

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

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A PEEK THROUGH THE WINDOW - NO. 27

MIKE DEEMING WRITES:

Bibliography: I'm often asked about the sources for these 'peeks' into the glass of the Cathedral. Of course, there are many diverse sources for the detail in the peeks, but the backbone of information comes primarily from the books listed here.

Sarah Brown, *Sumptuous and Richly Adorn'd*, RCHM, The Stationery Office, London, 1999 – this is the most comprehensive and authoritative account and listing of the Cathedral's windows.

John Britton, *The Cathedral and Antiquities of the Cathedral Church of Salisbury*, 1814 – post

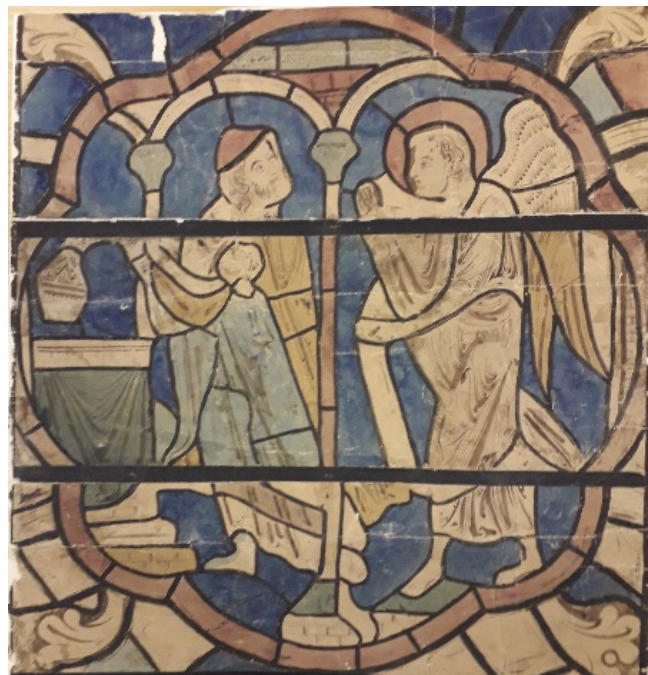
Wyatt's reordering but before restoration and new glazing of the windows, it includes many detailed drawings showing their state in 1814.

Cathedral Chapter, Notes on the Cathedral Church of St Mary the Blessed Virgin, Salisbury, 1920 – includes some references to glass that has since moved!

Canon J M J Fletcher, *The Stained Glass in Salisbury Cathedral*, Wiltshire Gazette, 1930 – a thorough listing of the glass given in a lecture and published in the Wiltshire Gazette.

Richard Marks, *The Thirteenth Century Glazing of Salisbury Cathedral*, from *Medieval Art and Architecture at Salisbury Cathedral*, British Archaeological Association, 1996 – a comprehensive and very detailed account of the early glass, within the context of other cathedrals, churches and museums.

Pitkin Guide, *Prisoners of Conscience Window*, Pitkin Pictorials Ltd, 1980 and 1990 – the story of the idea behind the window and how this was translated into the five lancets of stained and painted glass.



Roy Spring, *The Stained Glass of Salisbury Cathedral* - various editions from 1973 to 2007, this was the standard booklet guide for visitors; also his *Salisbury Cathedral, New Bell's Cathedral Guides*, Unwin Hyman, 1987 – correlates closely with this booklet.

Tim Tatton-Brown and John Crook, *Salisbury Cathedral – the Making of a Medieval Masterpiece*, Scala Publishers, 2009 – includes fascinating insights into the glass in the context of the building of the Cathedral.

Timothy Wilcox, *Constable and Salisbury – the Soul of Landscape*, Scala Publishers, 2011 – Constable's paintings of the Cathedral – many illustrated in this book – show elements of the glass as it was in the early C19.

Charles Winston, *Memoirs Illustrative of the Art of Glass Painting*, John Murray, 1865 – includes his 1849 paper from the Proceedings of the Archaeological Institute, this is the best account of the glass post John Beare's restoration and before the Victorian installations

Four outstanding books of general interest about stained glass in England -

Peter Cormack, *Arts and Crafts Stained Glass*, Yale University Press, 2015.

Martin Harrison, *Victorian Stained Glass*, Barrie and Jenkins, 1980.

Christopher Whall, *Stained Glass Work*, John Hogg, 1905 – the definitive textbook for glaziers throughout the C20, written by the dominant figure in arts and crafts stained glass.

