



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

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## A PEEK THROUGH THE WINDOW - NO. 37

**M**IKE DEEMING WRITES:

The Cathedral houses a wonderful collection of medieval C13-C14 glass and of C19-C21 windows. But what happened in between?

Although evidence is thin, the likelihood is that during the Reformation period in the sixteenth century, any surviving pictorial glass would have been removed and replaced with plain glass. At the same time there was growth in the depiction of coats of arms or armorials in windows, often to commemorate particular donors or religious leaders. We have three examples of this at the west end of the Cathedral, with the arms of King Henry VII (dated 1506) at the summit of the central lancet (shown here in the cartoon version prior to the 1920 re-leading); and two others at the top of the west windows of the north and south nave aisles – to Thomas Ap Rice (1569) and to Bishop Jewel (1562) respectively. Bishop Jewel was a leading advocate of Protestantism and 1562 was the year of publication of his ‘Apologiae Ecclesiae Anglicanae’, a crucial text in consolidating Anglicanism in England, following the death of Queen Mary I in 1558. Other coats of arms are recorded by visitors but none survive. Bishop Jewel re-established the glaziers’ workshop, but its main purpose was to restore and repair existing glass.



Following Wyatt’s makeover, by 1820 the glazier, John Beare (see J&T no 77), was asked to bring back pictorial glass to the west window of the Cathedral. He brought in some from the Chapter House and, according to Charles Winston [1], other glass bought in London came from Normandy and from near Exeter. These are all superbly photographed in Paul Smith’s recent book [2]. Stylistically they are very French, typical of C16 French glass, and indeed some of the text on the glass is in French.

A total contrast was introduced after WWII when two C16 panels of Netherlandish glass were placed in the north choir aisle, with panels of C13 grisaille. A depiction of Christ’s baptism includes an incomplete Latin text from the Vulgate Bible, an



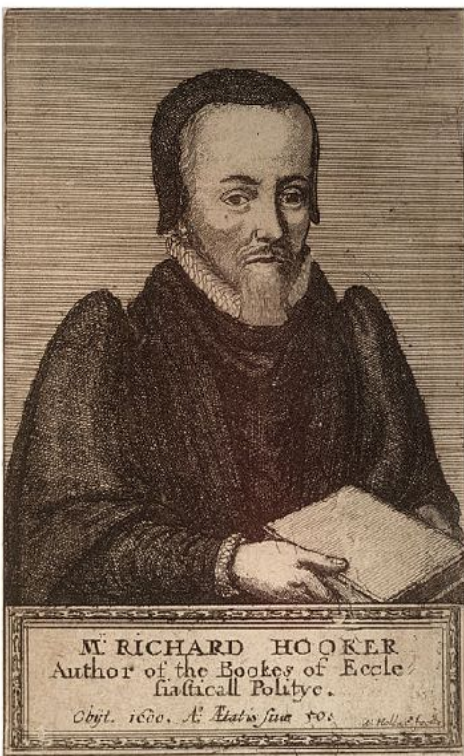
excerpt from *et ecce vox de caelis dicens hic est Filius meus dilectus in quo mihi conplacui* - 'And behold a voice from heaven saying: This is my beloved Son, in whom I am well pleased' (Matthew 3:17). Here the style is completely different, with a 3-D naturalistic scene and extensive use of silver staining in the green/yellow foliage, hair and cloaks.

My final reference to C16 imagery is in our newest window, the one that celebrates 50 years of the Army Air Corps in the north nave aisle. Here the left lancet is built round an image of St Michael slaying the dragon and it's based on this engraving by Albrecht Dürer (1471-1528). We are indebted to the artist Caroline Swash for this recent revival of interest in the Reformation period.

- [1] Charles Winston, *Art of Glass Painting*, 1865
- [2] Paul Smith, *Salisbury Cathedral Windows in the West*, 2022



### A MISCELLANY



**R**ichard Hooker (1554 - 1600) was an important theologian who contributed to the move away from the Tudor Catholic - Protestant rivalry towards a more middle of the road Anglicanism. His book *Of the Laws of Ecclesiastical Polity* (1593) examined the relations between Church and State. He was a protégé of Bishop Jewel who sent him to Oxford. Later he became Sub-Dean of Salisbury where he made good use of the cathedral library.

