



Newsletter of The Friends of Clarendon Palace

'...that noble and pre-eminent mansion, the king's own, from its name and prominent position called Clarendon...'
(Herbert of Bosham, 1164)

Patrons: Marc and Lucie Jonas, Clarendon Park

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Editorial

Happy New Year! 2016 promises to be a busy and productive time for the Friends. In December we had a site visit from Professor Stocker and Mr Tatton-Brown focusing on stonework (see below). We are now in a position to rescue a couple more architectural pieces and the rest, recorded some time ago, can be reburied. Negotiations with Historic England are also proceeding following our Conservation Management Plan (March 2015) and we are hopeful that stonework conservation will be funded, with the Estate and the Friends making their respective contributions under appropriate heads. We have also bid for funds to rebury some of the walls (recorded by a 3D scanner late year by Nathalie Barrett). If the bid is successful there should be a gradual 'community excavation' (involving us!) of the great western spoil heap to provide the soil to bury the walls for safekeeping and other activity round the site. We are welcoming the British Archaeological Association in early July to see the site while they are in Salisbury. So there are many plans, and much to do! An exciting future in prospect!

TJ

The Corner Chair

Welcome, Friends. It seems impossible that it's already time for our Spring newsletter! I wonder whether the medieval occupants of the palace experienced time going by as quickly or whether it is due to the hectic, constantly connected nature of our modern lives? Anyway, there is a lot to report so I'd better get started. At the time of writing we have just had the fantastic news that Historic England has allocated part of their budget to the future management and conservation plan for the Palace and Inner Park Pale, which is a great way to start the new year. The grant means that work can begin on making an accurate plan of the palace site, burying walls and hopefully sieving the remaining spoilheaps, any finds from which can then be included in the almost complete publication of discoveries over the past 20 years, which Tom James and Chris Gerrard are putting together.

So there is lots to look forward to and if anything 2016 will be even busier than last year. It's a BIG year because it's the 850th anniversary of the Assize of Clarendon. An exciting programme for the associated conference in September is now coming together, with three confirmed speakers who are all experts in their

field. Nicolas Vincent will cover 'Henry II: why Clarendon and why 1166?'; David Carpenter will take us 'From the Assize of Clarendon to Magna Carta', asking whether there is a link, and Anthony Musson will talk about 'The Changing Face of Local Justice' after 1166. Another thrilling event will be this year's Annual Clarendon Lecture, in which the archaeologist Carenza Lewis - of 'Time Team' fame - will present a paper on a Wiltshire-related subject. This will build on the success of the Lecture series over the past 5 years, most recently Paul Seaward's informative talk on the Earl of Clarendon's Wiltshire links last Autumn. I shouldn't forget here to thank the Friends of Salisbury Museum, headed by Rosemary Pemberton, who quite rightly remarked last year 'wow you do get good speakers!' But we couldn't do it without them.

On that note, thanks should go out to each and every one of you for making all our endeavours so successful in 2015. All good wishes for the coming months, when the palace site will be undergoing much more activity than it's seen in the past decade (and so, it seems, will many of us!).

Mandy Richardson

Committee members: Mandy Richardson (Chair) A.Richardson@chi.ac.uk; Cindy Wood (Secretary) Cindy.Wood@winchester.ac.uk; Mary South (Treasurer) mary.south@btinternet.com; Tom James (Editor); Ruth Newman (Salisbury Museum liaison); Bridget Chase (Committee member); Sylvia Jobson (Committee member); Rosalind Johnson (Committee member); Mike Webb (Committee member)

