



# Guide

# Lines

The *Occasional* Newsletter  
of the  
Winchester Area Tourist Guides Association

Issue of Spring 2020

## Contents:

- Item 1: **A Recent Visit to Selbourne – Colin Cook**
- Item 2: **Winchester Cathedral Online Archive - Johanna Cruickshank**
- Item 3: **Epiphany Chapel Stained Glass Windows – Lorraine Estelle**
- Item 4: **Literary Winchester – Patrick Craze**
- Item 5: **Time & Place – Steve Heath**
- Item 6: **Intriguing Date in St Swithun's Church – Tony Humphrys**
- Item 7: **HMS Doterel Disaster Punta Arenas - Tina Reid**
- Item 8: **Coronavirus Poem - Pauline Shier**

Item: 1	Title: <b>A Recent Visit to Selbourne</b>
Date: <b>25 Mar 2020</b>	Contributor: <b>Colin Cook</b>

Prompted by a visit from some old friends from Leeds earlier this month, we decided to pay a visit to Selborne after a gap of many years. It was a wet and miserable Tuesday. Selborne was not looking at its best with one of its two pubs long closed and its village shop likewise. Our mood lightened when we entered the museum which has undergone a major refurbishment in the last year with the provision of a delightful tea shop and general store.

For those of you not familiar with Gilbert White and his seminal 18<sup>th</sup> century work – *The Natural History and Antiquities of Selborne* – this is definitely something to put on your “to do” list once the current emergency is over. For the rest of us who are familiar, do plan to go back, as the story of Gilbert White has been represented in an informative way sympathetic to a younger generation of museum visitors. The museum also includes two exhibitions on the lives of 19<sup>th</sup> century naturalist Frank Oates and his brave nephew, Lawrence Oates, who died on Scott’s ill-fated expedition to the South Pole in 1912.

While our Tourist Guide badges will not gain us free entry, Arts Fund members can do so for half adult price. It was also pleasing to note that our distribution partners, Take One Media, had a display on local leaflets which included our own “**Discover Winchester 2020 leaflets**”. I am indebted for what follows to the information (and illustrations) available on the museum’s website <http://www.gilbertwhiteshouse.org.uk/>. If you can’t wait until the lockdown ends there is a 14 min YouTube video touring the museum and garden at <https://www.youtube.com/watch?v=dIOWlnAaybk>

### **So, who was Gilbert White (1720 – 1793)?**

Gilbert White was born in the Vicarage on Selborne’s Plestor, and aged 8 the family moved to ‘The Wakes’, the name of the modest property which was subsequently enlarged during his life and is now a museum. Gilbert started his education in Basingstoke before going to Oriel College, Oxford. He followed his grandfather and uncle into the Church and had a distinguished career as a Fellow of Oriel. In 1746 he was ordained a deacon and became curate for his Uncle Charles who was vicar in the neighbouring Hampshire village of Farringdon, before his full ordination on 1749. Later he became curate of the Selborne parish, as well as taking up other similar posts, some local, some not. He never married.



A keen gardener from his youth, White increasingly took a close interest in the natural world around him, and grew a wide range of traditional and experimental fruit and vegetables. He was the first person in this area to grow potatoes for example, and it was this keen, enquiring interest in gardening that led him to begin his first written work, of recording methodically what he sowed and reaped, the weather, temperature and other details. This he went on to call his ‘Garden Kalendar’.

There is a fascinating display in the kitchen of equipment used at the time to prepare and preserve produce from his garden which he took an active part in, particularly in making jams!

### **The Natural History and Antiquities of Selborne**

“But it is his book, more than any other, that has shaped our everyday view of the relations between humans and nature”. So stated by his biographer and naturalist, Richard Mabey. ‘*The Natural History and Antiquities of Selborne*’ began as correspondence between himself and other like-minded gentlemen of the time. They discussed their observations and theories about local flora, fauna and wildlife. White believed in studying living birds and animals in their natural habitat which was an unusual approach at that time, as most naturalists preferred to carry out detailed examinations of dead specimens in the comfort of their studies. White was thus the first to distinguish the chiffchaff, willow warbler and wood warbler as three separate species, largely on the basis of their different songs, and the first to describe accurately the harvest mouse and the noctule bat.

