



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

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## A PEEK THROUGH THE WINDOW - NO. 32

**M**IKE DEEMING WRITES:

The Cathedral's windows reveal some most unusual neighbours, no more so than in the St Thomas Chapel in the North transept. There Charles Garland Verrinder stands side-by-side with Andrew Bogle Middleton.

Charles Garland Verrinder (1806-79) was for many years the Head Verger in the cathedral and is commemorated in a window that depicts four figures from the Old Testament – Moses, David, Abraham and Melchizedek - people central not only to Christianity, but also to the Jewish tradition. Melchizedek is generally considered to have brought the bread and wine to Abraham, thus in some ways presaging the role of the head verger.

Verrinder's son, Dr Charles Garland Verrinder (1834-1904) was a Cathedral chorister, studied at Oxford and then with Royal Organist Sir George Elvey. His forty-five-year career as the first organist of the West London Synagogue (Britain's first 'Reform' synagogue) overlapped with his work for the church. Across his career he composed and arranged numerous Hebrew liturgical settings, some with English translation, and took the opportunity as a respected organist and Doctor of Music to present lectures on Jewish music to the wider Victorian public. To some extent he was controversial; some viewed his role as having undermined the traditional Jewish liturgy music; others as having made a bridge with the Christian tradition, as indeed was the role of the West London Synagogue.

Dr Andrew Bogle Middleton (1819-79) was the leading advocate for replacing Salisbury's open canals with drainage sewers after the cholera outbreak of 1849 in which Salisbury was more severely affected than any other comparable city in England. The late Alastair Lack, one of our guides, has written extensively on Middleton, most recently in 'Salisbury Cathedral – 800 years of People and Place', in the Sarum



Studies series. The window that commemorates Middleton's life depicts Christ and the woman of Samaria and Hezekiah bringing water to the City. This blue plaque can be found on the corner of Waterstones in New Canal.

The reason they are neighbours, of course, is that, as they both died in 1879, their windows are contemporary. Although the Verrinder lancet was originally placed here in the St Thomas Chapel, the Middleton lancet was initially in the South transept and was moved to the St Thomas Chapel in the North transept in 1924 when the South transept chapels were re-dedicated as memorial chapels for the dead of WW1.



The stylistic similarity of the windows belies the fact that they were in fact made by two different glaziers. The Verrinder window was made by Clayton and Bell, the most prolific of the Victorian glaziers; they were widely used for commemorative windows throughout the

Cathedral and made all the replacement windows in the South transept chapels. The Middleton window is by Ward and Hughes who also glazed the adjacent window (the memorial to Louisa Bowes Read). Both use similar designs with colourful images framed by copies of medieval grisaille patterns. Both companies were early users of the superb new coloured glass developed under Charles Winston's guidance to best match the medieval glass. They do in consequence sit comfortably alongside one another. Generally, Clayton and Bell windows tend to be strong on story-telling whilst Ward and Hughes windows follow simpler formal biblical images; perversely, the opposite is true here, with the Middletons clearly conveying the story of fresh water being channelled to the city.

Thus Verrinder and Middleton remain unlikely neighbours but both are represented by outstanding Victorian glaziers' craft and both touch on key events in Victorian history.

## INTERREGNUM

**T**he Commonwealth lasted from the execution of Charles I in 1649 to the restoration of Charles II in 1660 and as you can imagine it was not a good time for Cathedrals, although Salisbury got off quite lightly.

It is worth remembering that religious life had been chaotic since the time of Thomas Cromwell, when there had been a constant spate of orders concerning images, relics, chantries, lights, preaching, theological books, etc. Not all orders were obeyed, probably as much due to lethargy as to conviction. However the clergy were very much split between the two camps. Thomas Cromwell and others also placed their own followers in prebends and in cathedral posts. The Cathedral lost most of its treasures and in 1539 *two men were employed for nine days, four men for one day and two men for 15 days on the destruction of Osmund's shrine*. The amount of effort is probably due to the careful removal of jewels. Stained glass was also removed under Edward VI, but probably not to the extent under James Wyatt. Amazingly, the new Prayer Book of 1549 was partly compiled from the *Use of Salisbury*.