The Sub-Deanery (No.18) has ever since been known as Hooker House though I notice recently that the name has disappeared from the gate, due no doubt to its unfortunate modern connotation. Hooker is buried in the chancel of Bishopstone church where he was in his last years rector. Picture by Wenceslaus Holler, *courtesy of the University of Toronto, in the public domain.*

**W**hat is now a small lake in the Choristers' School garden was originally a more formal 'canal' which stretched the width of the garden. The end of it can be seen in Constable's famous view of the Cathedral. The tree-lined path on its southern side was known as the *Dark Walk*, a name taken from the famous Vauxhall Pleasure Gardens. There was originally another canonry to the south and east of the canal known as *Coldharbour*.

In a 1780 estate map of the palace and its grounds a bowling green is shown just to the south of the Chapter House (now appropriately cricket nets). To the east of the Chapter House and adjacent to the Vestry was a Pleasure Garden with a rill running diagonally (NE to SW). The rill

was fed by a natural spring. The area, now the domain of the Clerk of Works, was a kitchen garden and the section between the pleasure garden and Bishop's Walk contained a large stables. Interestingly the area to the north of the Bishop's Palace and east of Bishop's Walk (now the Grammar School) is marked as *Mr Harris's Option Meadow*. Mr Harris was the builder and owner of Malmesbury House. I am indebted to Peter Smith's fascinating *The Bishop's Palace at Salisbury* (Spire Books 2013) for much of the above.

**T**he Salisbury Market Place was once much bigger. The development around St.Thomas' church ate away at the western end and the infill buildings of Fish Row, Butcher Row and Oatmeal Row took land designated for those market stalls. The market was very successful and was open almost continuously. However the struggling markets at Wilton and Old Sarum complained bitterly so that the agreement of 1315 restricted the market to a Tuesday and Saturday. Fairs were also important for trading and by 1500 there were five: Epiphany (January), Lady Day (March), Whitsun\* (Pentecost), Michaelmas (September/October) and St.Edmund's Day (November). Our Michaelmas funfair is all that now remains.

Apart from the Rows already mentioned, foodstuffs and household goods were centred around the cheesemarket (outside Dinghams). The diagonal path across the market was known as Milksops as the milkmaids cried their wares there. There was a Pot Row where potters from the Laverstock kilns were situated. Locally made copper cooking utensils were sold in the market and the northern edge was occupied by corn and other agricultural items. The cattle market was moved to Barnard's Cross in the east of the city. The Queen Street side was devoted to wool in all its stages to finished cloth. There was probably a yarn market cross at this point. Wood and later coal was displayed in the area north of New Canal where the disabled parking is positioned. I am grateful to John Chandler's *Salisbury, history around us* (The Hobnob Press 2020) for much of the above.

