



2020

THURSDAY OCTOBER 15TH

Plaque Unveiling

– Dorothy Brooke

2.30pm Malmesbury House,
Cathedral Close, Salisbury SP1 2EB

See page 13 for details

TUESDAY 20TH OCTOBER (*provisional date*)

Online Open Meeting

The impact of the Covid crisis on the
emerging Salisbury neighbourhood plan

See page 4 for details

2021

THURSDAY JANUARY 14TH

New Year Party and Annual Awards Presentation

Salisbury Art Centre

*This event will be kept under review. We hope
we can include an application form with the
December magazine.*

MAY OR JUNE – DATE TO BE DECIDED

Visit to Norrington Manor

Details in March magazine.

WEDNESDAY JULY 7TH

Visit to Melbury Vale Vineyard

An evening visit – details in March magazine.

THURSDAY AUGUST 5TH (WALK)

St George, Dragons and Medieval Salisbury

led by David Richards

An evening walk – details in June magazine,

*In the case of both the visits and the walk,
the exact format will be dependent on the
guidance current at the time.*

SATURDAY NOVEMBER 28TH

Film – The Great White Silence

6.30pm St John's Place,
Lower Road, Salisbury SP2 9NT

£6 to all. See page 20 for details

SUNDAY NOVEMBER 29TH

Plaque Unveiling

– Herbert Ponting

11.30am 21 Oatmeal Row,
Salisbury SP1 1TH

See page 13 for details

There will be no talks in the remainder
of 2020. The following talks, previously
arranged for this year, will be held in 2021,
once the virus situation allows it, and
there's a potential new topic. Members will
be notified of the details, as soon as they
are known.

Along The Line: A Life In Archaeology

Phil Harding

This was intended to follow the 2020 AGM.
We hope to retain this format, once an AGM
can be arranged.

Stonehenge – New Rocks, Old Theories

Julian Richards

Out of the Ruins: Fonthill Houses Lost, Recovered, Rebuilt

Professor Caroline Dakers

And possibly a talk on **Frome**,
by Pippa Goldfinger, former Mayor
of the town.

Editorial

Society events to report on have inevitably been in short supply of late, but this edition of the magazine does at least have a rather fuller events diary than the previous one. Unsurprisingly, this contains some uncertainties, but two plaque unveilings, in October and November, should go ahead without any problem, even if the need for refreshments afterwards to be laid on outside does bring the weather into play. The day before the November unveiling, a film by the plaque dedicatee, Herbert Ponting, will be shown at St John's Place. As can be seen from the piece about the film, on page 20, the virus has caused some complications, and the drinks previously available at film shows are not referred to. But at least events like this are once again possible, with due respect for the new circumstances.

The front cover shows the Wilton Market Cross, sometimes known as the County Cross, a curious structure whose upper part is clearly assembled from various sources, none of them identifiable. The base at least has almost certainly almost been there from the outset, in medieval times, but modern clutter rather compromises any photograph of it. A 120 year old photo, on page 5, shows the whole thing at a time when cycle stands and grit bins were unknown. It also illustrates what's been lost in the disappearance of so many iron railings, which back then gave a proper sense of enclosure to St Mary's churchyard at Wilton, next to the cross, and to many other similar spaces. In Salisbury, a melancholy trail of iron stubs can be traced all the way up the Bedwin Street wall to St Edmund's churchyard, testament to the mostly pointless despatch of ironwork for scrap during World War II.

The coverage in this edition of the Wilton Market Cross, and of other cases of components of buildings which have been moved elsewhere, is by no means exhaustive. In fact it barely scratches the surface of the subject, which we will return to in the future. Medieval structures at Stourhead, an entire bridge in Salisbury, fireplaces and other bits

from the successive houses at Fonthill, a traceried stone window head from a parish church in Dorset which has landed up in someone's back garden in Salisbury, transplanted medieval roofs, one of them originating in Ipswich and ending up in Cholderton church – and the list has barely started, though we certainly won't attempt to cover more than a few.

Having last time featured the C19th opening of the building which is now the Chapel night club, we're now taking the story further, to the unusual episode which almost saw the entire building dismantled and re-erected in Berkshire. We also have two contributions about features on opposite sides of Salisbury's High Street Gate, which entirely by coincidence arrived within a few days of each other. A quarter of a mile away, the Ox Row Inn, in the Market Place, is revealed on page 14 as having a fireplace with a remarkable collection of graffiti – available for all to see, subject to the Inn's own Covid procedures. If you do go in for a look, please contact a staff member, and say you'd like to see the fireplace.

Richard Deane

Editorial co-ordinator

Cover: Wilton Market Cross

Photos in this edition, in addition to those credited individually: Richard Deane

Chairman's Report

The effects and future doubts associated with the pandemic linger on with us into the 'Season of mists and mellow fruitfulness'. I hope that you are all staying safe, keeping well and enjoying more freedom to be out and about with recent sunny weather in July and August.

Greetings to our members and all others reading our September edition of the Society's Quarterly Magazine, which once again is being edited by your Vice-Chairman, Richard Deane. Richard's task, amongst many others, is to find material from various sources, and arrange the printing with the valuable help of Salisbury Printing, who design the magazine. If anyone has any topics of interest which you feel might make an interesting article for the magazine, please don't hesitate to send them in (*see page 4*). Many thanks Richard for the continuous success of each edition.

Another thank you must go to Stephanie Siddons-Deighton who is our 'Communications and Outreach' officer with roles including contact with the media (including social media) and management and updating of the web site (have you looked at it regularly?) which keeps members and the public aware of our activities and objectives of protecting the built and natural environment and (Covid permitting) celebrating the culture and history of the area around Salisbury.

I am delighted to announce that Rosemary Pemberton has kindly responded to our invitation and agreed to become a Trustee, and to serve on the Executive Committee as the Hon Secretary to the Society. We are most grateful to her.

