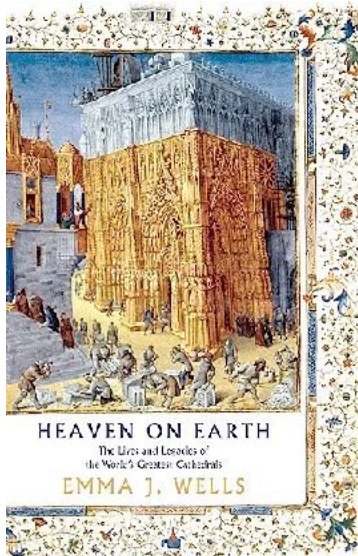




A Salisbury-Cathedral-centric view of History.

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.



EX-LIBRIS

Dr Emma Wells' *Heaven on Earth* (Head of Zeus 2022) is one of those books that is a delight to read. It is well-made, printed and bound with a great cover depicting the building of Solomon's Temple in Jerusalem by Jean Fouquet c1415/20 to 1477/81. It is an illustrated history of sixteen of Europe's greatest cathedrals, including of course, Salisbury.

Here are some snippets:

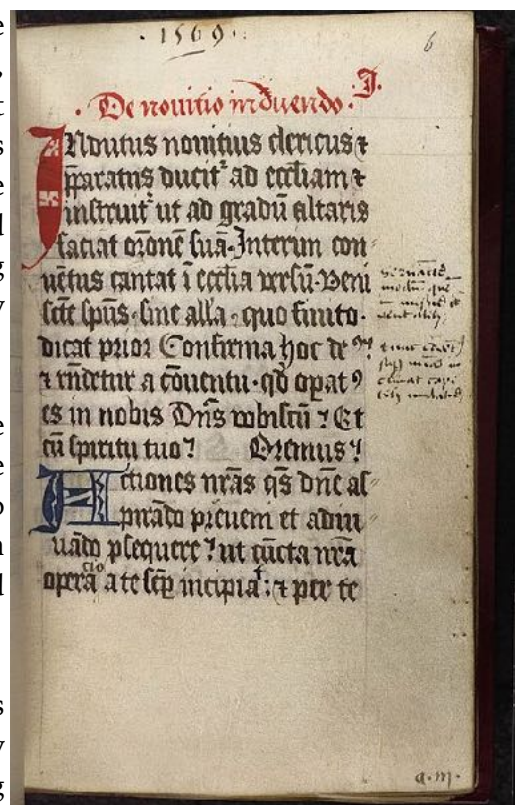
Osmund, a royal chaplain of Normandy, a former royal chancellor and - if fifteenth century tradition can be believed - nephew to William the Conqueror.

To Osmund's *Institutio* which Poore edited and augmented, Poore added his own works: the *Ordinale*, a summary of the liturgy, and his *Consuetudinarium* of 1210, which confirmed procedural custom; and together these documents ushered in a liturgical revolution, spawning the service primer adopted by England's parish churches long into the medieval era. Right, is a page from a Carthusian *Customary* (1450 to 1549), courtesy of the British Library.

(Bishop Richard Poore) was enjoying some divine contemplation at the Benedictine nunnery of Wilton, while perched on the windowsill of his private guest chambers, when a clerk approached with news. Ed. This was the story of the canons attending the Rogation-tide days at Milford who were then refused admission to Old Sarum by royal officers. This proved to be the tipping point that precipitated to move to *Myrfield* or 'boundary field'.

On the first Monday after Easter 1219, Bishop Poore trekked down to (the site) in order to institute the foundation of a temporary wooden chapel dedicated to the Virgin Mary. It was opened for public worship on Holy Trinity Sunday that same year. He also consecrated an adjoining cemetery enclosed by a wall.

The incomparable artist Elias of Dereham was engaged as 'rector of the fabric' - in effect a thirteenth century version of a project manager or site manager....working



closely with the master mason (*magister cementarius*) Nicholas of Ely on creating a dazzling design*.