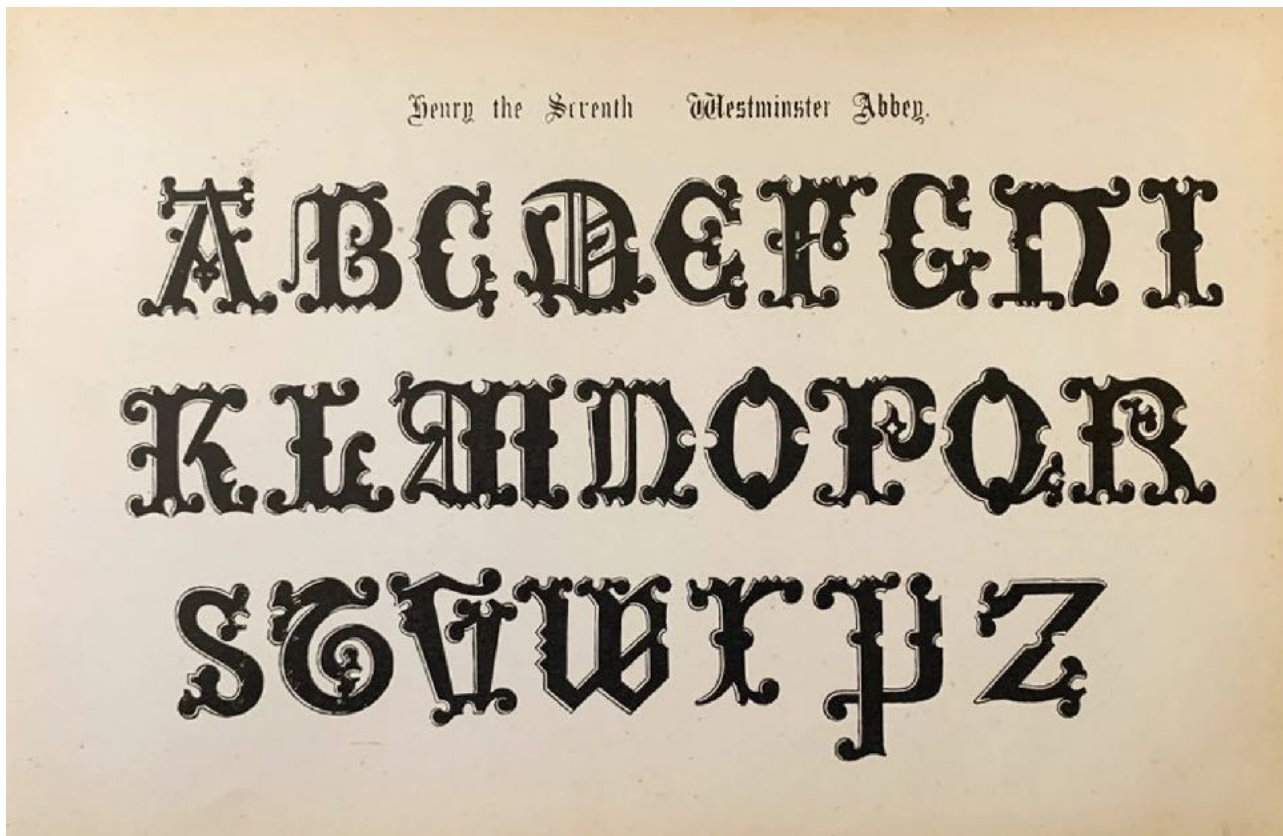
\* White Sunday, 7<sup>th</sup> Sunday after Easter.

#### THE WRITING ON THE WALL



**W**e do sometimes get a question passed onto us by a Guide that has me completely foxed. In this case Geoff Greenland forwarded a message from a visitor who asked what 'font' had been used in the prebendal signs? After futile research I appealed to Chancellor Edward who felt it went back to the 1950s. He in turn consulted designer Chris Tunnard.

Chris replied: 'I suspect that they are a direct lift from 15th and 16th century initials and stock ornaments that can be found in Westminster Abbey. Probably a supplier of fittings, furnishing and signage for ecclesiastical purposes that had no regard for copyright. The letters used have been drawn for purpose based on the earlier references.' Below is an example found on the web.



**TOMB TALK - Lt.General Anthony Lewis Layard**

The general, who departed this life June 7, 1823 aged 72 years, is buried in the Cloisters and came from a noted Huguenot family. His father was physician to George III's mother, Princess Augusta of Saxe-Gotha and became a member of the Royal Society. His mother was originally Susanne Henriette de Boisragon. A brother was also a Lt-General and another was Dean of Bristol. Anthony commanded the 1/7<sup>th</sup> Foot in 1798, was a Colonel and Staff Officer in 1802 and was promoted to Major-General in 1809 and Lieutenant-General in 1814.



**- Ursula and Katherine Sadlier**

Also in the Cloisters: Here is buried a most beautiful child, Ursula Sadlier, daughter of George and Catherine Sadlier. Discreet and religious beyond her age, courageous and patient of sickness beyond her sex, angelic beyond the human form, possessing that ardent affection which becomes a daughter, the stain contracted in her birth, and not her life, being consumed, carried her triumphant to heaven on 18th June, 1641, in the 11th year of her age.—Lament also her little sister Katharine, who died on the Sunday following, and sleeps beside her.