Painton Cowen, *A Guide to Stained Glass in Britain*, Michael Joseph 1985, is the most comprehensive, though occasionally flawed, guide to stained glass in churches across the country.

Note – the photo above is of a cartoon in the Cathedral's archive; it was used by Mary Lowndes when glazing the south nave windows in 1922; it shows the roundel depicting the Annunciation of Zacharias; Roy Spring thought this roundel might predate the Cathedral.

THE BROTHERS WYNDHAM

A new addition to my military history library is Wellington's Regiments by Ian Fletcher, Spellmount 1994. It is beautifully illustrated and includes the 1813 painting (page 2) of Henry, George and Charles Wyndham who fought with Wellington in the Peninsular War. Henry rose to become General and also ADC to the Duke of York. He fought at Waterloo and was involved in the famous incident when the gates of Hougemont were shut against the French with extreme difficulty. It was said that he was so disturbed by the incident that ever after, Henry would never again close a door.

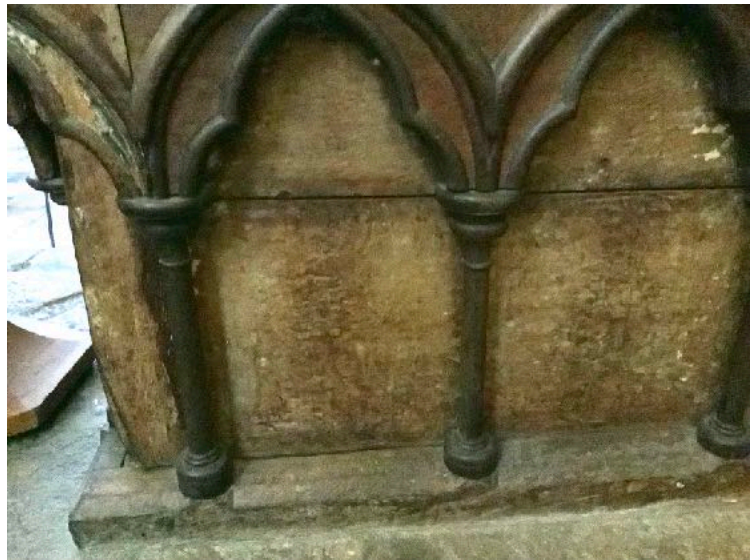


This branch of the family lived in Petworth House and were cousins of our the Salisbury Wyndhams. There is however another connection. Petworth is famous for its collection of 20 Turner paintings and Henry Penruddocke Wyndham was an admirer and friend of Turner who

stayed at the College (now the Bourne Hill Registry Office) on several occasions. There are two paintings of the College by him in the British Museum.

HOW OLD IS A TOMB?

The Chapter Minutes of October 1907 state: *Ordered that glass should be put to protect the old painted ornament to William Longspie's [note spelling] tomb in the Nave and that small columns on the South side of the tomb should be substituted for the thicker columns which were inserted when the tomb was repaired on a former occasion* (see pic on right).



QUORA

Not really History but fascinating nevertheless. The order of adjectives in English, at first, doesn't seem to be fixed. However, as quoted by Mark Forsyth in *The Elements of Eloquence*, adjectives in English 'absolutely have to be in this order: **opinion-size-age-shape-colour-origin-material-purpose Noun**. So you can have a lovely little old rectangular green French silver whittling knife. But if you mess with that order in the slightest you'll sound like a maniac.'

