



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

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A PEEK THROUGH THE WINDOW - NO. 28

MIKE DEEMING WRITES:

Strolling past the vestry up the south quire aisle in the Cathedral, you are sandwiched between memorials to the Radnor family. On the left the 'Cage' became the family pew in 1778, with the 1968 Garter banner of the 7th Earl outside. Opposite this, windows commemorate the 4th Earl, Jacob Pleydell-Bouverie and his wife Mary. The windows were paid for by their 12 children, led by the 5th Earl, William. The windows show four Marys and four Old Testament ladies and then four saints and four Old Testament men. These windows were designed by Henry Holiday (who also designed the window overlooking the font) and were made by Powell and Sons, of Whitefriars, the outstanding glaziers of the 1880's/90's.

Glancing above, the quire is lit by the Moses window, installed in 1780 as a gift from the 2nd Earl, Jacob. But if you peer through to the north aisle, you can see the superb windows painted by Helen Matilda, as a memorial to her husband the 5th Earl, William, who died in 1900. What an extraordinary woman she was!

She was born in 1846, the daughter of a Rutland vicar. She was a talented singer, a gifted pianist and she set up her own string orchestra of 80 female players. She was friends with many of the key figures in the late-nineteenth-century music scene including Charles Hallé, Arthur Sullivan, Thomas Beecham, Edward Elgar and Percy Grainger. In 1873 she sang at the Royal Albert Hall and in 1894 her 'Ladies String Band' premiered Sir Hubert Parry's 'Suite for Strings in F', now known as 'Lady Radnor's Suite'. It was reported that she wore her tiara back-to-front so that it could be admired by the audience when she was conducting.



Her artistic talents flourished when the new chapel was built at Longford Castle, the family home, in 1893. There she carved the reredos, embroidered altar cloths and started painting glass for the windows. She took lessons at Powells under the guidance of J W Brown (who later designed and made the 'Heavenly Jerusalem' window in the Morning Chapel). She designed windows for Britford Church. Following the sudden death of her husband in 1900, she designed and painted the windows in his memory in the Cathedral's north quire aisle, broadly reflecting the design of

the commemorative family windows in the South aisle. The superb figures are of the name saints of the family – Lawrence, Edward, James and William, with seraphim above and the family arms below. The windows were installed by Powells.



After her husband’s death, she lived mainly in London and Venice. Her addiction to Venice led to her commissioning a gondola which she had brought back to Cookham for use on the Thames and also on the Avon near Longford Castle. In her later years she also wrote *From a Great-Grandmother’s Armchair*, a history of the family in the twentieth century, and she catalogued all the family paintings. Not least amongst her accomplishments was the breeding of Small White pigs for show! She died in 1929, having lived the most extraordinary life!

A fuller description of the life of Helen Matilda, Dowager Countess of Radnor, can be found in a paper by Susan Brown in Ecclesiology Today, Dec 2006.

THE REAL ARCADIA

If like me you are a fan of Lyse Doucet, the BBC Chief International Correspondent, you would have made a point of listening to her on Desert Island Discs. In talking about her unusual accent she revealed that she was descended from the original Maritimes’ *Acadian* settlers. I asked a Canadian friend to tell me more and he related a (yet another) shameful episode in our history.

In the Great Expulsion (known by French speakers as le Grand Dérangement), after the Battle of Fort Beauséjour beginning in August 1755 under Lieutenant Governor Lawrence, approximately 11,500 Acadians (three-quarters of the Acadian population in Nova Scotia) were expelled, families were separated, their lands and property confiscated, and in some cases their homes



were burned. The Acadians were deported to separated locations throughout the British eastern seaboard colonies, from New England to Georgia, where many were put into forced labour or imprisoned. The painting above is *The Déportation des Acadiens* by Henri Beau (1900) in the public domain.

After 1758, thousands were transported from Nova Scotia and New Brunswick to France. Most of the Acadians who later went to Louisiana sailed there from France on five Spanish ships. These had been provided by the Spanish Crown, which was eager to populate their Louisiana colony with Catholic settlers who might provide farmers to supply the needs of New Orleans residents. Now, here is the interesting bit: the Acadian refugees in Louisiana formed the basis of today's *Cajun* population. Their wonderful cuisine also incorporates influences from West Africa and Spain.

QUORA

The *Undley Bracteate*: 'made in or near southern Denmark... Archeologists believe that it was brought to England by some of the earliest Germanic-speaking settlers.' Quote from the Telegraph. Image courtesy of the British Museum

The find itself would be interesting enough, but look carefully at that inscription around the edges. It's not just a random pattern: in Runes, it says $\times\text{f}\times\text{f}\times\text{f}\ \text{m}\text{f}\times\text{f}\ \text{m}\text{m}\text{m}\text{m}$, *gægogæ mægæ medu*. It may as well be from an alien language, but this is the ancient form of a very familiar language - English, that is. The Germanic languages were sparsely written before 500 AD, if at all, with the sole exception of Gothic.



While they were certainly spoken before then, languages don't leave fossils - besides writing.

The sentence means *This she-wolf is a gift to my kinsman*. The Undley Bracteate is the oldest bit of definitively English writing, and *gægogæ mægæ medu* is English's oldest sentence.

This is not the oldest word or sentence outright; that's impossible to know, as writing was invented only 5500 years ago, whereas human language in its current form has been around for about a hundred thousand years. Rather, here is the oldest sentence in English that we have record of.

UNIVERSAL LATIN?