The Stones of Clarendon Palace

Well, they are almost all flints aren't they? Numerically yes, and local flints from the surrounding chalk and flint hilltops at that. But there are other stones as well that fall into four further categories and include those still in situ in the ruins, those in museum stores and displays, and those from the spoilheap archaeology of the 1990s. Commonly in the higher walls and on the quoins, brownish-yellow Tisbury, as it was called in the Middle Ages when it came from open quarries, is most common. This is now usually known as Chilmark when taken from the underground points of extraction, and became more prevalent from the thirteenth century. In the earlier periods, but also in the Later Middle Ages, greensand, with its eponymous green sandy texture, is found often low in the walls in what appear to be twelfth century contexts (such as those in which the Becket controversy was played out in 1164). Thirdly there is bright, white, Caen stone from France. This was popular with the invaders after 1066, who knew little and cared less, for English quarries. Tisbury and Caen carve well for detail, greensand less so. Finally there are fragments of stones for specialist functions, such as stone roof tile, used by the Romans but referred to in medieval documentation, and specialist detail stone like Purbeck 'marble' a shelly limestone from the Dorset coast found both in the archaeological record and in documentation as far back as 1174. Some Portland stone was imported in the nineteenth century to make the monument and its surround (now demolished) in the great hall. The geology of these stones as they are distributed across the site has been studied by a number of geological experts including Gilbert Green and Tim Tatton-Brown and formerly by the late John Ashurst.



David Stocker (right) and Tim Tatton Brown (left) examining a fragment of 'non-local freshwater limestone' found on the surface towards the south of the site which does not apparently match any other stonework recorded at Clarendon and which might possibly be a fragment of a grand stone floor covering....

Beyond identifying types of stone life becomes more difficult, especially as the vast majority of buildings at the palace have been destroyed. A catalogue of types was made in 1988 for the backlog report of excavations in the 30 years after 1933, and another published in

2010 in the Salisbury Museum Medieval Catalogue (volume 4). More stones came out of the spoilheap excavations of the 1990s which were completed in 2004. These have never been published although a selection has been drawn. Where next? We have been extremely fortunate to secure the interest of Professor David Stocker, Hon. Visiting Professor of Medieval Studies at Leeds University. David Stocker is expert in areas such as the forms and functions of medieval architectural fragments. He is less interested in the plain 'ashlar' building blocks. He has also looked at what can be said about the locations of the finds of worked stonework at the various dates. So we were particularly delighted to welcome him on 18 December, supported in part by funds from the Friends, to see some fragments of stone in situ, to walk the site and to cast an eye over the residue of unworked stone which emerged from the spoilheap work. On that day he also visited the Salisbury Museum and examined the whole collection of Clarendon stonework, kindly extracted from the stores for him, ably assisted by Tim Tatton-Brown and David Algar. He also saw the worked stone taken for safe keeping from the site following discovery in the 1990s.

We are now eagerly awaiting his report in which he proposes to distinguish stone from different periods by the style – so the style of the twelfth from that of the thirteenth and later. This exciting work promises to provide new, maybe even revolutionary, interpretations of the main royal buildings at Clarendon based on his new bringing together of typological and chronological study, as he has done so cogently at nearby Ludgershall. Watch this space! *Tom James*

The Historic England Bid

This is ongoing with discussions continuing with Nick Crosson (Buildings at Risk Officer for the area) to conserve the site and to avoid return to the Buildings at Risk Register. We are very grateful to Nick for visiting the site and for facilitating the initial stages within the Historic England bureaucracy. The next stage is envisaged as an application by the Estate for the funds we have requested. The focus is principally on the conservation of the stonework, repair of the kitchen steps, and the top of the crag of walling. Other areas include the reburial of walls, seeding some wall tops, over hessian textile, some removal of trees, refencing and so on. Sorting out the order of works is a challenge within the annual estate and volunteers calendars! **Stop Press:** We have just heard that HE have agreed the allocation of funds, so we are moving on to the next stage of the application process, see above. *Tom James*

Annual Lecture 19 November 2015

Friends of Clarendon Palace and Salisbury Museum welcomed Dr Paul Seaward, director of the History of Parliament since 2001 and author of several works on the history of Parliament and on the Restoration.