The General Purposes Committee is still urgently needing a volunteer to take over from Brenda Hunt as Visits Secretary, and I hope this further prompt might uncover a volunteer for that post.

The ongoing restrictions mean that we are unlikely to be holding the Open Meeting at

the Arts Centre as planned for 20th October, and the Development Committee are organising an Online event instead with several speakers, on the subject of the emerging Salisbury Neighbourhood Development Plan and the impact of Covid-19. Details can be found elsewhere in this magazine and on the web site.

Our AGM is still on hold and may have to be cancelled for this year. The New Year Architectural Awards ceremony and party is still booked for the Arts Centre and we hope and pray that we shall be able to return there in January.

I have been active still with the City Council Neighbourhood Plan Steering Group, and also closely following and supporting the proposed Experimental Traffic Regulation Order by Wiltshire Council, which will try methods of restricting through traffic from several central area streets. This will reduce levels of traffic and give a more 'people friendly environment' with a safer, cleaner and more attractive City Centre, which should attract more visitors and residents and enable greater enjoyment of the cultural facilities we can offer. My recent letter to the Salisbury Journal is on the Society web site for those wishing to see more details. We hope the development and release of further details, necessary to make the ETRO both clear and understandable as well as a success, will emerge quickly from Wiltshire Council.

My best wishes

Peter Dunbar

Chairman

Email: p.dunbar212@btinternet.com

Salisbury Cathedral – 800 Years of People and Place

Sarum Studies 7, edited by Emily Naish and John Elliott

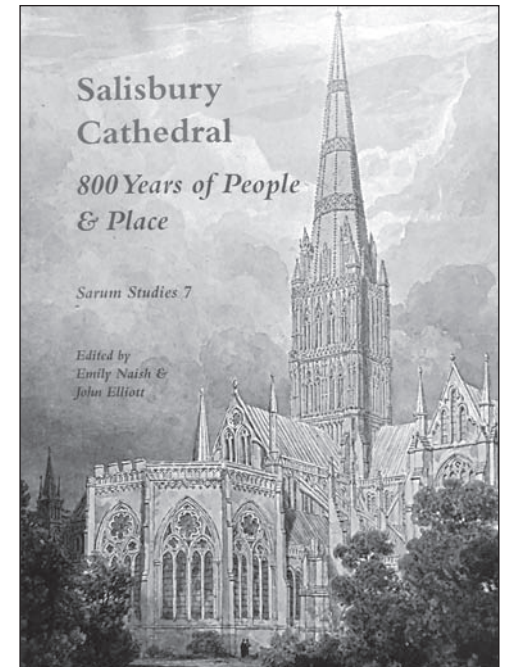
Published by the Sarum Chronicle 264 p ISBN 9781916135925 £15.00 (recommended price)

The editors of this splendid collection of essays (some contributed by themselves) are to be congratulated on bringing out this celebration of our Cathedral not only in perfect time for the 800th anniversary of its foundation, but just when readers need something to cheer them up and fill what might otherwise have been empty hours.

The book, like Salisbury itself, offers myriad views of the Cathedral, all beautiful, but also surprisingly varied. The 18 chapters, contributed by 15 authors, range from historical analysis, through artistic and architectural perspectives, to hands on accounts of the life of the Cathedral now and in the past. All are meticulously researched and documented, and beautifully illustrated with fine photographs. All are also plainly imbued with a deep love for the building and what it means.

This book can be read with pleasure from cover to cover, but can also serve as a work of reference, drawing as it does on the archives to which reference is made, and allowing the reader to explore through individual chapters where the building came from, how it has evolved over time, and how it has been used, both for worship and for artistic and educational purposes.

The local, national and international contexts are discussed, both in terms of stylistic influences and the recognition of the place as a world asset, attracting both visitors and financial supporters across the globe. Financial support is indeed a recurring theme, as the building has required work over time to preserve the structure, both against weaknesses emerging over time and



external threats during the second world war. This has led to significant and largely successful fund raising efforts.

External support is also demonstrated in the help received from neighbouring areas in wartime, when many of the Cathedral's treasures, including the Jesse window and grisaille glass were stored in catacombs at Wiveliscombe in Somerset, while others, like the Magna Carta, followed a variety of routes to end up in Westwood Quarry at Bradford on Avon.

Some contributors introduce us to particular groups of famous people connected with the Cathedral – authors, artists and doctors each merit chapters to themselves. Others

concentrate on the building itself. Civic Society members will recall the lecture by Richard Deane and Rod Baillie-Grohmann on their exhilarating activities high on the spire, now recorded in writing along with the benefits this brought and their enviable account of the unique views. Yet other writers focus on the activities which continue to draw crowds to see the Cathedral – there is an impressive account of the permanent collection of art works as well as the increasing number of special exhibitions, usually focusing on sculpture and/or light displays. Another chapter shares the glory of flower displays and pays tribute to the voluntary effort to create and maintain their allure.

In that context, it is intriguing to discover the hidden activities of volunteers and paid

workers behind the scenes. Did everyone know the Cathedral has up to 700 volunteers, some like the guides very visible, but many others doing really useful work unseen? – though of course the effects can be admired in magnificent flower displays, cleanliness conferred by the “holy dusters”, and the maintenance of good records, to name but a few.

To sum up, there is much in the book to interest any reader, and in particular members of the Civic Society. Copies are available at the Cathedral shop, and also in the town, at both the Rocketship bookshop in Bridge Street and the History bookshop at Fisherton Mill.

Lis Woods

Open Meeting

With the Arts Centre not currently available for an open meeting of the usual sort, we’re organising an online one, jointly with the Salisbury Neighbourhood Plan steering group.

