

frontals. She and her three sisters lived at The Old Parsonage on the corner of Harnham Road and Lower Street. The moulded panels on some of the triptychs are 'gesso' work, basically plaster of Paris, in which she was an expert.

The window above the altar, designed by Eleanor Warre, is in memory of her sister Sybil. It shows two figures of angels robed as priests. A figure of the Eternal Priest in gesso, also by Eleanor Warre, once set against the central mullion, now stands in the aperture by the Trinity Chapel arch (7).

The Trinity Chapel.

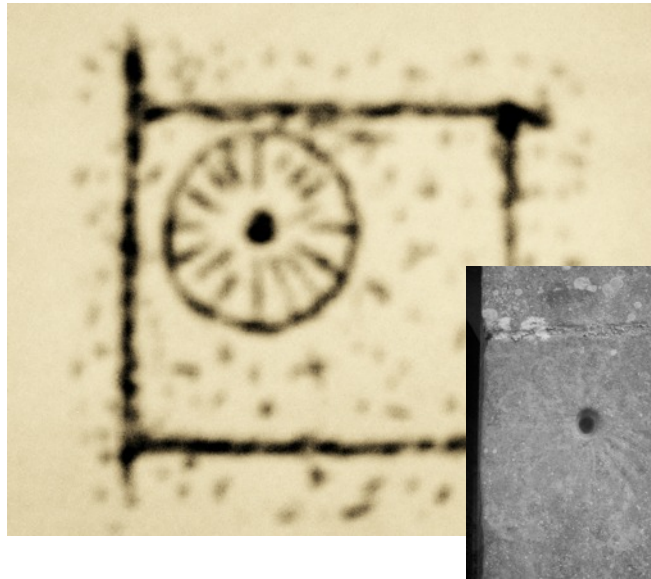
The south chapel, dedicated to the Holy Trinity, was added in the 14th century. The windows on the south side probably date from the 19th century. In the west wall is a wide oblong slit or squint (14) with an arched head internally (see notes on the Porch). The glass, inserted in the slit in 1939, records Eleanor Warre's artistic contributions to the church. She had died in 1936. In the south wall is an ogee-headed piscina (15).

The altar is 17th century Jacobean (16), with a wooden reredos by Eleanor Warre, and is flanked by 15th century wood carvings of Christ's presentation in the Temple and his Entombment.

The stained glass windows are again by Eleanor Warre. The one above the altar (17), in memory of the Rev.



Geoffrey Hill, Vicar 1891 - 1925, represents the Holy Trinity, with much biblical symbolism: **Father** - 'Jahveh', 'the 4 living creatures' and 'I am that I am'; **Son** - the crucifixion with Mary and John; and **Holy Spirit** - a dove surrounded by 'the 7 flames'.



The Outside.

Just outside the porch, on the south west corner of the Trinity Chapel, is scratched a sundial (18) whereby the priest would know the time for the services. In the 1874 restoration, repairs to the walls were carried out mostly in flint and stone. The inappropriate red brick west wall (19) is probably the result of an unexpected additional necessity when funds had run low.

The 14th century stone tower shown in old paintings was replaced early in the 19th century by the present mainly brick and flint one (20). The ground floor is now used as the vestry. There are two bells, one 14th century, and the other inscribed "Clement Tosiear cast me in the year 1692. Richard Barter and James Samells churchwardens". Clement Tosier had a bell-foundry in Salisbury.

Beside the north wall of the chancel are buried members of the Hussey family (21). William Hussey, a wealthy clothier, benefactor, Mayor, and MP for Salisbury from 1774 to 1813, founded the Almshouses named after him in Castle Street.

Written and devised by William Alexander.

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St George's Church, West Harnham.

A GUIDED TOUR.

Welcome to Salisbury's Norman church, dedicated to England's patron saint.



Historical Note.

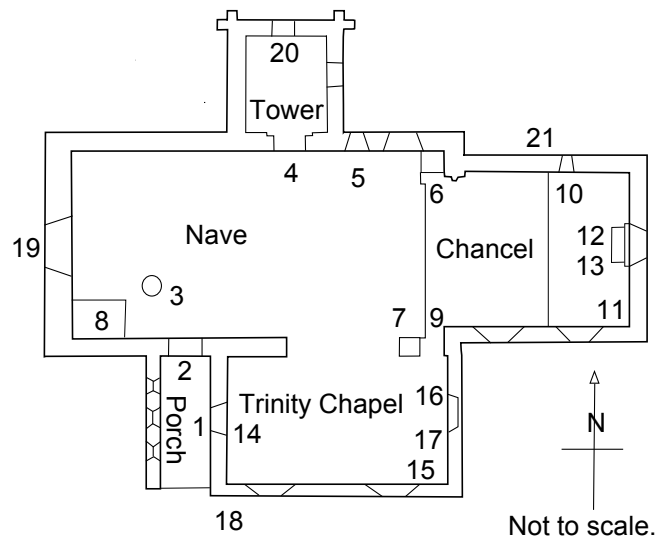
The first known mention of this church is in a document of c.1115, when the Cathedral was still at Old Sarum, in which King Henry 1st granted the churches of Coombe and Harnham to Bishop Roger. An old tradition says that the church was founded by William the Conqueror's huntsman, Waleran, who held one of the manors of West Harnham, but no supporting evidence has been found. The north and south walls of the nave and chancel, the round-headed windows and the doorway into the tower/vestry are all 12th century Norman work.

