



*A Salisbury-Cathedral-centric view of History.*

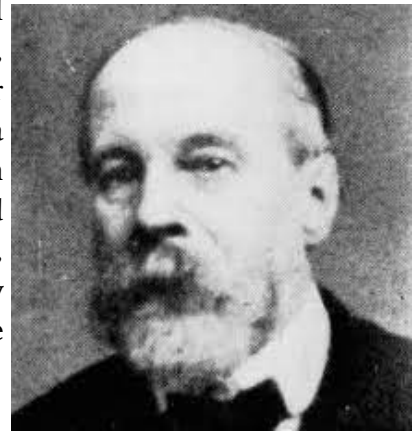
*Editor: Mark Brandon: markandsuebrandon@outlook.com*

*WEBPAGE: jot-and-tittle.com Please note that all 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. 38

### MIKE DEEMING WRITES:

One of the first windows designed by Nathaniel Westlake (pictured) was commissioned for St Andrew's Church, Landford, Wilts in 1861. It marked the start of a long career which led him to join the glass makers Lavers and Barraud, a company that he ultimately took over and ran, till his death in 1921. Indeed, they produced all the windows for this church and many windows for churches throughout the UK and Ireland, though never for Salisbury Cathedral. Their style was strictly Gothic Revival, although Westlake was influenced to some extent by the pre-Raphaelite movement.



However, he is principally remembered today for a series of books he wrote – four volumes of 'A History of Design in Painted Glass'[1], one for each century from the twelfth/thirteenth to the sixteenth, which were first published between 1891 and 1894. They are incredibly detailed covering glass in England, France, Germany and Italy, with hundreds of illustrations. They were widely used as text books for students of art history around the world.

In the C12-13 volume, he explores the enormous influence of Abbot Suger of St Denis, depicted here in a stained glass window from 1140-44 in the St Denis Basilica, at the feet of the Virgin Mary. Suger is widely regarded as the driving force behind establishing Gothic as the dominant design for new Cathedrals. The use of pointed arches and external buttresses allowed for much larger windows and the opportunity for more lavish window decorations. He also strongly advocated



the use of dark blue glass, so that the light could be subdued in chapels and draw the attention to the votive candles. The ultimate example of this is Chartres Cathedral where it can take minutes for your eyes to adjust to the darkness. Another initiative was the encouragement to feature a Jesse family tree window in new cathedrals, to reinforce the message of Christ's direct descent from Jesse, the father of King David. The earliest of these in England were at Canterbury and York; but Salisbury followed soon after, under the guidance of Elias of Dereham, who, of course, had been forced into exile in St Denis during King John's reign.

Two features that Westlake brings out are the use of mandorla (almond) shapes for framing the individual figures, and the distinctive character of the decorated borders. The mandorla was introduced at York, possibly as early as 1150, and the Salisbury Jesse tree follows the style, as can be seen in this image of Christ from the window in the south nave aisle. The Salisbury tree would have featured at least three figures, of which the images of Christ and the Virgin Mary still survive but the bottom figure – Jesse – is lost. It also includes numerous saints and angels, accompanying the principal figures, which are quite hard to spot but which you can clearly see in this superb photo from Paul Smith's new book[2]. The mandorla-framed images of Christ, St Mary and other saints also became the norm for document seals for the church, contrasting with the circular seals for the state.



These surviving mandorlas were included in Cathedral glazier John Beare's 1819 re-creation of the west window. Here they were on the left and right of an image of an archbishop, half-way up the central lancet. What did Westlake have to say about this? Generally, Westlake tends to defer to Charles Winston, who had written about the Salisbury windows thirty years earlier. But in this case Westlake writes -

'It was not a wise proceeding to place work of such delicacy so far from the eye, and with such strong ornamental work in earlier styles, as that which now surrounds it. One cannot fairly make examination of its detail, and it is useless to the student or spectator in its present position; it appears, however, to be of good quality.'