The date will probably be October 20th, but this is not yet definitely confirmed. We hope to receive technical assistance from Wiltshire Creative, and the general theme of the event will be ‘The impact of the Covid crisis on the emerging neighbourhood plan’.

Andrea Pellegram, planning consultant to the neighbourhood plan, will introduce it and explain what it seeks to achieve, and other speakers, not yet in place, will deal with specific responses to the effects of the pandemic.

Further details, including how to access the event, will be made available to members once they’re in place.

Magazine material always welcome

We’re always happy to receive material from members, especially at this time when there’s less Society activity than usual to report on.

Anyone with ideas for magazine pieces is invited to contact Richard Deane – 07974 140888, or rdeane@madasafish.com

Displaced Buildings (or parts thereof)

The cover of this magazine shows the Wilton Market Cross, sometimes known as the County Cross, a structure close to the now half-ruined St Mary’s church, and quite clearly not in its original form. It is listed, Grade II, as ‘Pre-C18th. An undatable jumble of forms in stone. The octagonal base with 4 seats is probably medieval (it is illustrated in a drawing of Wilton done circa 1568), possibly also the square pillar above this. The upper parts are probably C17th and include a heavily sculpted block, possibly a cross or more probably a sundial on corner cannon balls with above, also on corner cannon balls, a moulded base for the C17th vase which caps this structure’. The current Pevsner, meanwhile, describes it as ‘a curious pillar, obviously consisting of parts not belonging together, including a Crucifixus, a decayed sundial, and an C18th urn on top’. This separates out the ‘cross or more probably a sundial’ into both of those things, assuming that Crucifixus, a term more often found in music, here simply means a crucifix. A cross is difficult enough to discern amid the stonework, let alone one with an image of Christ on it.

A 1907 publication called *The Practical Exemplar of Architecture*, by Mervyn Edmund Macartney, omits any talk of crosses, and just labels its drawing of the structure, accompanied by a photo, as ‘Sun Dial at Wilton’. This seems more satisfactory, even if it’s unclear how the sundial actually functioned. The ‘cannon balls’ of the listings description certainly never saw the muzzle of a gun – the current ones mostly date from repairs in 1991, funded by the Wilton mayoral appeal of that year. The cross has clearly always been valued by the town – according to the Wiltshire Community History, in the C18th its position, then very close to the walls of St Mary’s church, was deemed to inconvenience the local gentry when they arrived in their carriages, but rather than just being demolished, it was rebuilt further away. Part of its value will have lain in the seating it provided. This has been omitted from the front cover photo, being visually compromised now by cycle stands, a yellow grit bin, and usually parked vehicles, but it can be seen in the black and white photo, dated c.1897.

If it has in fact been moved, the cross qualifies entirely as a displaced building. If it isn’t, then it still represents the not infrequent migration

of bits of buildings. The other two main cases covered in this magazine belong to the latter category – as in fact does St Mary’s itself, in a couple of ways. When a splendid new Wilton parish church (the ‘Italianate Church’ of local road signs) was opened in 1845, the old church in the market place had its chancel kept intact, while the nave was reduced to a ruinous state, clearly in a planned way rather than being left to chance. However all is not entirely as it seems – there appears to be the remains of a west window, with fragmentary tracery, but in fact there



The Wilton Market Cross, c.1897



Community gardening: The difference made, in Empire Road, Salisbury, by a public-spirited resident



Porch formerly at the cathedral, now at Bourne Hill

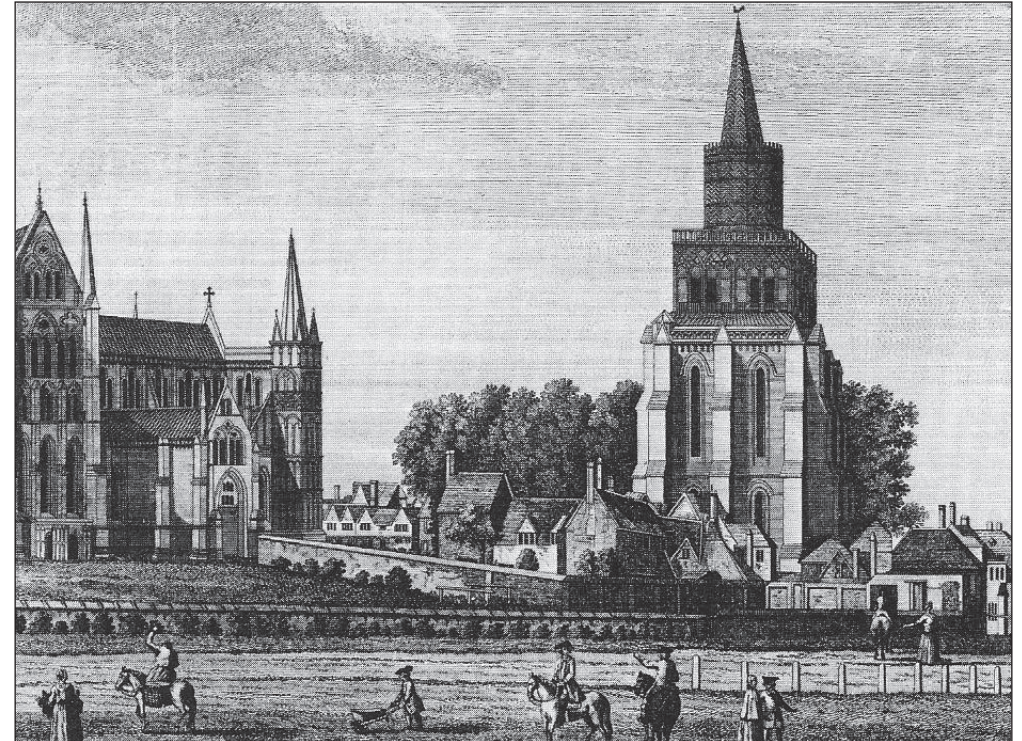
was originally a west tower, forwards of the current end of the building, so the window is an impossibility. And while the southern nave arcade survives, on the north there are just two piers, standing at less than half their original height, but topped by carved capitals, which don't fit the piers. They must have been brought in from elsewhere, like the west window. In other words the abandoned nave was treated to make it better concur with Picturesque ideals of the time.

