



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

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## A PEEK THROUGH THE WINDOW - NO. 30

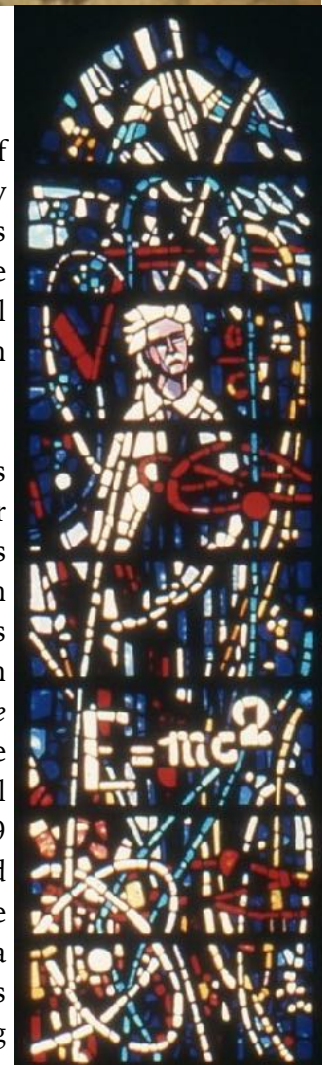
**M**IKE DEEMING WRITES:

Gabriel Loire considered blue to be the colour of peace. It is certainly the dominant colour in the medieval windows at Chartres and, as the French architect Eugène Viollet-le-Duc put it – ‘the first condition for an artist in glass is to know how to manage blue’. The medieval glaziers had access to a wide range of blues, but almost no variations of red, yellow and green, so managing the use of blue was crucial to achieving glorious windows. Here Chartres excels, with dark blue dominant and so it requires viewers to take some time for their eyes to adjust to the darkness.



Blue dominates Gabriel Loire’s 1980 design for the Prisoners of Conscience window here in Salisbury too; the window is framed by pillars in the early English Gothic style, reminiscent of the Chartres architecture. The Jesse window is also overwhelmingly blue. And blue dominates Gabriel Loire’s windows in the Kaiser Wilhelm Memorial Church in Berlin, built like Coventry Cathedral after being destroyed in WWII, but preserving the old ruins alongside.

A key feature of the Berlin church is the use of *dalle-de-verre* – slab glass that has been broken to create three-dimensional glass pieces -- rather than thin glass sheet. The glass could be 3 – 5 cms thick and the pieces would be bound together in concrete (later epoxy resin) rather than with conventional lead strips (*calmes*). Loire was the major exponent of this material in the post-war period, with the Berlin church being an outstanding example of his work. The angled edges of the *dalle-de-verre* refract and reflect light in different directions creating a far more complex light effect. Another great example of this glass and of his skill is at Grace Cathedral, the Anglican Cathedral in San Francisco. The C19 Gothic revival cathedral was destroyed in the 1906 earthquake and rebuilt mostly after WWII. The rebuild is in concrete, to resist future tremors, but still retains the Gothic style. Here Loire contributed a superb *dalle-de-verre* rose window (predominantly in blue) and 24 lancets in a ‘Human Endeavor’ series. The series features outstanding





individuals including John Glenn and Albert Einstein (shown page 1).

Gabriel Loire's work can be found all round the world. But from 1970 onwards he took more of a back seat, concentrating on painting. So although he was responsible for the overall design of the Salisbury window, all the glass cutting, painting and leading-up was carried out by his son Jacques (pictured here). Indeed over the past 40 years since the PoC window was installed, the Ateliers Loire has gone from strength to strength, being run now by Jacques' two sons, Bruno and Hervé. Their workshop and showroom in Chartres are definitely worth a visit - do go there if you're visiting Chartres Cathedral!

I'm looking forward to writing more about the Prisoners of Conscience window, but I'll probably wait till the scaffolding outside the window is down and there's more light to show off the details of the fascinating design.

#### THE MYSTERY OF HISTORY

I am always hammering home the fact that History is not an exact science and stories we have taken as 'gospel' change when a new generation of historians hit the bookshops. Now, John Elliott has pointed me in the direction of an American lady called Dr Pamela Z Blum F.S.A. who has written a (654 page) thesis on the Chapter House and Cloisters (1998) in which she states that they were built as a separate exercise from the Cathedral and at a later date. She has professionally assembled a great deal of supporting evidence. Pamela (right) died in 2015 at the age of 92.