'*The Natural History and Antiquities of Selborne*' was published in 1789, just four years before White's death, by his brother Benjamin, who was a publisher. Since that time, it has never been out of print, and is reported to be one of the most published books in the English language as well as being translated into several other languages. White now has the reputation of being 'the first ecologist'

### The Garden

During the years when Gilbert White lived at The Wakes (1730-1793) the garden grew in size from a small plot next to the High Street to a much larger estate. He was inspired by the English Landscape Movement and the writing of Philip Miller to create a landscape garden in Selborne. Historic features of the garden that can still be seen include the original Haha, Sundial and Fruit Wall as well as the Great Oak planted in 1730. Much of the garden has been recreated using the notes Gilbert White kept in his 'Garden Kalendar'.



### The Oates Exhibitions

Were it not for the intervention of a descendent of Frank Oates who purchased The Wakes in the early 1950's and endowed it for its present purpose Gilbert White's remarkable contribution to the English Enlightenment would have been lost. Such generosity came with one condition – that the museum also included exhibitions of the lives of his forbears, Frank and Lawrence.

**Frank Oates (1840 – 1875)** was the classic Victorian gentleman amateur who managed to make a real contribution to science. Fascinated by natural history from an early age, particularly the study of wild birds, he entered Christ Church College, Oxford, to read Natural Sciences in 1860, but because of ill-health failed to complete his studies. In an attempt to re-establish his health, his first significant natural history expedition was to Central America and North America from 1871-1872. Most of this time was spent collecting bird and insect specimens in Guatemala and there is a stunning display of Central American birds he collected on his travels. Upon his return to Britain, he was elected a fellow of the Royal Geographical Society and he then set off in 1873 to Africa and trekked from Durban, through Natal, Transvaal and finally to Matabeleland and the Victoria Falls.

On 31st December 1874 he reached the Victoria Falls, probably the first European to see them since David Livingstone. It was, he recorded in his diary, "a day never to be forgotten". On the journey home, he fell ill and died of fever on 5th February 1875. Frank Oates' book *Matabele Land and the Victoria Falls; A Naturalist's Wanderings in the Interior of South Africa* published in 1881 after his death is regarded as one of the seminal early texts on this part of Africa.

**Captain Lawrence Oates (1880 – 1912)** is best remembered as the brave Antarctic hero who was chosen to be part of Captain Robert Scott's team to undertake the epic journey of discovery to the

South Pole 1911-12. The scientific expedition became, to an extent, a race for the pole when the explorers learnt of the presence of the Norwegian team led by Amundsen. Scott’s team suffered inadequate food supplies, severe weather conditions and failing health so Oates sacrificed his life in the hope of saving his comrades, leaving the tent in a terrible blizzard with the famous last words “I am just going outside and may be some time.” His body has never been found.

The Lawrence Oates Gallery was redesigned to mark the 2012 centenary of the Scott Antarctic Expedition and anniversary of his death, made possible with a Heritage Lottery Fund Grant with match funding from the United Kingdom Antarctic Trust plus many other donations. The new galleries tell the story of Oates’s early life and his distinguished service in the Boer War – where he earned the nickname “No Surrender Oates” for refusing to surrender to a much superior Boer force. Most of the space in the gallery is devoted to the story of the Scott Expedition of 1910-12. The expedition was very well documented and photographed, and the new exhibition has numerous artefacts, photographs and documents – many not seen before – from the expedition. A completely new section reflects the scientific importance and legacy of the Scott Expedition: almost all climate change science originates with the work done by Scott’s scientific team.

### Selborne Village

After a wholesome lunch in Whites Café-Bar we visited Selborne Church, walking past the remains of the Selborne Yew, one of the oldest trees in England which was sadly felled by a fierce storm on 25<sup>th</sup> January 1990. In the porch hangs a remarkable slice of one of the branches (see photo). The plaque tells that the tree is believed to date from the early 7<sup>th</sup> century and would have been planted on this site before King Cynegils was converted by St Birinus in Winchester in 635. Inside there is a delightful window showing St Francis feeding the birds, dedicated in 1920 on the bicentenary of Gilbert White’s birth. He is buried in a humble plot in the churchyard near the East wall.