Salisbury Cathedral, former porch to N transept

This is a relatively straightforward case of part of a building being moved elsewhere. The various works carried out by James Wyatt at the cathedral included, in 1791, the removal

of a C15th porch formerly on the north front of the north transept, and its re-erection in the grounds of Wyndham House, now the Bourne Hill Wiltshire Council offices. It's very visible there, from the upper end of Bedwin Street, and can be inspected from close up as these are public gardens. What appears to have originally been a flat-roofed structure was embellished at the time of the move, with a short stumpy stone spire and pinnacles, the latter now mostly disappeared. Its rather weathered carved stonework is not of outstanding quality, but worth inspecting as being typical of its late medieval period.

Detailed drawings of the porch, while it was still at the cathedral, seem hard to come by. It can be dimly seen in the 1761 engraving here, at the extreme left of the image. The engraving



Former cathedral bell tower, displaced porch just visible on far left. From an engraving of 1761.

is far more eloquent regarding the former bell tower to the north of the cathedral, also to be removed by Wyatt. And with its cluster of small buildings around the tower, and its wall running down almost as far as the north porch proper, it shows very well the general condition of the cathedral's surroundings, before Wyatt created the green expanse which we know today.

44 St Ann Street, migrated doorway

At the rear of 44 St Ann Street, and not publicly visible, stands a structure which has its own entry in the Royal Commission on Historical Monuments' survey of Salisbury. It's here described as 'Reset doorway and buttresses, of the late C15th or early C16th'. The RCHM says that the origin of the piece is unknown, but that it was probably introduced as a feature in the extensive garden of a neighbouring house. This was demolished in 1864, to make way for Salisbury's first museum building, which still stands over the road, now converted to flats.

The garden feature theory is very plausible, and where the doorway came from is unknown. It's a mixture of types of stone, some of them local, clearly not all in original positions. That it can't be a miraculous survival, from some former medieval building on the site, is shown by its current form. It's quite a grand opening, but it leads nowhere except into a plastered alcove. Even less likely to be a medieval survival is the paintwork which has been applied to the plaster. This replicates a medieval style, with stone ashlar blocks marked out in red paint, and what seems likely to be a representation of the Annunciation in the centre, though certainty on this is prevented by loss of some of the paint.

As it happens, one of the country's leading experts on medieval wall paintings, the retired conservator Ann Ballantyne, now lives

only a few doors further up St Ann Street, and she's looked at the painted plaster. Her verdict is that it's superficially quite convincing, but doesn't stand any real scrutiny. The possible Annunciation scene, for instance, includes the use of perspective, which wouldn't be found in an English wall painting of the period which this claims to be. An actual date in the C19th seems likeliest.



A ballflower, pressed into service as a bookend

Loose on the ground nearby, but almost certainly not related to the doorway, is quite a substantial piece of carved Chilmark stone with some of the ornament known as ballflowers, which makes it overwhelmingly likely that the stone was originally part of the cathedral tower or spire, though the shape is unusual and it's hard to make out exactly where it came from. There must be many discarded pieces of the cathedral across Salisbury and beyond, relics of many repair campaigns. And in addition to the ones mentioned here, there are undoubtedly many other cases locally of bits of buildings, or occasionally entire buildings, which have moved around. We'll cover some more of them in a future issue, and if any readers know of some of which we may not be aware, please tell us – rdeane@madasafish.com

Richard Deane

In this magazine, we're looking at two carved pieces of stonework, on opposite sides of the High Street Gate to Salisbury Cathedral Close. On this page, David Richards relates the unusual story of a royal statue, while three pages on, Frogg Moody has another royal tale to tell.

The Coronation, the King and his Salisbury Statue

The 26th June 1902 was the day chosen for Edward VII's coronation. A few days before the event the king fell seriously ill and underwent a risky emergency operation for appendicitis on a table in Buckingham Palace. The coronation had to be postponed. The nation was shocked. Across the country hundreds of elaborately planned celebrations and festivities were cancelled. In Salisbury, however, one event still went ahead. The city and the cathedral had commissioned London sculptor, Fred Pomeroy RA, to create a statue of the king showing him crowned and wearing his coronation robes, with the sceptre in his right hand symbolising his secular power and in his left hand the orb symbolising the Christian world. In addition he wore the Great Collar of the Order of the Garter with its image of St George.

With the statue already delivered and in place in a niche on the south face of the High Street Close Gate, it was decided to go ahead anyway and officially unveil it at 8.15am on 26 June in the presence of a small group of civic and religious dignitaries. Prayers were said and cathedral choristers sang the national anthem. Salisbury then found itself in the unusual situation of having on public display the country's first commemorative coronation statue of the monarch before he was actually crowned and whilst he was still recovering from surgery. The coronation eventually took place on 9 August 1902.

In June 1908 King Edward, while on a visit to Wilton House, was driven through the High Street gate that bears his coronation statue. 50 years earlier, Edward as Prince of Wales, had passed through Salisbury on a visit to Stonehenge with his father Prince Albert. In 1907 King Edward officially opened London's rebuilt Old Bailey. On the roof was one of Pomeroy's best known statues, often used today to introduce TV newscasts about the Central Criminal Court. It was the glittering, golden figure of Lady Justice holding the sword of redemption and the scales of justice.

