



A Salisbury-Cathedral-centric view of History.

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HAS BRITAIN HAD OLIGARCHS?

Yes, and local too: the original Herberts of Wilton, Thynnes of Longleat and Sharringtons of Lacock all rose to power on the back of the Dissolution of the Monasteries. If you want to know more about Wiltshire's buildings (and can afford it) buy the up-dated *Pevsner Architectural Guide for Wiltshire* published by the Paul Mellon Centre. Definitely follow up Steve Dunn's tip though and look at the launch video on YouTube <https://youtu.be/i-0eFfABF2I>.

HEDGING YOUR BETS

Edmund Audley, Bishop of Salisbury from 1502 to 1524 had built the extravagant chantry chapel we can still see today. However, he was previously Bishop of Hereford (from 1492) and built another chantry chapel there.



This elaborate and vibrantly painted chapel is set into the south side of the Lady Chapel. Unusually, it is two stories high; the lower story contained the chapel proper, and the upper story a viewing chamber for overlooking the shrine of St Thomas of Hereford (no longer located in the Lady Chapel).

The Tudor screen of the chapel is said to be one of the finest in existence. The paint on the screen was preserved because for many years it was shielded from exposure by the bookcases of the chained library in the Lady Chapel. Photo *courtesy of Hereford Cathedral*.

TOMB TALK - Bishop John Jewel

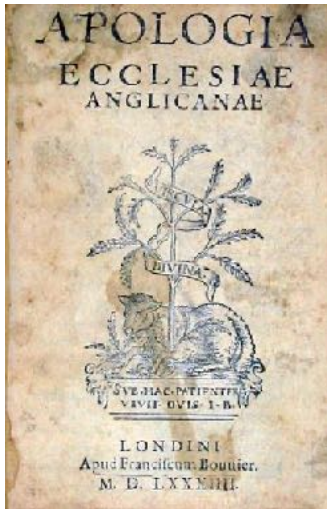
The houses at Bishop Wordsworth's School are named after famous bishops: Osmund, Poore, Martival, Ward and Jewell (alternative spelling). Jewel was in post from 1559 to 1571. In William Dodsworth's *magnum opus* of 1814 there is a section on Salisbury's bishops and Jewel's is the largest entry.

Born in Devon, his first-class education was masterminded by his maternal uncle. At 13 he entered Merton College, Oxford under the tuition of John Parkhurst, later Bishop of Norwich, who made him a *portionist* (a Merton student who receives a food or academic allowance, later referred to as a *postmaster*). He was very bright and habitually worked from 4:00am to 10:00pm.

He joined Christ Church in 1539 and became a BA and able to tutor other students. He was also the college's Lecturer in Rhetoric, gaining his MA in 1544. On the arrival of Peter Martyr (Piero Mariano Vermigli, influential Calvinist theologian) in Oxford he became an admirer and being an expert in shorthand he acted as notary in Peter's disputes with learned theologians.



He took the Bachelor of Divinity degree in 1550 and was presented to the Rectory of Sunningdale. On Mary's accession he was expelled by his Catholic colleagues and joined Pembroke where, despite his reformist views, he wrote the address to



the Queen! Being further threatened with persecution he just managed to escape by a circuitous route to London. He took ship to the continent and made his way to Frankfurt where he fell in with fellow believers including the future Archbishop of York. He then joined Peter Martyr in Strasbourg and became a master of his college.

On the death of Queen Mary in 1558 he returned to England and was one of sixteen divines who took part in a celebrated disputation in Westminster Hall. He was translated to Salisbury the following year and wrote the highly acclaimed *Apologetica ecclesiae Anglicanae* (Apology* for the Church of England). He attended Queen Elizabeth in 1565 and acted as moderator in the divinity disputations held in her presence.

He introduced complete reform in the Cathedral and diocese. He sometimes sat in his own consistory court and also acted as a JP.

He died, a much respected bishop, at Monkton Farleigh in 1571 at the age of 50 (his constitution was never very strong). He acquired a wide range of knowledge and a prodigious memory and he will always be remembered at Salisbury Cathedral for the restoration of the Cathedral after the iconoclasm and neglect of the Reformation. His statutes of Pentecost 1560 allowed the raising of funds to effect these repairs. He was also patron of theologian Richard Hooker. Painting *courtesy of the National Portrait Gallery*. Book *courtesy of Dickinson College*. Coat of arms *courtesy of Wikipedia* and quatrefoil photo *courtesy of John Elliott*. Jewel was buried in the choir with a simple brass. It was supposedly moved to the north-east transept (and the brass was lost) but I cannot find it. His coat of arms (1562) though could be seen at the top of one of the Chapter House windows, now moved to the south side of the West Front. He is believed to have re-established the Cathedral glazing shop and various Nave windows were inscribed with





his name.