Item: 2	Title: <b>Winchester Cathedral Online Archive</b>
Date: 26 Feb 2020	Contributor: <b>Johanna Cruickshank</b>



The Friends of Winchester Cathedral have launched a new online archive of the *Winchester Cathedral Record*, [www.wincathrecord.org](http://www.wincathrecord.org), which might be of interest to WATGA Guides.

Since 1932, the year after the Friends of Winchester Cathedral was founded, the annual *Winchester Cathedral Record* has been published. For the past nine decades, it has been a highly valued source on the history and evolution of the Friends and of scholarly articles on the history, architecture and life of Winchester Cathedral. All volumes of *Winchester Cathedral Record* are available in this open access digital archive. Please see the [Online Archive guide](#) for Search facilities.

Item: 3	Title: <b>Epiphany Chapel - Stained Glass Windows</b>
Date: 24 Mar 2020	Contributor: <b>Lorraine Estelle</b>

### Part 1: three stained glass windows by Edward Burne-Jones

Edward Burne-Jones biographer wrote, 'Christmas wouldn't be Christmas without a Burne-Jones angel'. Burne-Jones designed three of the four stained glass windows in the Epiphany Chapel and the first of these contains a wonderful angel which appears on many a Christmas Card.



This window depicts a frequent scene in Christian Art, the Annunciation as described in Luke 1:26–38., when the Archangel Gabriel tells the Virgin Mary that she will be the mother of Christ. In the window in the Epiphany Chapel, the angle is on the left and the Virgin Mary is on the right, this is a typical arrangement in art, but there are some striking elements which are not always included in Annunciation scenes. The dove, which represents the Holy Spirit is present in this picture, and that can mean that the Annunciation is both the moment of the Virgin

Mary hearing this news, and the moment of conception. The snake or viper is an unusual feature and does not usually appear in the Annunciation. It has been suggested that that the reason for the inclusion of the serpent is that, in the Garden of Eden, Eve said "Yes" to the serpent, so Mary is saying "Yes" to the Archangel, and thus redeeming women. You can compare the arrangement in the window with the famous painting of the Annunciation by Leonardo da Vinci. Most striking of all is Burne-Jones magnificent Archangel. He is more glorious, more fluid and more wonderfully feathery than most other angels.



The Annunciation by Leonardo da Vinci.

As a young man, Edward Burne-Jones was taken under the wing of the Pre-Raphaelite artist, Dante Rossetti, and it was Rossetti that got him his first job working for the glass makers Powell's Glass Works. Burne-Jones stayed at Powell's from 1857 until 1861. It would appear that this is where created his first recorded design for a stained-glass window, an annunciation scene, dated 1857, when he was in his 20s. 'I must by now have designed enough to fill Europe', he groaned as he designed his final hosts of angels, for Gladstone's memorial in the church at Hawarden, Wales, in 1898.<sup>i</sup>

Burne-Jones subsequently went into partnership with his friend William Morris, when Morris formed the business of Morris, Marshall, Faulkner and Company, decorating rooms and the furniture in the Gothic Revival style.

It was during this period that Burne-Jones became the firm's principal designer of stained glass, producing more than five hundred individual figure subjects.



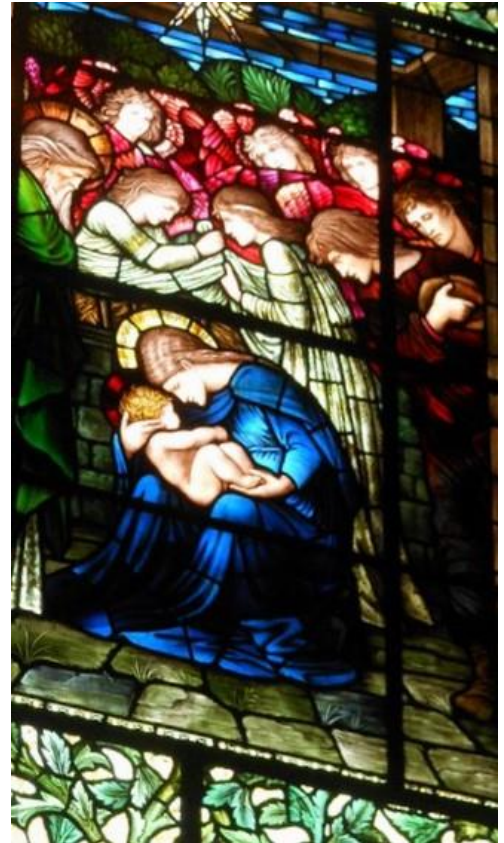
All four of the windows in the Epiphany Chapel are from this company, which later became known as Morris & Co. The company was a leading proponent of the Arts and Crafts movement, which stood for traditional artisanship using simple forms, and often used medieval, romantic, or folk styles of decoration. The movement advocated economic and social reform and was essentially anti-industrial.