Both Pomeroy's London and Salisbury statues illustrate the role of fine art in maintaining society's memory of historic events. This is particularly true in Salisbury as it celebrates its 800th anniversary in 2020. More than a century after its creation, the survival of Edward's statue affirms the strong and ongoing relationship between the city, the cathedral and the monarchy. Here in Salisbury public art continues to give meaning to our history.

David Richards



Fred Pomeroy's statue of Lady Justice, at the Old Bailey Photo: Wikipedia



Edward VII statue, on the High Street Gate



Lopcombe Corner signal post



High Street Gate coat of arms



Former Elim chapel in Milford Street, Salisbury, now the Chapel nightclub *Photo: Paul Stevens*



Pangbourne College Chapel

Photo: Don Somner, courtesy of The Falkland Islands Memorial Chapel Trust (see page 16)

The High Street Gate coat of arms

There can be no doubt that the King Charles II coat of arms (*photo page 10*) gives a most distinguished approach to the wonderful Salisbury Cathedral Close. The date of its addition to the old gatehouse is believed to be about the year 1660, and it may be that it was put there as the natural outcome of the wave of joyousness which spread over England at the restoration of the monarchy.

Whether or not the colour was maintained through the C18th is not known, but by the early 1930s the coat of arms was in serious need of repair. The story of the restoration is a quite extraordinary one. Mr. C. S. Firth, Clerk of the Works of the Cathedral, was making a close examination of the gatehouse when its repair was contemplated and he found traces of colour adhering to the decayed stonework, hidden under a thick layer of grime. He told the Dean of his discovery and of his wish to restore it and the Dean gave him the authority to go ahead with the work. The stonework was so badly decayed that it was a miracle that the coat of arms had survived at all.

An old drawing of the gatehouse gave Mr Firth the information he sought, but the restoration was no easy matter. Where the stone had crumbled to dust, new pieces were inset by the permanent staff of the Cathedral, and on them Mr. Firth drew the details of the figures.

The actual carving was done by Mr. H. White, a London craftsman nearly seventy years old. There remained the colour, which was thoroughly researched before the work was begun. The colour was put on by Mr Arthur Slater, of 70, College Street, Salisbury, a young man with a natural aptitude for the work, and a keen interest in the undertaking. By the late 1930s the work was complete,

thus giving Salisburians and visitors the opportunity to view the coat of arms in the rich, glowing colour which is so delightfully characteristic of heraldry.

The Heraldry

The shield, to use the heraldic word, is “quarterly” – divided into four. Quarters one and four are France modern and England and carry the fleur de lis of France and the royal lions of England. Quarter number two is Scotland and carries the red lion of Scotland on a gold field. Quarter number three is Ireland and bears the harp of Ireland on a blue field.

The shield is supported on its “dexter,” or right side (but on the left hand side as seen the viewer), by a lion “rampant, guardant, royally crowned, or.” The last means that it is in gold. The “sinister” supporter – that is on the left side, but the right hand one as seen – is a unicorn “rampant, argent, armed, and gorged with a coronet composed of crosses pattées and fleurs de lis, and chained, or.” This means that the unicorn is silver, and has a horn and a mane, and a gold chain embodying the crosses and fleurs de lis about its throat.

Encircling the shield is the garter, “HONI SOIT QUI MAL Y PENCE,” and beneath it is the motto, “DIEU ET MON DROIT.” In both instances the lettering is gold on a blue ground. Surmounting the shield is the golden helm of the sovereign from which “grows” the mantling – gold, lined with ermine. Above the helm is the royal crown in gold surmounted by a lion. The whole “achievement of arms” is on a background of “murrey” – dark crimson (now somewhat faded).

Frogg Moody

Plaque Unveilings

All being well, the plaque to **Dorothy Brooke** (founder of the Old Warhorse Hospital in Cairo in the 1930s, later renamed as the Brooke Hospital for Animals) will be unveiled on Thursday 15th October at 2.30pm, when it will be placed outside her home, Malmesbury House in the Close, which acted as the initial headquarters of the charity. The plaque will be unveiled by her granddaughter, Ann Searight, and other members of her family plan to attend. Weather permitting, the unveiling will be followed by a small reception kindly hosted by the owners of Malmesbury House. All are welcome at the unveiling but there are limited places for the reception which will be allocated on a first come, first served basis. If you would like to attend, please contact Janet Patch, 01722 330096, patch.janet@gmail.com.

The plaque marking the birthplace of **Herbert George Ponting** will be unveiled at 21 Oatmeal Row in Salisbury's Market Place on Sunday 29th November, at 11.30am. Born in 1870, Herbert chose photography as a career, and his work was published in several magazines. He photographed and reported on the Russo-Japanese war in the early 20th century and travelled extensively round the Far East. He was elected a Fellow of the Royal Geographic Society and selected as the official photographer for Captain Scott's second expedition. In Antarctica his photographs and short video films depicted not only members of the expedition but also pictures of killer whales, seals and penguins. After the deaths of Scott and his companions Ponting's photographs became a memorial to the expedition. In the 1920s he made two films, *The Great White Silence* and *Ninety Degrees South* and lectured on the Antarctic. He died in 1935. *The Great White Silence* will be shown at St John's Place on 28th November at 6.30 – see page 20 for details.

The unveiling of the plaque will be performed by Wendy Searle who, in January this year, completed her solo expedition to ski unaided, dragging a sledge carrying her supplies and tent, over 700 miles from the Antarctic coast to the South Pole. It may be followed by refreshments, depending on the weather and Covid situation. As before, all are welcome at the unveiling but there are limited places for refreshments, which will again be allocated on a first come first served basis. If you would like to attend, please contact Janet Patch, 01722 330096, patch.janet@gmail.com.

The 1987 Development Committee minutes contain several references to a long-forgotten episode, of which this is the most eloquent: ‘S Sleeman reported that the old signal post at Lopcombe Corner seemed to have disappeared since the garage there was refurbished. He was asked to make inquiries at the Planning Office. (The signal post was for the old stage coaches to show passage).’