Edward VI was more fanatical than his father and he was followed by the swing back to Catholicism under Mary and back again to Anglicanism under Elizabeth. Some extreme events involved dissenters being hung-drawn-and quartered or burnt at the stake for heresy. The famous Vicar of Bray was a Salisbury Residentiary Canon and Master Thomas Bennet (he of the skeleton tomb) was equally good at adapting to changes in the religious weather. Above, watercolour by John Inigo Richards in 1768, after the spire had been taken down. *Courtesy of the Tate gallery, London.* Below, photo showing musket-ball damage to Malmesbury Abbey *courtesy of Wiltshire Archaeology field Group.*

It is against this awful background that Oliver Cromwell came to power. Now, both Catholicism and Anglicanism were swept away as extreme Protestantism ruled. The abolition of deans, chapters, vicars choral and choristers became law in 1648. The town was largely Protestant and eagerly took over the Close and St.Nicolas' Hospital. In 1648 the delightfully named Dr Faithful Tate became minister at the Cathedral with a salary of £150 and Leadenhall for his residence. *Our Ladye church be made a parish church where the good doctor preacheth twice in the cathedral every Lord's Day, and alone supplieth the ministeriall office there.*

The heaviest fighting in the city was in 1644-5 when Ludlow (Parliamentary) was attacked by Royalists in the Close.





He retreated to Harnham leaving his prisoners and a small number of troops in the belfry. The Royalists set fire to the belfry door and smoked the defenders out. More damage was inflicted on the cloisters by Dutch prisoners until in 1653 the Mayor wrote to the government pleading for their removal. It is

interesting to note that now the Cathedral was theirs, the City Fathers were protective of its fabric. The Bishop's Palace and the Canonical Houses though did suffer much damage.

The main reason that the Cathedral survived the Interregnum was due to the local gentry and especially the Hyde family. Walter Pope, the friend and biographer of Seth Ward, asked workman repairing the Cathedral, who paid them? *They who employ us; trouble not yourselves to inquire who they are; whosoever they be, they desire not to have their names known.* The Bishop, Brian Duppa, who was Prince Charles' tutor, stayed in prison with Charles I and then retired to Richmond where he continued to baptise children. Some of the canons are known to have chosen exile and joined the future king in Paris. Canon Humphrey Henchman helped Prince Charles escape after the battle of Worcester and he stayed on in Salisbury, being treated fairly leniently by the *Dorset Committee for Compounding*. He became Bishop under the Restoration and quickly reorganised and restarted the life of the Cathedral.

This was not simply a conflict between good and bad as the moral state of many of the clergy would not be tolerated today, idleness, simony and nepotism being rife. Above, 1732 engraving of Wardour Castle (home of the Catholic Arundell family, besieged in the Civil War) by Samuel and Nathaniel Buck in the *Public Domain*. For this article I have relied heavily on British History Online *A History of the County of Wiltshire: Volume 3. Originally published by Victoria County History, London, 1956.*

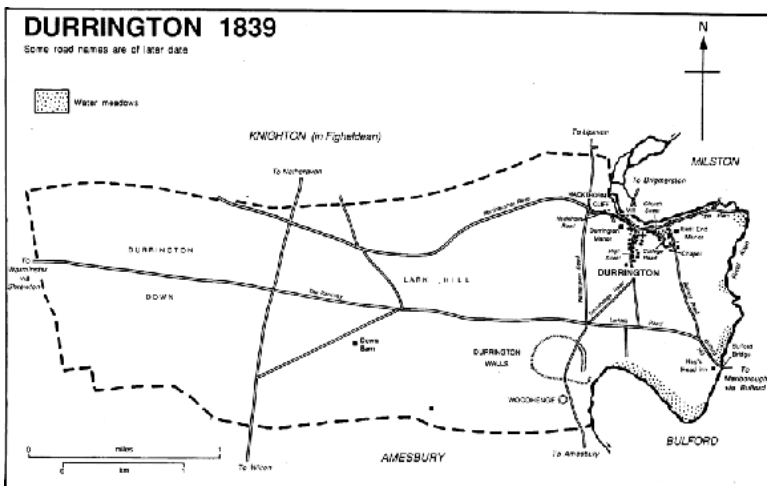
## DURRINGTON

**T**he Chapter Book for June 1910 shows that this village population had grown from 427 to 700 and the Elementary school that took in 60 pupils needed to be expanded to 120 places.