In the face of criticism like this, it was down to the glazier Mary Lowndes to re-instate the Jesse tree, with the correct configuration of the mandorlas; this she did in the south nave aisle window, when she was re-leading the west window in 1922-24. Although the Jesse tree probably started life in the east window of the Trinity (Lady) Chapel, it may have been here originally; various historians have different views on this.

The strength of Westlake's 'History' is that he sets all this medieval glass in its international and historical context. It is fair to say that the work of Westlake helped to ensure that medieval glass throughout Europe became increasingly valued and protected for future generations. For more thoughts on John Beare and Mary Lowndes, see J&T 77 and 68, respectively.

[1] All four volumes of Westlake's 'History of Design in Painted Glass' are available to view online at <https://catalog.hathitrust.org/Record/001982590> from the collections of universities in the USA.

[2] Paul Smith 'Salisbury Cathedral Windows in the West', private publication, copy in the Cathedral Library

## PROGRESS ?

This simple cylindrical object that you can see in the photo is called Nucleus 7 or Witness 7, and it is much more enigmatic than it seems. It was found in Egypt, in 1881, in the excavations of Flinders Petri in the temple of the Valley of Khafre.

It is a granite cylinder with such peculiar characteristics that, even today, we do not know how the ancient Egyptians could carve it with the tools they had. In the granite rocks of the lintel of the doors of the temple there are some rounded indentations that were used as hinges in which the hinge of the door was inserted.

The incredible thing is that, in some of the lintels, there are cylindrical indentations in which you can see striations that reveal that they were made mechanically, with a rotary tool.

From the engravings and drawings found in Egypt, it is known that the Egyptians had metal chisels and saws, and the remains found reveal that this metal was copper. It doesn't seem like they had harder metals. Copper can be used to cut wood, limestone or even sandstone, but granite is much harder, it is materially impossible that copper could cut granite. Images of two workmen handling a copper-tipped bow drill have been seen on Egyptian murals.



Using a cylindrical copper drill and with an abrasive such as sand in the groove, the Egyptians could have drilled and removed cylindrical cores from a granite stone, but the striations that would remain on the surface of the core would be very fine and drawn on both sides rotation directions. The grooves of Nucleus 7 form a continuous spiral, which always goes in the same direction, so it could not be done with a bow drill, but in any case handled with a lathe that always turned in the same direction, a lathe that we did not know they had.



The distance between the grooves reveals that the advance speed of the drill had to be very high, almost one millimetre per rotation, which indicates that it had to be done with a material of great hardness and exerting great pressure. Could the Egyptians have made a cylindrical drill with the edge of diamond or another material of similar hardness? Or put another way, would they have a technology, which has not yet been discovered, much more advanced than we thought? Article courtesy of Quora Digest.

## THE GREAT WAR

Town Clerk writes in February 1917 requesting consideration for the installation of seats in The Close for the elderly and *our convalescent soldiers on warm sunny days*. The Dean and Chapter are *unable to accede to the suggestion*.



## CRANBORNE CHASE

**C**ranborne Chase is my latest research interest and we started with a visit to Win Green, the highest point, followed by a visit to Tollard Royal. The Victorianised church (below) is dedicated to St. Peter *Ad Vincula* which means ‘in chains’. The most famous example of such naming is appropriately in the Tower of London. The lovely King John’s House (above) can be peeked over the church wall. It is now a very up-market B&B.

Cranborne Chase was reputedly King John’s favourite spot for hunting and he visited frequently. This made me think of the number of places around the country that bear his name, despite his unpopularity. On the next pages are some examples. Many of them don’t really relate to King John, except perhaps being built in that period (1166 to 1216). A. The Axbridge Hunting Lodge site was occupied originally by a John Oldeway but nothing to do with the king. B. I think that there was a King John’s hunting lodge in Romsey but it is not the building that bears his name. C. Similarly, the Southampton house belonged to the mayor, John Wytegod.