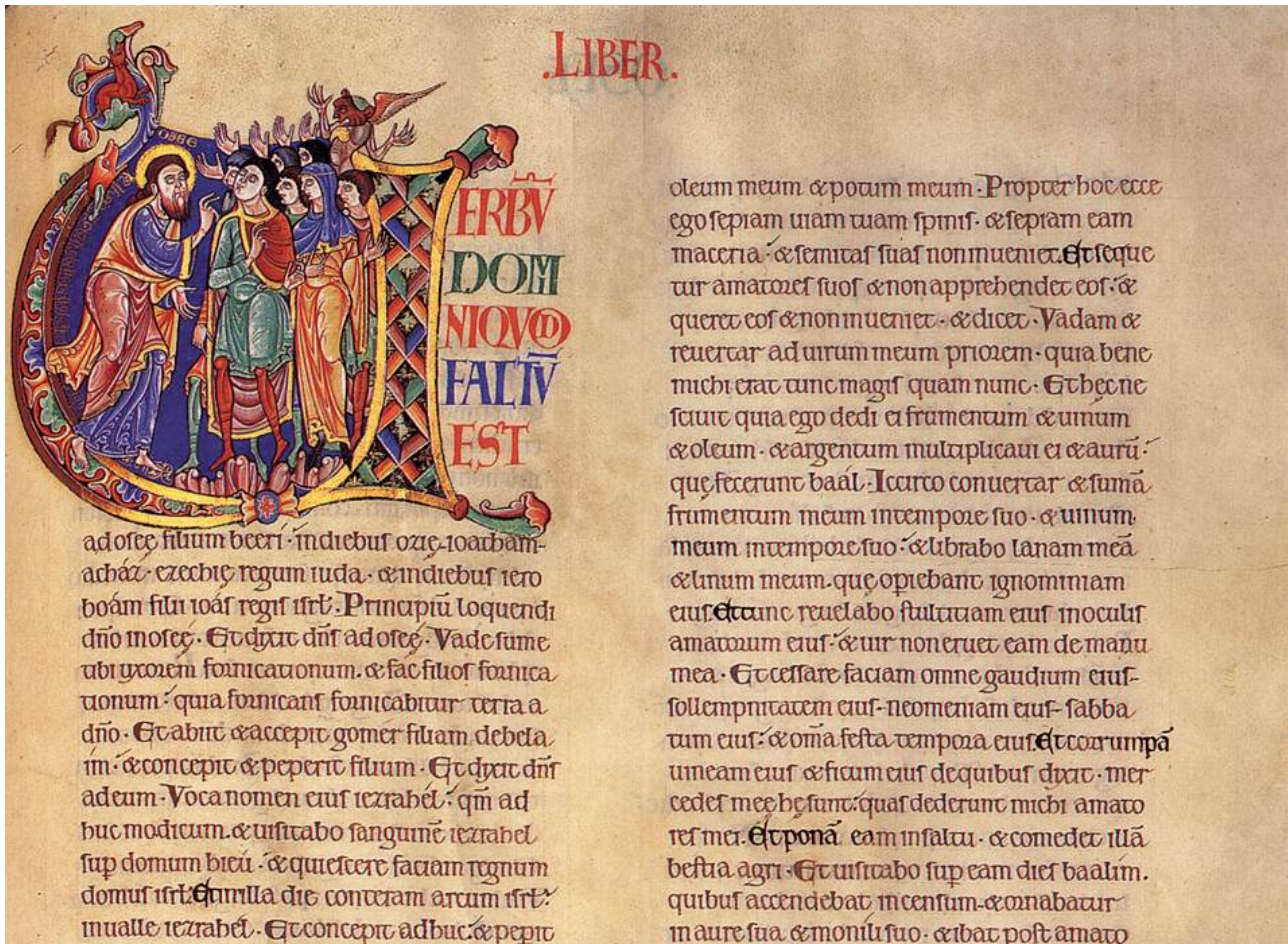
EX LIBRIS

The latest addition to the J&T library is *The White Ship* by Charles Spencer, William Collins 2020 (thoroughly recommended). For those who have not studied this part of our history, it concerns the shipwreck off Barfleur (to the East of Cherbourg) in 1120 of a ship returning to England with the king's heir and many of the barons. It altered our history dramatically. The prince and his barons were drunk and encouraged the crew to participate - with fateful consequences.

However, it is the lead-up to this event which I am finding interesting. Salisbury, as always, is very much to the fore. I had not realised how powerful Bishops Osmund and Roger were. Osmund built Devizes Castle, helped educate Henry I and organised the *Great Gemot* when the barons came to Old Sarum to accept the Domesday Book. Roger ran the kingdom for Henry III, being in effect both Chancellor and Justicar, and although semi-literate he was very efficient. He instituted the Court of Exchequer that eventually became our Judiciary and the Treasury.

VENTA BELGARUM

At the suggestion of Winchester Cathedral's Chancellor, I recently visited the *Kings and Scribes* exhibition which I cannot praise highly enough. My favourite part of the cathedral is the Norman (Romanesque) South transept. Here they have built a three-floor exhibition at which no expense has been spared - Chapter, please note (£11.2 million National Lottery grant). I urge you all to visit, if only to see the 12th century *Winchester Bible*. Photo on page 4 is of Genesis *in the public domain*. Note that the size of the 250 pieces of parchment is 583 x 396 mm, achieved by using calf-skin - so no need for shorthand. It took a monk five years and was never fully completed.