John, as our in-house architectural historian, wrote: *The window tracery in the Chapter House is very different from that in the cathedral. The cathedral tracery is dominated by simple lancet windows, separately or in groups, large or small whereas that in the Chapter House is more decorated with tracery and also covers substantial openings. This suggests that the Chapter House was built significantly after the cathedral. The lancet style (Early English) started to be used from around 1180 and had largely been replaced by the Decorated style by around 1280 but which started to be used from around 1250.*

Pamela contends that Tim Tatton Brown's statement that the 'whole complex' was completed by 1266 cannot be correct for the following reasons (as well as stylistically): The gift of land from Bishop Walter de la Wylde was not made until 1263 and was followed in the 1270's by a fund-raising campaign. When work was carried out on the foundations in the 1860s some pennies of Edward I were found - he became King in 1272. The Salisbury Chapter House design is supposed to have been taken from that of Westminster which was not completed until 1255. It would appear that the later work in Salisbury probably encompasses the Cloisters, Chapter House and the Bell-tower. One factor Pamela mentions is that Old Sarum Cathedral stone was





not officially reused until a licence was granted in 1276. As can be seen (left) the outer South wall of the Cloisters contain a number of worked pieces.

Another interesting part of the thesis is the very detailed work carried out on the Biblical frieze. Pamela mentions the treatise on *Joseph* by St. Ambrose, the fourth century bishop of Milan in which he draws symbolic parallels with a bishops' power and authority. At Salisbury, twenty-one spandrels, more than one-fifth the total number, were allotted to the Joseph cycle. Incidentally it is the most complete and extensive pre-fourteenth-century cycle in English sculpture still extant. If you want to know more, look at the University of Virginia website (<https://salisbury.art.virginia.edu/pdf/PZBSalisburyChapterHouse.pdf>).

### CORRESPONDENCE

**G**ordon Verity writes: I recently visited Winchester Cathedral to see the 'Kings and Scribes' exhibition (see J&T No.83) for the second time, too much to absorb in one visit. Another reason to visit is to see a copy of Jan Gossaert's Adoration of the Kings, from the National Gallery which can be digitally explored, using one of the pods in the North transept, until April 3rd.

I also took this picture of Bishop Eddington's effigy, the first Prelate of the Order of the Garter; he started work on the Cathedral's great Perpendicular nave. The effigy is adorned with 'fylfots', not to be confused with a notorious emblem of the 1930s and 40s. One can learn about this in the novel 'A Single Thread' by Tracy Chevalier. William Edington built the priory and a splendid parish church in the village of Edington, Wilts where there is normally a religious festival at the end of August.



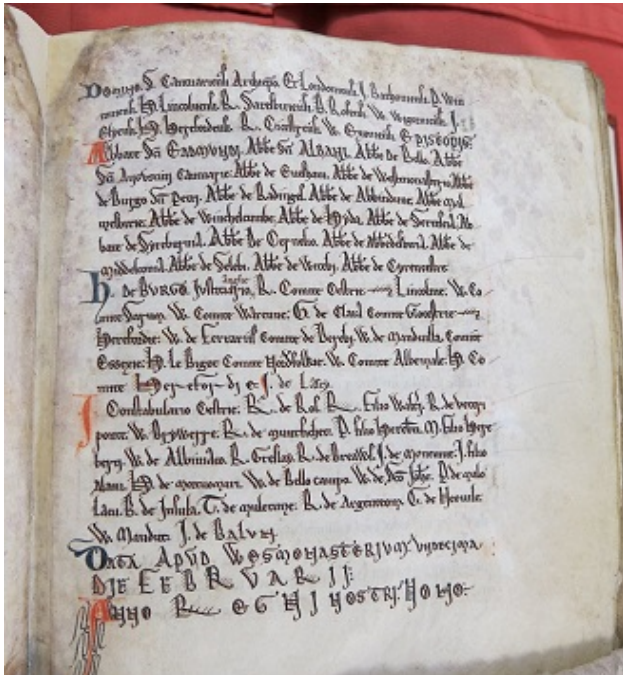
### ACADEMIC INSIGHTS



A new book has arrived on my desk:

**Magna Carta**, History, context and influence - *Papers delivered at Peking University on the 800<sup>th</sup> anniversary of Magna Carta* - Institute of Historical Research 2018.