His talk 'Clarendon's Clarendon : Edward Hyde (1609-1674) and Wiltshire' was based on his research into the life of Edward Hyde, from 1661 Earl of



Edward Hyde

Clarendon, and one of Charles II's chief ministers until his fall from power in 1667. Edward Hyde's political career is well-known, but less so are his strong Wiltshire connections. He was born at Dinton to Henry Hyde, a Wiltshire gentleman, and his wife Mary, daughter of Edward Langford of Trowbridge. Henry Hyde was one of four surviving sons of Lawrence Hyde, a Cheshire man who made his fortune as a plunderer of ecclesiastical lands after the dissolution of the monasteries. Lawrence Hyde later settled in Tisbury, where a memorial brass commemorates his death in 1590. Many of his sons and grandsons were prominent in Wiltshire life and politics; all four of his surviving sons represented Wiltshire boroughs in Parliament, and a grandson, Alexander Hyde (Edward Hyde's cousin) became Bishop of Salisbury from 1665-7. In addition the Wiltshire Hydes were said to have contributed, anonymously, to the maintenance of Salisbury Cathedral during the Interregnum. After the Restoration such contributions could be more public, and the family is found on a list of Cathedral benefactors from 1676.

Like his father and two of his uncles, young Edward Hyde trained as a lawyer, and like them was closely linked with the other gentry families in the county. He married into the Wiltshire gentry, cultivating links with the St John and Villiers families, maintaining the relationship after his first wife died of smallpox. He was elected for Wootton Bassett in Wiltshire in 1640, probably with St John support, but at the summons of the second parliament of 1640 he found a seat representing Saltash in Cornwall.

Much of Hyde's career took him far from his native Wiltshire. Despite stated misgivings about some aspects of Charles I's policies, he was with the king when he raised his standard at Nottingham in 1642, and tried to negotiate a political, rather than a military, solution to the rift between Charles and Parliament. He accompanied Charles, Prince of Wales, to Jersey in 1646, and remained there reading, and writing his *History of the Rebellion*, after the prince went into exile in France.

Hyde continued to maintain his Wiltshire links after the Restoration when he was created Baron Hyde of Hindon in November 1660, and Earl of Clarendon in April 1661. However, the Clarendon estate had already been given to General George Monck, newly-created Duke of Albermarle,- It is not known why Hyde chose as his title the name of an estate which he did not yet

own, but he may have had a mind to own it, which in the fullness of time he did, buying the estate from Albermarle for £18,000 in 1664-5.

Clarendon's main estate was now at Cornbury in Oxfordshire, but he did not enjoy his new estate at Clarendon for long. He fell from power in 1667 and went into exile in France, where he died in 1674. The Clarendon estate passed to his son Henry.

Friends of Clarendon Palace would like to thank Dr Paul Seaward for a fascinating lecture on a little-known aspect of Clarendon's life. The Friends would also like to thank Rosemary Pemberton and all the Salisbury Museum staff and friends for making this evening such a success. Once again we had a near capacity audience and raised approximately £300 for each Friends group.

Rosalind Johnson

Nature Notes

Cut thistles in May
They grow in a day;
Cut them in June,
That is too soon;
Cut them in July
Then they die.

So ran an old gardeners' rhyme, intended to help eradicate the hated, choking weed from their vegetable gardens. Renowned for exploiting any piece of fertile ground quickly and efficiently, the thistle is still one of the most unloved wild flowers in Europe, especially amongst picnickers! It was believed to form part of the ancient curse upon the earth in general and Man in particular - 'Thorns also and thistles shall it bring forth to thee'.

Despite this they became revered as medicinal plants with various species rejoicing in such names as Marian Thistle; Blessed Thistle and Holy Thistle. These names originated from a legend that the white veins and milky sap of the plants had come about because milk from the Virgin had fallen upon its leaves.

I found this handsome Nodding Thistle (*Carduus nutans*) growing alongside the dais in the Great Hall, the flower head was nearly two and a half inches across.

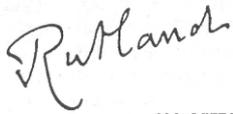
The apparent succulence of its leaves made it easy to understand how, with the prickles removed, they could be used for animal fodder and even added to the human diet. Moreover the resemblance to its relative, the artichoke, could be appreciated. After admiring the Beautiful Beastie, I



took its photograph, pulled it up, and threw it in with all the other weeds!