Incidentally, in the 'King' side of the exhibition is a skull believed to be that of Prince Richard, The Conqueror's second son who was crushed between a branch and his saddle whilst hunting in the New Forest. I had thought that Rufus was the only son killed in the forest but had just read this story in *The White Ship*. As it was reported that William the C. turfed out 2,000 inhabitants of 30 villages to make his 'New' Forest it is not surprising that it brought him bad luck!

THE QUIT RENT STORY

Chapter minute of February 1908: Payment of a small **Quit Rent** demand from Mr Fred Sutton for encroaching upon the Close Wall behind Mompesson House. Historically, this payment freed a tenant from performing feudal or manorial duties. In later times it became an occasional land tax. A rather unusual and decidedly British ceremony takes place each year in late October. The City of London pays rent to the Crown for two pieces of land, even though it no longer knows their exact locations! For the first piece of land, 180 acres near Bridgenorth in Shropshire, the City pays two knives, one blunt and one sharp. For the second piece of land, 6 giant horseshoes and 61 nails are handed over.

The **Ceremony of Quit Rents** is the oldest legal ceremony in England, apart from the Coronation, and usually takes place between St Michael's Day (October 11) and St Martin's (November 11) every year in the Royal Courts of Justice, London. The ceremony dates back to 1211 and involves the payment of rents to the **Queen's Remembrancer**, the oldest judicial position in England, created in 1164 by Henry II to keep track of all that was owed to the crown. The Remembrancer wears his or her judicial wig under a black tricorne hat, the mark of a judge of the Court of Exchequer. He or she sits at a table covered in a chequered cloth, from which the

Court of Exchequer gets its name. In medieval times, the squares on the cloth were used, along with counters, to keep a tally of rents due and rents paid. Right is a facsimile of an Irish manuscript in the National Archives.



Over the centuries, the rights of tenancy passed to the City of London. And so traditionally each year the City hands over a blunt billhook (a type of agricultural knife) and a sharp axe to the Remembrancer. During the ceremony the Remembrancer must test the knives. The billhook is tested on a hazel twig acting as a tally: it should make a mark representing payment. The sharp axe then splits the tally in two, one for each party as a receipt. Traditionally, the Remembrancer then remarks “Good service”.

The second quit rent is for the use of the forge in Tweezer’s (or Twizzer’s) Alley, somewhere near The Strand. It is believed that the first tenant, Walter Le Brun, was a blacksmith who had set up his business near the tilting ground of the Knights Templar sometime around 1235. Again the tenancy was taken over by the City of London sometime during the intervening centuries. These giant horseshoes are said to date back to 1361 and are probably the oldest horseshoes still in existence. They were designed for use in battle or during tournaments where the horses would be trained to lash out with their hooves using the shoes as a weapon to injure their opponents’ horses. (Incidentally, the same shoes and nails are used each year. After ‘payment’ is received, the shoes and nails are then loaned back to the City of London for the next year!). When presented with the horseshoes and nails, the Remembrancer says, “Good number” and the ceremony is over.

The Ceremony of Quit Rents is open to the public and includes an address by The Queen’s Remembrancer in his ceremonial robes, full-bottomed wig and tricorn hat. There is also usually a talk on some aspect of London history. The Queen’s Remembrancer also has another very ancient legal duty; the Trial of the Pyx which dates as far back as 1249. Until the 19th century this duty was undertaken at the Court of Exchequer (right, but is now held at Goldsmiths’ Hall in the City of London.

The Trial of Pyx is a rather interesting one. Every day the Royal Mint collect samples of the coins they produce: this amounts to around 88,000 coins a year. These coins are then placed in boxes (or pyxes) and every February they are brought to Goldsmiths Hall. The Queen’s Remembrancer swears in a jury of 26 goldsmiths whose job it is to count, measure, weigh and assay the coins. In April or May he or she returns to hear the Jurers’ verdict. Another of the

Remembrancer’s duties is to oversee the planting of trees in the Forest of Dean.



This task dates from 1668 when its aim was to ensure an adequate supply of oak for the Navy, the ‘wooden walls of Old England’! I am indebted to *Ben Johnson* at HISTORIC UK for the story of these ceremonies. Pic left courtesy of the Royal Mint.