Various alterations and additions have been made over the centuries, in particular the 14th century Trinity Chapel. In 1873/74 a major restoration was undertaken by the architect William Butterfield, which included rebuilding the east and west walls, the nave roof and the porch, and the replacement of some windows.

Until 1881 the church was in the parish of Coombe Bissett. In that year it was attached to East Harnham, for which All Saints Church had been built in 1854.

Plan of the Church.

Numbers bracketed in the text refer to the numbers on the plan.



Entrance Porch.

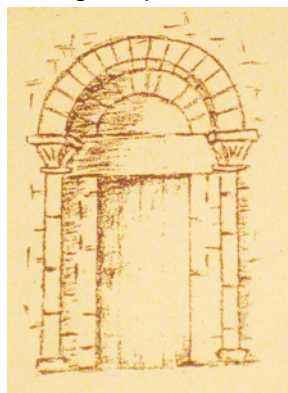
The original entrance was through the tower on the north side. The south doorway dates from the 14th century, but the porch was built in the restoration of 1874, replacing a lean-to thought to have been a medieval sanctuary for people with leprosy and other infectious diseases. The horizontal squint in the west wall of the Trinity Chapel (1) would have given a view into the church



towards the altar. The inscription IHC (first three letters of the Greek IHCOYC - Jesus) and crosses on the east jamb of the doorway (2) may mark the point beyond which those in the porch were not to venture.

The Nave.

As you enter through the south door you see on your left the Font (3), with its plain round Norman bowl, placed close to the door to signify entry into the Church through baptism. Also Norman are the north and south



nave walls, the north doorway (4), which was the original entrance - best seen from inside the tower/vestry (kept locked, but see illustration) - and the small round-headed window east of the door (5). The trefoil-headed window by the pulpit is late 13th century. The chancel arch (6) and the arch into the Trinity Chapel are both 14th century. In 1874 the aperture to the east of the

chapel arch (7) was inserted to give the harmonium player a view of the pulpit and the priest's stall. In the same year the west wall and window were rebuilt, the west gallery removed and the present pews and pulpit installed. The pipe organ (8), by Osmonds of Taunton was purchased in 1968.

The southern end of the chancel arch rests on what was once a medieval side altar (9), partly cut away when the arch was widened. Small consecration crosses can be seen on its

The Wall Painting.

Beside the chancel arch, behind the remains of the side altar (9), a recess was discovered during the 1874 restoration, with traces of a fine 13th century painting of the risen Christ appearing to Mary Magdalene in the garden. She has brought a jar of oil with which to anoint the body. His right side is uncloaked to reveal the wound in his side, and his left hand holds a pastoral staff. This type of medieval illustration is called a 'Noli me tangere' ('Do not touch me') from Jesus's words to Mary in St John's Gospel.



The Chancel.

The north and south walls of the Chancel are 12th century. A narrow round-headed window (10) remains on the north side. The two pointed lancets in the south wall were inserted in the 13th century. Also in the south wall is a trefoil-headed piscina (11) formerly used for washing the sacred vessels from the communion table. The east wall and window are of 1874.

The fine late 15th century wagon roof has moulded wall plates and ribs with rosette or mask bosses at the intersections. Eight painted busts project from the bases of the ribs. It is not known whom they were meant to represent.

The paintings of the four Evangelists - Matthew, Mark, Luke and John - on either side of the altar (usually covered by curtains) and the reredos showing Christ being laid in the tomb (12), date from the 1874 restoration. They were painted by the artist Alfred Weigall, who lived in the Cathedral Close. It is noticeable that whereas the first three saints are shown as vigorous elderly men, St John appears youthful and sensitive, one of the traditional ways in which he has been portrayed from medieval times.

The reredos is often concealed by one of the four triptychs (13) created by Eleanor C. Warre who did much artistic work for the church in the first half of the 20th century, including all the stained glass and two exquisitely designed and embroidered altar