*Here meaning: *A reasoned argument in justification of a religious doctrine.*

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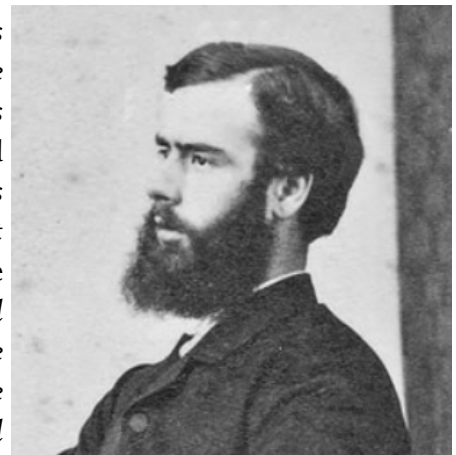
KILVERT'S DIARY

Reverend Robert Francis Kilvert (1840-1879) was an Oxford trained Victorian Curate, famed for his detailing of the life around Clyro near Hay-on-Wye. However, he was also curate to his father near Chippenham. I have a publication of his diary for the years 1870 to 1879 and in August 1875 he writes: *I went to Britford Vicarage to stay with the Morrisises till Saturday. Late in the evening we loitered down into the water meads. The sun was setting in stormy splendour behind Salisbury and the marvellous aerial spire rose against the yellow glare like Ithuriel's*

spear, while the last gleams of the sunset flamed down the long lines of the water carriages making them shine and glow like canals of molten gold.

Ithuriel was an angel in Milton's *Paradise Lost* who found Satan squatting like a toad close at the ear of Eve, and transformed him by a touch of his spear to his proper form. The meads are of course the water meadows with their leats and carriers.

We had breakfast before Church and immediately after service morris and I started to wak to Stonehenge, eleven miles. Passing through the beautiful Cathedral Close and the City of Salisbury we took the Devizes road..... Crossing the river at Normanton Hatches (Woodford Valley) we walked along the hillside through meadows and barley fields till we came to the hospitable Manor House of Great Durnford, the seat of Mr John Pinckney (Pinckney's Bank was the building on the corner of Queen Street and Winchester Street), where we found Mr and Mrs Pinckney, Mr Charles Everett and Major Fisher, the Champion Archer of England, at luncheon..... and a man rowed up the stream with his milkcans in a boat from the meadows where he had milked a distant herd of cows.



ANSTY AND THE KNIGHTS

The village of Ansty lies just to the south of Tisbury and was the location of a commandery of the Knights Hospitaller, consisting of church, manor and hospital, from 1211. The origins of the Knights Hospitaller go back to c 1070 AD when a Hospital of St John was set up in Jerusalem (then under Moslem control) to cater for sick pilgrims. In 1113 AD the freedom of the Hospital was confirmed by Pope Paschal II in the Bull *Pie Postulatio Voluntatis*.

The Order of St John of Jerusalem became militarised during the 13th century because of the Moslem threat to the Kingdom of Jerusalem. Commanderies such as Ansty were set up throughout Western Europe to provide funds for military and Hospitaller activities in the Holy Land. Expelled from the Holy Land in 1291 the Knights Hospitaller were based in Rhodes from 1306 to 1522 and in Malta from 1531 to 1799. They are now headquartered in Rome.



The existing Manor House may well have once been the medieval residence and the restored barn was probably on the site of the hospice or hospital, The Knights Hospitaller in 1540 were the last religious order to be dissolved by Henry VIII. In 1541 the Commandery was acquired by

Sir John Zouche who sold it on in the later 16th century to Sir Matthew Arundell of Wardour (obit 1598). The hospice was rebuilt by him to serve as a banqueting house. The large lake was originally constructed to provide members of the Commandery with fish on fast days.



The church, which is dedicated to St James has some thirteenth century elements, though it is mostly Victorian. The chancel was reordered or rebuilt during the

nineteenth century and the choir stalls – an essential part of such a reordering which majored on the presence of a robed choir – have bench ends that came from Salisbury Cathedral and were created by Alexander Fort in 1671-2 as part of the Christopher Wren restoration and reordering there.