Around 700 AD, St Boniface met Pope Gregory III. He noted that they could barely understand each other. Boniface had learned Cicero's Classical Latin in an English monastery founded by Irish monks. Pope Gregory spoke a descendant of Vulgar Latin. By 800 AD, the *Reichenau Glosses* (left, courtesy of St Paul abbey library in Lavanttal, Carinthia, Creative Commons Attribution-ShareAlike License) were written to familiarise monks who only spoke Romance languages based on Vulgar



Latin as opposed to Classical Latin. Charlemagne had to bring in another English monk Alcuin of York to reteach Classical Latin to his court. The book left (*Public Domain*) is an early 9th Century manuscript known as the *Reichenau Primer*. This page contains the poem *Pangur Bán* written in insular script, probably by an Irish monk. *Pangur Bán* is a cat. My late brother came across this poem at university and promptly named his cat after it.

FALLEN WOMEN

De Vaux House began as part of De Vaux College, 1260-1542 (two years older than Oxford's oldest college) but a plan of 1825 names the site *Magdalen Penitentiary*. I don't know if this was a typical Victorian *Magdalen Hospital* designed to reform and re-train prostitutes and 'fallen women' - the men of course were not complicit! More famous was Urania Cottage set up by Charles Dickens and his friend, philanthropist Angela Burdett-Coutts, that was run with *good sense and good will*. Left, Angela in later life, engraving in *Public Domain*. She was granddaughter of banker Thomas Coutts from whom she inherited the equivalent of £170 million.



John Elliott informs me that there is much more to this complex subject so we will be returning to it later.

CHAPTER MINUTES

I am up to 1908 in my transcribing and thought that these items might be of interest.

April 1907: Chapter agreed to pay for installation of old screen at Amesbury Abbey which Rev. Windley had obtained. It had been removed by Mr Butterfield.

Chapter could not agree to letting their motor mower out on hire to Mrs Wordsworth (Bishop's widow). Agreed that the mowing machine could be lent to the Bishop if accompanied by its operator and petrol, time and any repairs are paid for.

Any new chorister should be presented by the Precentor in Chapter and the Master of the Choristers be responsible for the service of admission. *Cecil Day, aged 11^{1/2}, and Alec Lockwood aged 9^{1/2} were introduced by the Precentor and admitted choristers* (how daunting was that).

At a Great Chapter, the Bishop refers to a new *Rubrical revision*. As I understand it, these were ritual or ceremonial directions in service books, named for their use of red ink. An abridged edition of the English Hymnal was about to be published which the Bishop hoped the clergy would not introduce into their churches.

Mr Baverstock of Hinton Martell had published *The English Mass* which replaced the Holy Spirit with the BVM and concluded with a Doxology of the Saints. After consulting the Chapter, the Bishop asked the Archdeacons to ensure it did not appear in the diocese's churches.

June 1905: Chapter Clerk to confer with Manager of the Salisbury Electric light & Supply Company over an electric motor to replace the organ's gas engine. Company would charge 2^{1/2}d per unit for electricity. The Chapter agreed to hire the motor.

September 1907: £5.5.0 for a tablet to the memory of those killed in the railway accident at Salisbury on 1st July 1906 as a donation to the Railway Disaster Fund. Messers R L Bolton & Co. of Chippenham's statue of Henry VI to be accepted from the widow of the late Dean for the West Front of the Cathedral.

October 1907: *Deceased Wife's Sister's Marriage Act 1907*. Such marriages were not to be licensed in the diocese. The Bishop thought that they ought to be warned to abstain for a time from Holy Communion but this was not agreed by Chapter.

TITHES, THE LAST ACT

Tithes were originally *in kind* but became voluntarily transferrable into money known as *Moduses* or *Corn Rents*. In 1836 the *tithe rentcharges* became compulsory and this situation lasted until 1936 when tithes were finally *extinguished*.

CATHEDRAL HERALDRY

Those of us who attended the talk on heraldry by Stephen Slater got a rare glimpse inside this arcane subject. It transpires that Salisbury Cathedral has a special place in the hearts of Heralds and Pursuivants due to two of our features. Firstly, the West Window. The coats of arms at its base have been dated to 1270 and were originally in the Chapter House. They are the oldest in Westminster. Secondly, William Longespée's tomb. The oldest known coat of arms belonged to Geoffrey of Anjou who was knighted in 1128 his arms featured 6 gold lions on a blue ground. Our William is his great grandson and bears the same blazon, descent of a coloured armorial shield.



Another fascinating point was that I in 1612 in order to reward those colonise Ulster. It is the only peerage and the coat of arms bears in its design. There are many Sir Edward Hulse of Breamore's. Note the ermine *fur*, an increasingly rare sight in the wild due to Global Warming.

Baronets were reinvented by James protestants who were prepared to hereditary honour that is not a the *Red Hand of Ulster* (usually left) examples in the Cathedral; centre is

ETRURIA

An interesting discussion on Tom Sutcliffe's Start the Week on the *Home Service* (BBC Radio 4). Prof. Philip McCann was the main speaker on revealing the history of Josiah Wedgwood (1730 - 1795). We all know of his earthenware and probably also the endless experimentation (including the invention of a pyrometer for his kilns) under the guidance of his scientific friend Joseph Priestly, discoverer of Oxygen and inventor of carbonated water.



What you may not know is that he was an all-round businessman at the start of the Industrial Revolution and pioneered modern marketing. In this field is included: illustrated catalogues, direct mailing, travelling salesmen, money-back guarantees and bog-offs, not to mention managerial accounting systems. By 1784 he was exporting 80% of his production - *oh where is his equivalent today!*

An aspect of his life that was new to me was his work as an Abolitionist. He produced the very popular anti-slavery medallion (right), designed by William Hackwood, which supporters were delighted to display in order to show their devotion to the cause. His George Stubbs portrait (above) enamel on ceramic, was in the Wedgwood Museum and the medallion in the Brooklyn Museum. *Both are in the public domain.*