Morris & Co. remained in operation in a limited fashion from World War I until its closure in 1940. The firm's designs are still sold today under licences given to Sanderson & Sons, part of the Walker Greenbank wallpaper and fabrics business (which owns the "Morris & Co." brand,) and to Liberty of London. The picture above, shows William Morris design wallpaper from 1875, it is one of the company's most iconic patterns. The curves and scrolling of the acanthus foliage is similar to the foliage design used to frame the images in the stained-glass windows, shown right.

You can still buy the wallpaper shown above from Sanderson, which says something about the ensuring popularity of Morris & Co. designs.



Moving along to the second window designed by Burne-Jones (and third window in the Epiphany Chapel) we have a nativity scene. The Virgin Mary gently cradling the newborn infant, with Joseph, two shepherds and a host of angels looking on. Burne-Jones was against industrialisations and said, "For every locomotive they build, I will paint another angel." A lot of locomotives must have been made the week Burne-Jones designed this window, I counted six.



Above the alter we have the window which gives the chapel its name. The Adoration of the Magi or Adoration of the Kings is the name traditionally given to the subject in the Nativity of Jesus in art in which the three Magi, represented as kings, especially in the West, having found Jesus by following a star, lay before him gifts of gold, frankincense, and myrrh, and worship him. It is called the epiphany because it is the moment of the revelation to the Magi as they realise that God is incarnate as Jesus Christ. In many countries Epiphany, or the 12th Day of Christmas is celebrated, and children receive gifts.

Burne Jones said that for him a picture is "a beautiful romantic dream of something that never was, never will be -- in a better light than any light that ever shone -- in a land that no one can define or remember, only desire -- and the forms divinely beautiful." We get a sense of this 'romantic dream' in this stained-glass window, with the Magi who are so divinely beautiful and exotic, and the new-born Jesus so big and so strong.

**Part 2: the Castle-Howard connection**

*"Have nothing in your house that you do not know to be useful, or believe to be beautiful."*  
 William Morris

Burne-Jones, and his partner William Morris were friends with George and Rosalind Howard, who became Earl and Countess of Carlisle. George Howard was an artist, and the drawing is one he did of Edward Burne-Jones. It is perhaps no surprise that when George and Rosalind Howard inherited Castle-Howard, a beautiful stately home in Yorkshire, they commissioned Morris & Co to create beautiful things for its refurbishment. The company produced wallpaper, rugs for them, and Burne-Jones designed the cartoons (drawings) for the stained-glass windows for their private chapel. Three of these we see recreated in the Epiphany Chapel.



Although the same cartoons were used, there are differences between the stained-glass windows in Castle Howard and Winchester. Perhaps the most interesting difference is in the colour of the halos. In our windows, the Virgin Mary's halo is pink when she is pregnant with Jesus, but after he is born, Jesus has a red halo, and the Virgin Mary has a white halo. The pink of pregnancy, signifying it is a shared halo of both mother and child. At Castle Howard, there are no imaginative halo colours, all are white.

You will also see from the photographs below that the surrounds in the Castle Howard windows are quite different. Rather than the foliage borders in the Epiphany Chapel windows, those in Castle Howard have a three dimensional and architectural design.



Winchester Cathedral commissioned Morris & Co to produce stained-glass windows for the newly created Epiphany Chapel. The commission was for stained-glass windows that would tell the story of the birth of Christ.