Subsequent references just say that inquiries were continuing, until the story peters out. However the significant fact is that there is now a signal post (*photo page 10*) right at the Lopcombe Corner road junction, where the A30 goes on to Stockbridge and A343 heads off to Andover, and Stan Sleeman, who had been co-opted on to the committee from the Local History Group, may well have played a part in its return. While this probably has to remain conjecture, it ought to be possible to ascertain how the post, and its two gilded globes, actually functioned, in order to indicate the passage of stage coaches. If any reader knows the answer to this, please pass it on – rdeane@madasafish.com

The Ox Row Inn Fireplace, Salisbury

The apotropaic marks (symbols believed to have the power to avert evil), religious and folk art, and other graffiti on a stone fireplace within the Ox Row Inn represent a remarkable and important group of C17th graffiti. The fireplace itself is situated on the ground floor and its most likely date is late 16th century or early 17th century (Dorothy Treasure, pers comm). The graffiti are confined to the top section of the fireplace and their upper extent is obscured by later wooden panelling which truncates a number of graffiti elements.

The first reference to the graffiti appears to be by the Royal Commission on Historical Monuments in 1980, which noted "Scratchings on the fireplace fascia include a unicorn, a stag, other animals and numerous initials." In 2017, the fireplace was examined as part of the Heritage Open Days on Salisbury's historic pubs jointly organised by Salisbury Civic Society and the Salisbury branch of the Campaign for Real Ale (CAMRA). It was apparent other significant graffiti were present and the group as a whole warranted detailed recording. This was then undertaken as a private initiative and is now being prepared for publication.

Access to the fireplace within the Ox Row Inn was limited both in time available and space. It was decided that a measured drawing of the fire place would be made and the graffiti recorded photographically. The photographs were taken with camera and tripod by Mike Woolf and every effort taken to ensure each photograph was taken in the same plane vertically to reduce parallax problems. The graffiti were defined by Neil Beagrie and Rob Read as eighteen different elements and drawn up digitally by Rob Read. Each was assigned a separate layer and colour to allow individual or selected layers to be turned on and off as a visual aid to analysis.

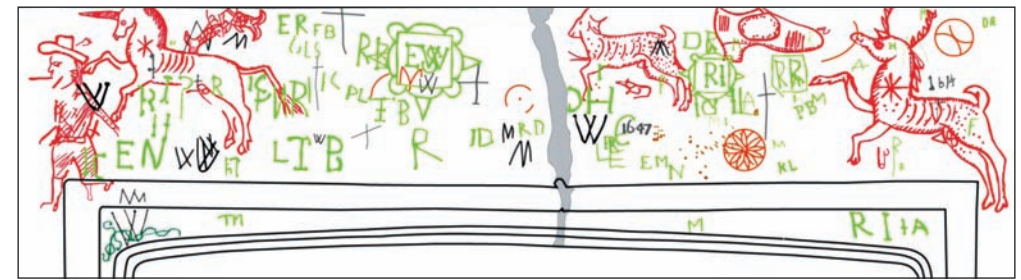
The graffiti appear to have been made over a period of less than 100 years mainly during the first half-of the C17th, possibly with some elements that could be late C16th century if the fireplace itself originates from its earliest possible date. It is notable that there is

nothing definitively datable to the second half of the C17th and it seems highly likely that the fireplace or at least its upper section was covered up at some point in the mid-C17th. Given the Christian iconography of the animal graffiti, it could well have been covered up during the period of the Commonwealth (1649 to 1660) after the English Civil War.

Fear of witchcraft and evil spirits was widespread in the medieval and post-medieval period. It is very common to find protective apotropaic marks such as the hexafoils (or “daisy wheels”), Marian marks (interlinked Vs in a W shape – an invocation to the Virgin Mary “Virgin of Virgins”), and crosses found on the Ox Row fireplace, or deposits of shoes from these times placed on or near entry points such as chimneys, windows, or doorways to protect inhabitants and visitors from witches and evil spirits. The graffiti initials and cartouches are also commonplace in both secular and religious buildings.

What sets the Ox Row group apart from other groups of apotropaic marks and graffiti elsewhere, are the carefully executed, and probably also apotropaic, Christian iconography of the stag with an 8-pointed star on its breast, Lamb of God (Agnus Dei), triquetra (three intertwined fish forming a triangle), and unicorn with an incomplete 8-pointed star on its breast; and the dancing musician (c1620s) with the later (Civil War?) comic or satirical addition of a peg leg incised below his bent knee.

Neil Beagrie and Robert Read



Drawing of the graffiti, by Rob Read



Close-ups of the graffiti *Photos: Mike Woolf*



The whole fireplace, probably with more graffiti now hidden by woodwork

The Story of the Elim Chapel

In the June magazine, Frogg Moody covered the construction of a new Methodist church in Milford Street, and its opening in 1897. It's worth taking the story forwards in time, because later developments with the building were unusual in the extreme.

At some point it was taken over by the Elim Pentecostal Church, whose congregation moved in 1990 to their present premises in Dews Road, an interesting building (with one of Salisbury's spires) originally built in 1917 for the Primitive Methodists. This left open the question of what to do with the Grade II listed building in Milford Street, very distinctive in appearance but not always applauded by architectural writers (photo page 11). In the Wiltshire Pevsner, first published in 1963, Sir Nikolaus describes it as 'terribly debased Italianate'. Julian Orbach's new edition, due out in June 2021, will be rather kinder, calling it 'Italianate in general but Gothic in the details, i.e. the style called Italo-Lombard, old-fashioned for 1897'. As important as the external impact was its galleried interior, described by Julian as 'one of the best surviving late C19th chapel interiors in the county'.