Salisbury foundation stones were laid on Whitsunday eve (16 March), those for Westminster Abbey's Lady Chapel were also placed, and once again Dereham was in charge of the work....Middle-aged (even by modern standards) and vastly experienced, he knew that control of the fabric funds meant control of the entire project, a responsibility for which he was well suited: Archbishop Langton even referred to him as the 'only honest man in England'.

Poore's cathedral was to be a virile display of authority and ecclesiastical autonomy, although the reality was that his freedom to experiment was constrained by Old Sarum's authority as an archetype - a model of the liturgically-centred cathedral - which hung around Poore's neck like a millstone.

Timber amounting to almost 1,500 felled trees, came from the Baltic and Ireland, and in June 1236 Henry III gave 20 'good oaks' from his Chippenham forest for the 'stalls' of the church - indicating that by this time the roof and vaults must have been in place.



Cloisters actually became more common than not in non-monastic English cathedrals. Indeed, Old Sarum Cathedral had been the earliest cloistral structure attached to a collegiate cathedral in England.

*Did you know that the Salisbury Masonic Lodge is named after Elias?

PARISH THE THOUGHT - Tisbury

Tisbury is the largest settlement within Cranborne Chase and is thought to be the site of an 8th century monastery that became a grange of Shaftesbury Abbey as recorded in Domesday. The wonderful tithe barn (below) has been dated to 1279 and of course Tisbury must have prospered from the sale of oolitic limestone for the Cathedral. The nearness of Wardour means that the influence of the Arundell's resulted in a substantial proportion of the population being Catholic. Fonthill Abbey estate also impinged Tisbury.

Pevsner described St. John the Baptist parish church as the largest in this part of Wiltshire and fragments of its masonry go back to the early 12th century. In 1229 the north transept became the Lady Chapel. The first stage of the tower, the re-built chancel and the north porch are 13th century whilst the nave was made wider with a wagon roof in 1450. This has an embryonic





hammer-beam construction with angels (see below) carved by David Spiers of Mere in 1569. The spire fell in 1762 and was replaced with a short Georgian storey.



The pews, choir stalls and pulpit were installed in the 1660s. The reredos is by Ewan Christian (1884) and the clock was fabricated by Thomas Osmond, father of William the Cathedral mason. The organ is a Willis installed in 1887 and restored in 2014. The largest of the churchyard yew trees is over 2,000 years old and could be 4,000 years old (estimated by David Bellamy using carbon dating).

Two lists on the north wall show the names of Chantry priests and incumbents since 1299. In the St Andrew's Chapel there is a two-part brass in memory of Laurence Hyde who died in 1590. He was the grandfather of Edward Hyde, Earl of Clarendon whose daughter Ann married James II and whose daughters in turn (Mary and Anne) both became Queens of England. Beneath the Chancel is the mausoleum of the Arundells, including Lady Blanche, the heroic if unsuccessful defender of Wardour Castle in the Civil War. Another is Anne who married the 2nd Lord Baltimore and gave her name to Annapolis in Maryland. High on the wall hangs the helm of Sir Thomas Arundell, Baron of Wardour who was made Count of the Holy Roman Empire after taking part in the battle of Gran (Hungary).



The graves (left) include John Lockwood* and Alice, the parents of Rudyard Kipling. John was Rudyard's illustrator

and used the drawings of one of the pupils from Tisbury boys school as the model for Kim. *Serendipitously, the editor's second name is also Lockwood, descendants of a Yorkshire family that includes actresses Margaret and Julia.

THE BOOK OF TRADES - Wool-comber

Volume 1 of this book, dated 1811, is published by the Wiltshire Family History Society and reprinted in 1993.

He first washes the wool in a trough, and when very clean, puts one end on a fixed hook and the other on a moveable hook which he turns round with a handle, till all the moisture be drained completely out. He then throws it into thin layers and applies oil before packing it into a bin. There is a larger bin for the *noyles*, the wool left on the comb after the sliver is drawn out. The comb consists of three rows of steel teeth fixed into a stock. Using two combs which have been made hot with charcoal he transfers the wool from one to the other until knot free and exceedingly smooth. The wool is then drawn out into a fine sliver, off-times five or six feet in length. The *noyle* is used for blankets and coarse cloth.