Mary South

Borenius's Visitors Book: John Manners



John Manners, 9th Duke of Rutland (1886-1940), was the owner of probably the largest

private collection of medieval floor tiles ever assembled in this country. With a history of tile finds at Clarendon going back to the 1820s, and with a pavement in place in the Queen's Apartments, and in 1937 with the discovery of a tile kiln complete with waster tiles, he was inexorably drawn to the site. He visited the Borenius family and no doubt the Clarendon excavations, or at least the finds sheds, around the end of every season of excavation from 1933 to 1937, after which his bold signature no longer appears in the Visitors' Book: he signed in 1933 (21 August); 1934 (27 September); 1935 (17 October); 1936 (20 October); 1937 (10 August and 23 September), in which year John Charlton, in charge on site, notes in the same document under 25 September 'Clarendon investigations closed for season y'day'.

However, since 2012 John Manners's life has been seen through a 'Gothic horror' account published by Catherine Bailey from the muniments at Belvoir Castle, the family seat.



John Manners and his wife Kakoo

According to such accounts he spent the last two, or even five, years of his life in self-inflicted isolation shut in the family archive seeking to erase his service record in the First World War, when he served as a staff officer rather than alongside his fellow Leicestershire Regiment soldiers many of whom died at Ypres. In fact, his mother Violet, having lost her elder son in the 1890s was determined, by using every possible expedient, to preserve the life of her remaining son and thus the family inheritance. In this she was successful.

In this account we learn less about Rutland's enthusiasm for medieval floor tiles. When he died of pneumonia aged only 53 in 1940, his collection languished. It consisted of some 7,000 floor tiles and was, in due course, purchased by the BM in 1947 with the help of a grant from the National Art-Collection Fund. Elizabeth Eames (1918-2008) who worked on the

tile collections at the BM for many years published a brief account of the Rutland acquisition in the *BM Quarterly* (Vol. 16 No 2, Spring 1951 pp. 48-50). Eames went on to examine the massive Rutland collection in detail and also to develop an understanding not only of the designs and distribution, but also of the techniques of manufacture. The Rutland collection contained many floor tiles from monastic houses including from Byland and Rievaulx and fragments of the spectacular tiles recovered from Chertsey Abbey as well as kiln 'wasters' and thousands of individual tiles from myriad locations. He had also obtained the Canynges tile pavement from the eponymous merchant's house in Bristol, which has been a key artefact in the BM's display for many years. Rutland was no doubt a leading authority on medieval floor tiles, and the Clarendon pavement and tiles were the most spectacular finds of the age.

Why he ceased to visit after the end of the 1937 season is unknown, maybe he did become a recluse as Bailey claims in her sensational book? Tom James

St Margaret of Antioch

St Margaret of Antioch, also known as St Margaret the Virgin, was reputedly born in 304 CE and images of her are recorded at Clarendon, in the King's Chapel. Born into a pagan community she nonetheless converted to Christianity and as a consequence was imprisoned, to make her revert to paganism. At this juncture the Devil materialised in the shape of a dragon and devoured the prisoner. However, all was not lost and the purity of Margaret, together with the crucifix she carried, was just too much for dragon guts and (according to which version you read, there are several online sources, the best being some of the Catholic sites) the beast either regurgitated the girl, or exploded so that she was released from his body!

Margaret was now proving to be a threat to law and order, so she was beheaded. Her story has a variety of embellishments and in 494 CE Pope Gelasius I declared that there was no historical evidence for her existence, and that she should no longer be acknowledged as a saint. Nonetheless devotion to her revived in the West with the Crusades and she continued to be revered by women as the patron saint of childbirth. Henry III ordered scenes from her life to be painted on the walls of his chapel on 29 June 1246 (*Cal.Lib.Rolls, 1245-51,63*). A similar series of scenes from St Margaret's life appears on the walls of the 12C church at Tarrant Crawford, in Dorset, where Henry III's sister Joan is buried. Her story appeared in the 1275 medieval 'best seller' *The Golden Legend*.

Binski has suggested that the images at Clarendon are an example of Henry's 'precise sense of image placement', by putting the images directly above the Antioch chamber. Apart from the fact that St Margaret would intercede for those who had read her story, and shorten their time in purgatory, the choice of her to

decorate the king's chapel seems an odd one. Perhaps there was a more personal reason for his choice. His second son, Edmund, had been born 16 January 1245. When Eleanor approached her confinement he ordered 1,000 candles to be lit around Becket's shrine in Canterbury, and another 1,000 in St Augustine's church at Canterbury for her safe deliverance. During her labour the antiphon of St Edmund was to be chanted, probably at Westminster where the baby was born. After the birth Henry bestowed gifts of costly robes on the bishops who presided over Eleanor's purification and the baptism of the new prince.