As there was no room to extend it was necessary to find a larger site. The *Diocesan Voluntary Schools Association* calculated that the budget would be £1,300 (say £163,000 today).

A new school was opened in 1912 and a senior school in 1927. In that year the juniors numbered 147 and the seniors





152. In 1974 The senior school became a comprehensive and by 1992 the intake was 746 with 223 juniors and 139 infants. The population fluctuated due to army deployments but in 1991 was 6,926, ten times the number in 1910.

### ALEXANDRA

Queen Victoria's son Albert Edward became king on her death (Edward VII) but died himself in 1910,

leaving his wife the Queen Empress Alexandra of Denmark 1844 - 1925 (right, photographed by W&D Downey, in the Public Domain).

In June 1910, having already written to the new King, George V, the Chapter sent a letter of condolence to Alexandria. This being the Edwardian period the language is rather fulsome to modern ears but it includes a genuine *King Edward VII whose devoted work in conjunction with Your Majesty for the welfare of his people will ever be remembered by a grateful nation.*

It was said that Hans Christian Anderson would visit Alexandra's parents and read the children stories. Her father became King of Denmark as Christian IX, her brother King of Greece as George I and her sister Dagmar, became engaged to the *Tsesarevich* (Grand Duke and heir to the Russian throne).

When she arrived in London to marry Edward she was greeted by music specially composed by Sir Arthur Sullivan and was read an ode written by Lord Tennyson. Alexandra loathed Germans, because they had invaded Denmark and taken Schleswig-Holstein. This put her at odds with Victoria who rather liked Prussians. She had six children (giving Victoria the wrong dates so she wouldn't turn up at the birth) and gained a permanent limp after contracting rheumatic fever. Edward of course kept mistresses, including Lily Langtree and Alice Keppel (Camilla's great-grandmother).

She was highly popular and took over many royal duties from the ageing Queen Victoria, including visiting the London Hospital where she met Joseph Merrick (the *Elephant Man*). Alexandra nearly died when her bedroom caught fire but was saved by her Woman of the Bedchamber, Charlotte Knollys (who became the first woman private secretary to a Sovereign).





One of her many charities was Alexandra Rose Day when artificial roses made by disabled people were sold in aid of hospitals by women volunteers. Her limp and choker pearls

(to cover a small childhood scar) both became very fashionable.

She left quite a legacy: there are 67 roads in London alone named after her, not to mention Alexandra Palace. Then of course there is the Queen Alexandra's royal Army Nursing Corps. She died almost as a recluse in her beloved Sandringham. She has been played by many actresses and film stars, including Margaret Lockwood (a distant relation of mine). Finally, she was a Lady of the Garter and the king had her banner (above, *creative commons*) placed in St George's Chapel despite the Garter King of Arms who complained that it would be *unprecedented* (the standard establishment answer to anything new).

#### ACCENTED ENGLISH

**A**dam Reisman (California) writes in Quora: Modern English is, as far as I'm aware, the only European language that uses the Latin alphabet without any *diacritical marks*. Is there a historical reason for this?

Technically we had a few diacritics, and some remain, but they have all either become extinct, optional, or rare. The main reason for this is that the early adapters of the Latin alphabet for English chose digraphs ("two letters to represent one sound") over diacritical marks to expand the alphabet to fit the phonology.

Our (somewhat) native diacritical marks include the diaeresis as in "reënter", and the archaic grave accent used in poetry, as in "blessèd". The macron was sometimes used in Old English to indicate stress, but in modern transcriptions, it's only used to indicate long vowels, as in "þū" ("thou"...modern "you").

The macron and grave accent died out with the advent of the printing press (the first presses came from Germany and lacked these symbols), and the diaeresis pretty much died out with the advent of typewriters, which also lacked diacritics. Today, the majority of diacritics you see are from borrowed words such as *résumé*, or mock usage such as *Mötley Crüe*. Ed: I am reminded of my father who was a stickler for grammar and used to refer to *kafes* as most outlets had dropped the accent on *Café*.

A visitor spoke to John Elliott in the Chapter House this week and mentioned that the accents in Magna Carta are very like the diacritical marks used in Arabic. Watch this space.

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