With the chapel no longer used, a key player now entered the scene, in the form of the Falklands Islands Memorial Chapel Trust. Under the leadership of Sandy Woodward, the commander of the task force which retook the Falklands after the occupation by Argentina in 1982, a conflict which led to over 900 deaths, the Trust was focused on creating a memorial chapel at Pangbourne College. This is an independent school in Berkshire, with strong naval connections. The Trust proposed to dismantle the now empty Elim building, and re-erect it at Pangbourne, where it would serve as the school chapel, as well as a Falklands memorial. The subsequent story is well illustrated in the minutes of the Society's Development Committee, from April 1991 onwards.

The question of what happened to the site, if the chapel disappeared, was of course of critical importance. The committee considered the suggested design of a replacement office building, as seen here, and decided that given its 'weakly detailed pediment', 'overdone oriel', and too much being crammed onto the site, the Society needed to object to the scheme, if this was all that was on offer.

Concern was voiced that the then principal local conservation officer (long since departed), as well as seeing nothing wrong with losing a listed building, had instigated the new design by sketching what he thought the site needed on a piece of paper (he was not an architect). In early 1992 the council's planning committee accepted the idea of the building being moved to Pangbourne, against the advice of officers, but refused the current application because of the substandard design of the replacement. At this point the Development Committee decided that the Society's position should be one of opposition to the loss of the chapel, 'under any foreseeable circumstances'.

Another application came in, putting less on the site, but with the same design approach. The committee secretary, Gordon Cook (who was an architect), described it as a 'nondescript effort', and lamented the fact that 'all attempts to achieve an injection of architectural excellence into new developments in Salisbury seemed to end in failure'. This was not the first time such a lament had been voiced at a committee meeting, and it would certainly not be the last.



1991 office design for the Elim Chapel site – Civic Society not impressed

A stalemate ensued, with the council prepared to let the building go to Pangbourne, but only if a contract was in place to ensure the redevelopment of the site, with the office scheme. By April 1996 it had been accepted that office use was not viable, and a proposal for residential use was submitted, with the design for either 21 or 30 flats (sources differ) carried out by a prolific local architect of the period, popular with developers but not known for troubling the Society's awards scheme.

The Society objected, on design grounds, and the application was refused, as being over-development. Proposals for a lesser number of flats foundered because of a requirement for a proportion of affordable housing. In June the chapel and its site was sold for £20,000, the low price apparently due to a condition of sale, that the purchaser paid for dismantling the building, ready for re-erection at Pangbourne.

By now the Falklands Islands Memorial Chapel Trust was understandably feeling extremely frustrated by the whole saga, and

Sandy Woodward was quoted as saying that it seemed unbelievable that the project might now fail because of red tape. The Society put in a statement to the Salisbury Journal, saying that rather than 'red tape', the sticking point was the fact that no acceptable replacement scheme had ever been submitted. The Society had no expectation of one ever arriving, and took the view that the listed building should remain in the city. Moreover 'while the Society respects the overall aims of the Trust, there is surely no reason why these could not be achieved by commissioning an imaginative design for a new chapel by a contemporary architect'.

In pursuit of the aim of retaining the listed building, the Society itself now became involved, for a short period. Former Development Committee chairman Andrew Lowe suggested that the chapel would make an ideal heritage centre, something which Salisbury lacked, and which could make use of the copious archive material gathered by the Royal Commission on Historical Monuments, during its lengthy surveys prior

to publication in 1980 of its major work on the city's buildings. This idea was greeted with enthusiasm, with a decision in principle that the Society should contribute to the cost of a feasibility study, carried out by Andrew's architectural practice, Architecture PLB of Winchester. However events progressed too quickly for this ever to happen. The new chapel owners soon sold the building on, making a nice profit on the £20,000 they paid by achieving £95,000 for it, from the company which set up the present Chapel night club. It emerged that during the purchase process, the company was told by the agents that the Society had made a firm bid for the building, a statement which had more to do with estate agents' selling manoeuvres than to any connection with reality.

In Salisbury, the story was near its end, with consent given for conversion to night club use, leading to an award from the Society in 1998. In Pangbourne, however, things moved on. Sandy Woodward was initially minded to give up the whole memorial chapel idea, but it was agreed the Trust should persevere, not least because abandonment would entail the major task of locating the many hundreds of donors who had contributed the £800,000 raised at that point, and returning it to them. The college headmaster, Anthony Hudson, played a major part in pushing the project forwards.

After a first thought of building something similar in style to the Elim chapel, it was decided to hold an open competition, which was organised by the then Royal Fine Arts Commission and the RIBA. 75 entries were received, with the final choice being the building pictured on page 11, designed by Berkshire architect Crispin Wride. Its opening, in 2000, represented the culmination, and conclusion, of a very drawn-



A sadly short-lived project

out saga, and the raising by the Trust of a final sum in excess of £2.3 million. It also demonstrated how right the Society had been, four years earlier, to advocate 'an imaginative design by a contemporary architect', which is quite clearly what was ultimately achieved.

Had the Elim chapel in fact been moved to Pangbourne, it would have been a remarkable addition to the tale of displaced buildings, covered earlier in this magazine. The long and convoluted story of the attempt to achieve that relocation was undoubtedly a source of great frustration to the Falklands Islands Memorial Chapel Trust, but the saga turned out to have a happy ending, both for Pangbourne and for Salisbury. The Trust has an excellent purpose-built chapel, which it clearly values very greatly, and which is also a splendid facility for Pangbourne College. And Salisbury keeps a very distinctive building in Milford Street, far more interesting visually than the mundane replacement which would have filled the gap, if the Elim chapel had gone to Berkshire.

Richard Deane

Thanks to Angela Perry MBE, secretary to the Falklands Islands Memorial Chapel Trust, for additional information.