Burne-Jones was dead at that point, but Morris & Co must have been pleased to resell the Castle Howard designs. Burne-Jones had complained that at £200 per stained glass window the company was underpaid. So, it must have been gratifying to get income from Winchester Cathedral for relatively little design work.

However, the commission proved a problem, because Winchester Cathedral needed four stained glass windows, but they only had three suitable designs! There is a fourth window in Castle Howard which shows the Flight into Egypt, but this was considered unsuitable, possibly because it is a Biblical event that followed the Epiphany.

### **Part 3: the fourth window**

The answer to the problem was John Henry Dearle. He seems to be something of an unsung hero. He worked at Morris & Co as boy and man, eventually succeeding Burne-Jones as the design director. Clearly, he was a talented artist in his own right, but very often exhibiting and presented his work under the company name, rather than his own. His is the second window we see in the Epiphany Chapel. His window shows another story in the birth of Christ called in art the Visitation.



This depicts the meeting of the pregnant Virgin Mary and her cousin Elizabeth, soon to give birth to John the Baptist. As recounted in the Gospel of Luke, “When Elizabeth heard Mary’s greeting, the child leaped in her womb.”

This visit takes place in the City of Judah, and usually in Christian art this scene is set outside with Mary in a blue mantle.

In Dearle’s window Elizabeth looks remarkably young! In the Bible, the birth of John the Baptist is a miracle because his previously childless parents are old. Elizabeth is about 60.

You can compare Dearle’s youthful Elizabeth in the stained-glass window with Piero di Cosimo’s painting (1489/1490) of the same scene.



#### **Part 4: a bit about Canon Valpy**

The Guides' handbook tells us that the Epiphany Chapel was 'the gift of Canon Valpy, formed from the western aisle of the North Transept in 1908 by insertion of timber screens on east and south sides.' The stained-glass windows were inserted two years later.

Canon Valpy was appointed Canon Residentiary of Winchester in 1895, but he was also an artist and had an influence on the interior design form known as the English Style. This is what Wikipedia has to say:

"Canon Valpy has been credited with having injected "new life and a lightness of touch" in English style, as documented in interiors he painted in water-colours now preserved in the Victoria and Albert Museum in London. "This inspired churchman", comments Carolyn McDowell, "put together a collection of 18c furniture, decorated his plain walls with clusters of low hung watercolours and prints, used a pretty chintz loose cover on the chairs, replaced indiscriminate clutter with a few well-chosen ornaments and placed piles of books lying around for reading, rather than for show". Over the mantel in his Drawing Room is a pre-Raphaelite portrait by Rossetti, revealing that he was "a very astute purchaser".

Valpy's name appears in an address book belonging to [the artist] James McNeill Whistler in the 1870s."

Below is a painting by Beatrice Olive Corfe of Canon Valpy's drawing room at number 3, The Close (now The Pilgrims' School). You can clearly see above the mantel piece the portrait by Rossetti.



We know that Cannon Valpy provided the 'money and inspiration' for the Epiphany Chapel<sup>ii</sup> and it is quite possible that he knew Burne-Jones and or William Morris.

In Mary Calle’s book *Winchester Cathedral Stained Glass*, there is a note which says that Valpy was related by marriage to the managing director of Morris & Co.

It seems that the Valpy-Morris connection was through the managing director of the firm, H C Marillier. After Morris's death the firm continued under his surviving partners, the brothers F. and R. Smith. In 1905 it was reorganised as 'Morris & Company Decorators Ltd' with H. C. Marillier being brought in as managing director. He was Canon Valpy’s brother-in-law by his second marriage. Valpy had lent him money to invest in the firm, and gave him the commission to help him establish himself, although Canon Valpy died before the windows were finished. But his widow honoured the contract (possibly because it was a good price).

i <https://www.theguardian.com/artanddesign/2006/dec/23/art>

ii Crook.R.,Ed., *Winchester Cathedral Nine Hundred Years*, Phillimore, 1993.

