handbooks that aim to distill key (and up-to-date) information from a wide variety of sources. For details and excerpts please go to our website jot-and-tittle.com. **Handbook No.1** is now *hot off the press* and available to order (£2.99 collected from the Cathedral).

In the light of the recent severe storms, Head Tower Guide Ian Wheeler was inspired to delve into the history of the spire's worst storm ever - and the dating of the internal wooden scaffolding. As it is such a great story, we have dedicated **J&T No.86** exclusively to it.