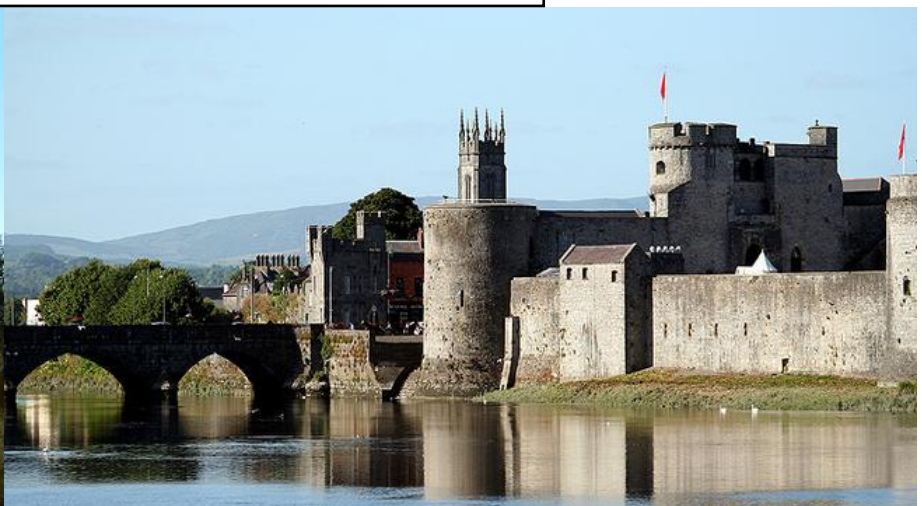


D. The Cotswold site near Tewkesbury has links with William I's wife, Matilda, not John. The Newcastle site only has a connection with John's grandson although John



visited the city. E. The Sussex lodge originally referred to King Jean le Bon of France who was kept here before being imprisoned in Windsor Castle. F. The Warnford house should really be St. John after the founder's surname. G. In Ireland King John granted the city of Limerick a charter but it was not his castle.

- A. Top Left: King John's Hunting Lodge, Axminster, Somerset  
 B. Top Right: King John's House, Romsey, Hants.  
 C. Middle left: King John's Palace, Southampton  
 D. Middle Right: King John's Castle, Gloucestershire  
 E. Above: King John's Lodge, Etchingam, East Sussex  
 F. Left: King John's House Warnford, Hants.  
 G. Below Right: King John's Castle, Limerick





H. Left King John's Palace, near Burford, Oxon.  
 I. Middle Left: King John's Walk, Eltham  
 J. Middle Right: King John's Palace, Newcastle-on-Tyne  
 K. Lower Middle Left: King John's Hunting Lodge, Lacock, Wiltshire  
 L. Bottom Left: King John's Palace, Colnbrook, Berks.



H. The Oxford house was originally a Wychwood Forest hunting lodge of Henry II. It is now a Sawday B&B. I. King John's Walk lies behind Eltham Palace that used to link the palace with the hunting estates of Middle Park. The name refers to Prince John of Eltham, or possibly again Jean le Bon who was imprisoned there for a time.



J. The palace at Heaton Park, Newcastle-on-Tyne was built by Adam of Jesmond before 1267, so the John link may simply be an example of Romanticism. John however did visit Newcastle several times. For more details go to [neolography.com/timelines/johnitinerary.html](http://neolography.com/timelines/johnitinerary.html). K.



The tea rooms at Lacock are the oldest house in the village. As King John frequently hunted around here, one of his titles being Lord of the Manor of Melksham, he may well have visited this lodge. L. The Colnbrook Palace was really a Manor House and is the oldest property in the area and it is believed that John stayed there on his way to Runnymede. It was near here that the Cox's Orange Pippin was born!



**DID YOU KNOW?**

**I**n the case of our new king, Charles III, the proclamation was re-worded to include the *House of Commons* for the first time ever. The formula: *The King is dead. Long live the King*, of French royal origin, is not part of the official proclamation in the United Kingdom - contrary to popular belief. Also the televised proclamation from Edinburgh's

*Mercat Cross* (restored by Gladstone) was made by the heralds of the *Court of the Lord Lyon*.