**T**he first paper was delivered by David Carpenter, professor of medieval history at King's College, London. As a by-the-way he mentions the Cerne Abbas 1225 Magna Carta which forms part of the abbey cartulary, now in Cambridge University Library. Interestingly the monk who copied it into book form, included the Charter of the Forest in the one document (David's photograph is shown on page 4). He mentions Chapter 39 and *outlawry* where he says



that women were never made outlaws but instead were *waived* (from *waif*) which could amount to much the same thing. A point he makes which is new to me is that: *New research has also shown that numerous unofficial copies were circulated round the country. Many of these were not of the final authorized text and derived instead from drafts produced during negotiations at Runnymede.*

**T**he next paper was delivered by Nicholas Vincent professor of history at the University of East Anglia. The first point he makes is that the King's seal shows John enthroned and holding the *orb of dominion* and the *sword of justice*. This represented a king's two chief functions: to maintain and if possible extend the frontiers of their dominion, and guard

their subjects against foreign attack. *in the process they were also to ensure that justice was done and that the rights and property of their inferiors were protected.* He also points out that captured rivals to the throne were usually blinded or castrated to invalidate their threat. In the case of Arthur I Duke of Brittany (see right, *in the public domain*) though, he was murdered in Rouen Castle in 1203 - either by John or on his instructions. Worse still, was the starving to death of William de Briouze's wife and son. So the barons saw that John was failing both in his duties and in his behaviour.



Nicholas points out that Runnymede is a traditional meeting place *being neither or land nor water, at a place where the boundaries of four English counties met, and perhaps more significantly the boundaries of four English dioceses (the bishoprics of Lincoln, London, Winchester and Salisbury).* Another point he makes is the significance of the supervisory committee of 25 barons. *The choice of the number twenty-five here suggests the influence of the archbishop of Canterbury, Stephen Langton, since it was in theology and biblical exegesis that the number twenty-five was widely advertized as a number appropriate to the law (being five times five, or the square of the number of books of law in the Old Testament, the so-called Pentateuch).* A third point is the demand for the expulsion of foreigners (clauses 50-1, here described as 'aliens', borrowing a word used in the Old Testament book of Maccbees to describe outsiders in occupation of the Holy Land).

**T**he third paper was presented by Sophie Ambler lecturer in later medieval British and European history at Lancaster University. Sophie contends that *The period between the issue of the 1215 Magna Carta and the confirmation of its authoritative version (1225) at Simon de Montfort's celebrated parliament of 1265 is heralded in Britain today as a critical stage in the emergence of the parliamentary state, when the limitations of royal power and the constriction of the king's ability to raise*





money through his feudal rights encouraged the strengthening of representative assemblies.

Sophie then makes the point *That churchmen, especially England's bishops, deserve a prominent place in the telling of this period's history was suggested in 1970, when John Baldwin published Masters, Princes and Merchants. This pathfinding study demonstrated how theologians of the Paris schools in the late twelfth century were deeply interested in what we might call moral philosophy and political ethics.* She goes on to quote Philippe Buc whose research showed that the Paris scholars held a deeply distrustful view of kingship as an institution. This was based upon the biblical origins of royal government. Interestingly in THE book on Magna Carta by J C Holt, the author in the second edition included the new research on Stephen Langton, that he *nourished a deep*

*interest in politics, based on his theological view of the world and his responsibilities within it.* We already know how politically motivated were our own bishops, Poore, Walter and Roger.

Sophie reminds us that in the course of a great assembly at Westminster Abbey in 1237, the king ceremoniously delivered an oath to the archbishop *binding himself to uphold the charters.* The bishops who were all holding candles now turned them upside down and extinguished them on the floor filling the room with acrid smoke. The archbishop proclaimed *thus may the condemned souls of those who violate the Charter be extinguished, and thus may they smoke and stink.* As souls could be placed in jeopardy by violating Magna Carta *the bishops were duty-bound to warn their flocks of the Charter's terms lest anybody fall under sentence in ignorance.* She concludes that the thirteenth century *was not democratic, but theocratic.* The plaster maquette of Langton by John Thomas is in the Canterbury Heritage Museum, *creative commons.*

## POP HISTORY

**T**he Wiltshire & Swindon History Centre at Chippenham is a great resource, as is its website: <https://wshc.org.uk>. One service on offer is the population census by year. Looking up Salisbury, the population growth is as follows:

1811 - 8,243  
1911 - 21,217  
2011 - 40,302

Any Malthusian mathematician out there who can extrapolate and tell us the 2111 figure? In his 1798 book *An Essay on the Principle of Population*, Thomas Robert Malthus (right, *courtesy of the Wellcome Trust*) observed that an increase in a nation's food production improved the well-being of the population, but the improvement was temporary because it led to population growth, which in turn restored the original per capita production level. He also stated *The power of population is indefinitely greater than the power in the earth to produce subsistence for man.* I wonder what he would make of the world population at present; in 2020 it was 10 times the figure in 1760?