When the wool is required for white worsted it is hung in a close room in which a charcoal fire is burning: on the fire some finely powdered roll-brimstone (sulphur) is thrown and the room made air-tight.

The journeymen work by the piece and earn 16/- to 20/- a week. When out of work, the custom is for the journeymen to go *on the tramp*, seeking employment. At every shop where they are unsuccessful they receive 1d from a common fund.

The wool-combers patron is Bishop Blaize - St Blaise was an Armenian who died in 316AD after being tortured with heated combs. He is celebrated on 3rd February. A pack of wool weighs 240 lbs, being made into stuffs, serges etc. It will employ 200 persons and when made into stockings will afford work to 184 persons for a week: 10 combers, 102 spinners, winders etc. and 60 stocking weavers, besides *doublers*, *throwers* and a dyer. Ed: You can see why this process was replaced by a *carding* machine.

THE WEST FRONT

I have recently acquired an excellent reference book: *Salisbury Cathedral, The West Front* edited by Tim Ayers and published by Phillimore in 2000. The book is incredibly detailed and the Introduction by Tim Tatton-Brown is a real insight. For those who don't know, Tim is a freelance archaeologist and architectural historian. He is the consultant archaeologist at Westminster School and Lambeth Palace. He was formerly consultant archaeologist to various cathedrals (Canterbury, Rochester, Chichester and Salisbury), Westminster Abbey and St George's Chapel, Windsor. From 1975 to 1985, he was director of the Canterbury Archaeological Trust.

Two points he makes which I found of great interest so I will quote verbatim: 'However, a study of the plan and of the fabric of the lowest parts of the walls suggests that the foundations of the outer walls of the whole cathedral, all the way to the west front, were laid out at about the same time, and that the lowest part of the external wall plinth, and the internal wall bench were built from west to east. Only after this had been laid did the walls of the east arm start to rise up.'

The second point concerns 'bishop William of York (1246 to 1256), a Royal Chaplain and Provost of Beverley.... A new *custos fabricae*, Master Ralph of York (a canon from 1239 until his death in 1262) and a new 'engineer', master Nicholas of York, the bishop's official and later a canon, who was probably also the *magister operis*, were appointed.' This team took over from where Elias of Derham left off (1247), though no doubt some features were already planned. The newcomers not only would have had fresh ideas but 'had probably seen the radical new French style of architecture being built at Westminster Abbey from 1246, and it was no doubt these two men who were responsible for the design of the new Chapter House and the enlarged rib-vaulted cloister, which closely followed the Westminster style.'

Tim starts by quoting Pevsner's *a perversely unbeautiful headache* but concludes, 'it is instead a magnificent screen for statuary, over one hundred feet square, which still dominates the western churchyard and close.'

WHO'S WHO IN HISTORY

John Morton, Cardinal Archbishop of Canterbury, 1420 - 1500. He was born at Milborne St. Andrew in Dorset and one of his grandfathers was Richard Turburville (J&T No.108). Although a political animal he collected offices and livings to finance his lifestyle (these included five archdeaconries). Edward IV made him Master of the Rolls despite his Lancastrian sympathies. It is thought that it was Morton who planted the idea in Margaret Beaufort's mind that her Lancastrian son (later Henry VII) should marry the Yorkist Elizabeth of York. Under Henry he became Archbishop and Chancellor making him the most powerful man in the kingdom. You may recall from your schooldays *Morton's Fork* in which he screwed 'benevolences' out of the nobility as it was impossible to further tax the populace. He was a great builder, repairing the palace at Canterbury, Hatfield House and the Manor House at Lambeth (the gateway is his) . *Morton's Leame*, the wide canal from Peterborough to Wisbech, which brought 4,387 of prime land into cultivation. *Who's Who in History*, CRN Routh Blackwell 1964.



AFTERTHOUGHT

Quentin Goggs writes: I was standing outside the door into the Chapter House waiting for someone to come and unlock it. Whilst there I glanced at the prominent headstone nearby in the floor to William Dodsworth. William died in 1833 when he was 65. The inscription further records that he had served 'upwards of 49 years as a Verger'. 65 minus (say) 50 = 15. He must therefore have been appointed verger at the age of 15!!!!!!