One of the stalls – that used by Dean Brideoak and created by Fort (right) – is currently in the cathedral Morning Chapel. Some of the choir frontals in the Cathedral are also by Fort.





They have distinctive acanthus leaf embellishment. Some other woodwork by Fort from the same restoration is now in No 9 The Close.

Alexander Fort (c.1645-1706) was known as a master joiner and did work in several of the royal palaces, including Hampton Court, Kensington and Windsor. As well as working on the cathedral he was also responsible for the hospital at Farley (1681-2), and most probably had some hand in the building of the church there (1687-9).

In 1338 the Commandery consisted of 3 Knights, a chaplain, three clerks, a squire, six servants and one corrodian (pensioner), a total of 15 people. Both the Knights Templar and the Knights Hospitaller took on the symbol for their own use, although it is more associated in the popular mind with the former. The Templars were dissolved by Pope Clement V in 1308 and in 1312 their lands throughout Europe were assigned to the Hospitallers by the Bull Vox in Excelso. Ansty was, however, always Hospitaller. In the mid 15th century the Commandery was merged with that of Trebigh in Cornwall.

John's pic of the church caused a bit of a wild goose chase, as the Editor could not see why a Hospitaller church should have Templar crosses. However The Order of St John of Jerusalem (ie the Hospitallers) used the Double Cross from the earliest days. It represents quite simply the pilgrimage to the Church of the Holy Sepulchre in Jerusalem, which was then adorned by such crosses on the domes.

In the 14th century the Double Cross was required on all Hospitaller churches, commanderies, farms and tenanted buildings. There is an 18th century print in possession of the Parish showing that at that time these medieval Double Crosses still survived. These were correctly restored by the Victorians. If you wish to pursue the subject further you could look at:-

- Dr Gregory O'Malley "The Knights Hospitaller of the English Langue" OUP 2005, particularly the footnote on Page 96
- Anthony Delarue "The Double-Traversed Cross in the English Priory of the Order of St John of Jerusalem" published in the acts of the Military Orders Conference, Volume VI, Routledge 2016.



I am indebted to **John Elliott** for the original article and **Michael Hodges** for the Hospitaller detail (Michael is not only a Trustee of Wiltshire Historic Churches Trust but also a Knight Grand Cross of Grace and Devotion, British Association Sovereign Military Order of Malta).

POSTSCRIPT

As you know, I love connections. Well, apart from the pews that John mentioned, Ansty church paid an annual pension of 5 marks to our St.Nicholas Hospital. There is also a wonderful *History of Ansty* by Sir Richard Colt Hoare and Baron Arundell (1829). Sir Richard's wonderful monument is of course in the North Transept and *Arundells* in the Close



belonged to Baron James. In 1185 the Bishop of Winchester obtained property on the Thames (south of Fleet Street) from the Knights of St. John. This he sold on to the Bishop of Salisbury in 1206 which formed part of his *Salisbury Inn*. This property was eventually sold by Bishop Jewel in 1564 to the Sackvilles, later Earls of Dorset. Finally, the Angevin who in 1210-11 was rich enough to leave his estate to the Hospitallers was Walter de Turberville whose family name was borrowed by

Thomas Hardy in *Tess of the d'Urbervilles*.

CORRECTION

Mike Deeming writes: **George Morrison** - the 'peek through a window' in J&T 93 looked at the window in the South Quire aisle dedicated to George Morrison. I'm grateful to Peter Roberts for pointing out several errors in this article and a revised version is now included in the J&T website. The book 'Secret Marriage - the Riddle of the Hamptworth Morrisons' by Peter Roberts and Georgina Babey gives an insight into an extraordinary relationship.

MORE MORUS

In J&T No. 89 I talked about the Cathedral's mulberry tree which, received wisdom says, dates back to James I. I recently acquired a de-luxe remaindered book from the library: *Constable and Salisbury (The soul of landscape)* by Timothy Wilcox, published by Scala Publishers in 2011 for Salisbury Museum. The depictions of the southern aspect of the Cathedral by Constable show nothing planted by the Chapter House. Particularly clear is a drawing by Hendrik de Cort around 1795, in the Salisbury Museum. I appreciate that artistic licence could allow painters to remove foliage that obscured the architecture, but if anyone has evidence of the *Morus nigra* tree's true age, please let me know.