With Henry's delight at the birth of Edmund, was the inclusion of St Margaret of Antioch as an image in his own chapel, at Clarendon, simply another thanksgiving for the protection of the queen during the hazardous process of childbirth and the gift of a second son? Henry seems to have been very solicitous towards Queen Eleanor during her pregnancies. When he was sworn to go on crusade in 1253 he requested that their daughter Margaret return from Scotland, to care for her pregnant mother whilst he was away.

Whatever Henry's motives were for the paintings, he was using one of the most popular themes for wall paintings at that time; one which continued to inspire artists into the eighteenth century and hundreds of images can be found for the saint. A fact that probably underlines her importance to women at all social levels - all women were conscious of the risks associated with childbearing and St Margaret was probably the only hope for many of them.

Although St Margaret the Virgin lost both her saint's days (13 July or 20 July) along with many other saints in 1969, her present station seems nebulous. I can find no evidence that the original 494 CE suppression was lifted, instead she seems to have returned 'by popular demand'.

Of all the images that I've found, this is my favourite; taken from a *Book of Hours* held by the Walters Museum of Art, I love the startled look on the face of the dragon!

Mary South



Dates for Weeding 2016

Wednesday March 23

Thursday April 7

Saturday May 7

Wednesday June 8

Tuesday July 5 - Change from previous date

Monday August 8

Other Events

Archaeology Festival at Salisbury Museum

July 23 - 24 - look out for us there!

Annual Clarendon Lecture

This lecture will follow our AGM on **Thursday 17th November 2016** at the Salisbury Museum.

'Revisiting settlement contraction in Wiltshire – new approaches to reconstructing the impact of the Black Death' - Carenza Lewis

Tickets for these popular events are available through the Salisbury Museum. Order yours early as we are often sold out.

Conference - Assize of Clarendon – 850th Anniversary

Following on from our successful first conference celebrating the Constitutions of Clarendon, we will be offering another chance to explore how Clarendon palace secured its place in national legal history by exploring the Assize of Clarendon, 1166. This established the ideas that have underpinned the idea of trial by jury, rather than by ordeal or sworn testimonials to the good character/innocence of the accused.

The date for this conference is **17th September 2016**.

We already have some significant speakers booked, including Professor Anthony Musson (Exeter University), Professor David Carpenter (KCL) and Professor Nicholas Vincent (UEA) and hope you will join us for this exciting event. A booking form is attached to this Newsletter.

Cindy Wood

Some Talks at the Museum you might also like

These take place in the Lecture Hall, 18.30-20.00hrs.

3 March - *John Craxton: A portrait of the Artist on Cranborne Chase and Crete* by Ian Collins, curator of the recent exhibition on Craxton, at the Museum.

9 March - *An Evening with Gambling Archaeologist, Tim Fitzhigham* an opportunity to hear first hand some of his gambling exploits, from Radio 4.

17 March - *Soaring Sounds - the Music of Salisbury Cathedral* by David Halls, Director of Music at the Cathedral

6 April - *Lady M. Sex, Smallpox and the Salisbury Connection* by Mary South. Lady Mary Wortley Montagu (referred to as Lady M) had some surprising links to the Salisbury area.

**ASSIZE OF CLARENDON CONFERENCE
17 SEPTEMBER 2016**

**Venue: Salisbury and South Wiltshire Museum, The Close, Salisbury
SP1 2EN**

Booking Form:

Title: First name:

Surname:

Address:

Post code:

Tel. number (optional): Landline or

mobile:

Email:

Names of any other delegates to be included in this booking:

Fees are £30 per person (full cost) or £25 for Friends of Clarendon Palace, and students.

Please forward a cheque, payable to Friends of Clarendon Palace, for the full amount to the Treasurer, 88 Hamilton Road, Bishopstoke, Eastleigh SO50 6AN marking the envelope 'Conference 2016'.

If there are any changes to the programme we will contact you by email.

Any other queries should be addressed to the Secretary:

Cindy.Wood@winchester.ac.uk