Future of blue plaques in Salisbury

On 8 July 2018, over two years ago, the Salisbury Civic Society put up a plaque to the distinguished composer, John Marsh, on one of his Salisbury residences. Over the previous decade we had been putting up plaques at the rate of one or two every year without fail. But since then, nothing. Some apprehensive souls might be wondering, has the Civic Society given up? Have we run out of worthy residents to honour? Will there be no more plaques?

There definitely will be more plaques. Delays have been caused by problems with listed building consents and Covid-19, but we are working on installing three plaques by the end of next year; and beyond 2021 we have a list of prospective recipients that would take us twenty years or more to get through, and we are adding to that list all the time.

We will unveil our next plaque on 15 October this year, coronavirus precautions permitting. It will be – finally, after two postponements – to honour Dorothy Brooke, the founder of the Brooke animal welfare organisation dedicated to improving the lives of working horses, donkeys and mules around the world. The following month, on 29 November, we aim to put up a plaque to the photographer, Herbert Ponting, made famous by his work for Scott on his 1910-13 expedition to the Antarctic (*see page 13 for both plaques*). And in October next year we will visit Mere to honour "The Voice of Doom", Wolfe Frank, the pioneer of simultaneous translation as Chief Interpreter at the 1945-46 Nuremberg War trials. Further details of these events will be published in our magazine and on our website.

For 2021-23 we are also working on plaques for the following people:

- **William Barnes**, the Dorset poet, priest and engraver. In 1823, at the age of 22, he moved to Mere and set up a day and boarding school for boys and girls there. He worked in Mere as a schoolmaster for twelve years. His first school was located in the Old Cross Loft over the Market Hall. Four years later he married and moved

with his wife to Chantry House in Church Street, which still survives.

- **Leslie Thomas**. Welsh author, best known for his comic novel *The Virgin Soldiers*. He became a vice president of Barnardos, and was awarded an OBE for services to literature in 2004. He lived in the Walton Canonry between 1988 and 1998, and in De Vaux House from 2007 until his death. His final book, *Almost Heaven* (2010), was a set of stories relating to Salisbury Cathedral and people connected with it.
- **Anthony Trollope**, the English novelist. He wrote in his *Autobiography*: "... I visited Salisbury, and whilst wandering there one mid-summer evening round the purlieus of the cathedral I conceived the story of *The Warden*, from whence came that series of novels of which *Barchester*.... was the central site." He goes on: "I began *The Warden* at Tenbury in Worcestershire. It was then more than twelve months since I had stood for an hour on the little bridge in Salisbury, and had made out to my own satisfaction the spot on which Hiram's Hospital should stand."
- **Rex and Laurence Whistler**. Rex was an outstanding artist and designer, who lived in the Walton Canonry for a number of years. His younger brother Laurence, who wrote a fine biography of Rex, was a nationally celebrated glass engraver. He was married in Salisbury Cathedral with Rex acting as his best man. One of Laurence's glass engravings (a three-sided prism revolving on a small turntable so

that the prism's internal reflections complete the image) is housed in the Cathedral's Morning Chapel as a memorial to Rex. In 2013, the Salisbury and South Wiltshire Museum acquired an extensive archive, compiled by Laurence Whistler, of drawings, book illustrations, stage and mural designs and other material by Rex.

- **Blackfriars.** The Blackfriars of the Dominican order had a community in Salisbury for over 250 years, from 1281 to the Dissolution. Their buildings were in Fisherton Anger, probably on the site of the current Sainsburys store, the design of

which pays homage to them. The friars, who were confessors to royalty and their courtiers, were paid off in October 1538 and their buildings and surrounding land taken by the Crown.

We may not be able to fit them all in, but during the next couple of years we'll be doing all the work that precedes the installation of our plaques in the Salisbury area – research, contact with owners, agreement on wording, and any permissions that may be necessary. We will be busy. We have not given up. We have not run out of worthy residents to honour.

James Woods and Janet Patch

Film Show at St John's Place, Saturday, November 28th 2020

In conjunction with the blue plaque to Herbert Ponting, to be installed on Sunday 29th November at 21 Oatmeal Row, Salisbury (*see page 13 for further details*), the Civic Society and Bemerton Film Society will be showing *The Great White Silence*, filmed by Ponting, on Saturday 28th November.

This early full-length silent documentary from filmmaker Herbert Ponting follows Captain Robert F. Scott and his famed 1910-13 expedition to Antarctica, one of the aims of which was to be the first to reach the South Pole. Salisbury born photographer Herbert Ponting filmed almost every aspect of the expedition – the scientific work, life in camp, the local wildlife, the preparations for the assault on the Pole – and edited his footage into this remarkable feature, complete with vivid tinting and toning, and featuring a new musical score by Simon Fisher Turner. The alien beauty of the landscape is brought dramatically to life and the challenges facing the expedition are revealed in brilliant detail.

The screening will take place at St John's Place, Lower Road, Lower Bemerton, Salisbury, SP2 9NT. Doors will open at 18.00, and the film show will start at 18.30 with a short talk about the film and about the safety procedures. It will end at around 20.25. As this is outside the usual schedule of Society talks, there will be a 'one admission charge for all' approach.

There should be free parking available in the small car park and the road opposite the church, but easy parking for all cannot be guaranteed

Because of coronavirus regulations, including contact and trace, a procedure has been introduced to ensure your safety from the virus. All seats must be pre-booked, with name, address and phone number for each person attending, via bemfilmbooking@gmail.com; social distancing will be observed and people will therefore only be allowed in one by one or in pairs; and face masks must be worn inside St John's Place throughout. Payment – £6 per seat – will preferably be by card on the day, though cash payments will be accepted if necessary.

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Doorway from elsewhere, now in St Ann Street (*see page 8*)