Item: 4	Title: <b>Literary Winchester Website</b>
Date: 01 Apr 2020	Contributor: <b>Patrick Craze</b>

I recently came across a website, launched this year, called Literary Winchester which details the connection with Winchester of eight well known authors and six lesser known authors:

- [Jane Austen \(1775-1817\)](#)
- [Julia Darling \(1956 – 2005\)](#)
- [Arthur Conan Doyle \(1859 – 1930\)](#)
- [Thomas Hardy \(1840 – 1928\)](#)
- [John Harmar \(c1555-1613\)](#)
- [John Keats \(1795 – 1821\)](#)
- [Wulfstan \(c. 960 – 1023\)](#)
- [Charlotte M Yonge \(1823 – 1901\)](#)
- [Minor works](#)

Of interest to us as guides is that for each entry there is a section on “what can be seen today” which should be helpful in planning a literary tour. The editor of the website, Winchester resident Keiren Phelan, literary detective and a founding trustee of Winchester Poetry Festival, has clearly carried out a considerable amount of research, which is well referenced, and he invites readers to comment on each entry. I will leave it to Geraldine to cast a critical eye over the Jane Austen entry and to comment accordingly.



Below is the home page from the website <https://literarywinchester.org.uk/>. I hope you find reading about these authors connection to Winchester, both enjoyable and a distraction from our current, quite rightly, enforced confinement.

Looking southward from the Cathedral over Winchester College towards St Catherine’s Hill. *Photo reproduced by kind permission of Joe Low.*

Winchester has been an inspiration for some of England’s greatest writers for over one thousand years. Its literary history can match or exceed any other city in the country and its claim to be the birthplace of the English language is peerless. However, not all of the writers associated with Winchester sing its praises and there are several who write with a jaundiced pen.

This anthology of the city’s literary story takes a wide-ranging view of its literature and includes diaries, memoirs, travel and topography, hymns, as well as fiction and poetry. Winchester continues to inspire writers and this literary companion includes today’s authors, some of whom are already part of tomorrow’s literary heritage. However, the site doesn’t include history books, travel or guide books, unless of special literary interest, while attending Winchester College, gracing the cathedral or being born in Winchester don’t *ipso facto* confer literary rights.

The entries on this site either feature or are inspired by the city and its surrounding country. It is arranged by author and each entry sets the authors in their Winchester context, features the key selected texts, and concludes with a brief tour of what can be seen today.

The editor of this site is Keiren Phelan, a Winchester resident who has been compiling literary material relating to the city for over fifteen years. Readers are welcome to comment as the roll-call unfolds and can see the full list of writers to be featured on the [Authors](#) page.

Item: 5	Title: <b>Time &amp; Place</b>
Date: 02 Apr 2020	Contributor: <b>Steve Heath</b>

**TIME & PLACE**

I had the idea for a walk, at slow pace  
the title for which would be “Time & Place”  
a talk and a tour all around in the City  
looking at things, some of them pretty  
related to clocks and signs and then trace  
some mileposts and signs, some names and space  
the origins, meanings, interest and such  
of the stories and people and history which touch  
significant places which give us suggestions  
for answers to all of the where and when questions.  
where are we – what is our location crutch  
and what time is it here which matters so much



watches and clocks, sundials and signs  
the shops that sell them in different designs  
Cathedral or High Street, we'll look at them there  
or the Carter Marsh shop at the end of The Square  
ideas are needed for a work that defines  
a community basis which each guide refines

as a body of knowledge, we're second to none  
and it doesn't make sense for the lone work of one  
to define what we know, about such a broad topic  
when we could pool effort to make something epic  
when lock-down is over the chance will have gone  
so dig out the gems and forward them on

as this is the call for help and submissions  
there will be no blame for faults or omissions  
to please Geraldine I'll reference the sources  
most will not read those (horses for courses)  
once it is out there make free with additions  
then tell all of your friends, that's in the conditions



Milestone at the top end of Romsey Road, opposite the junction with Sleepers Hill, inscribed 1 WESTGATE WINTON 10M CORN EXCHANGE ROMSEY.

Said to be the spot from where Angle Clare and Eliza-Louisa witnessed the hanging of Tess at Winchester Prison.

From Thomas Hardy's Tess of the d'Urbervilles

Please forward any information, pictures, observations about clocks, sundials, mileposts, signs etc to [steve.heath@entadic.co.uk](mailto:steve.heath@entadic.co.uk) eg on the Guildhall is a Lat/Long plaque, and also a "miles to London" sign (which is different from the one on St Johns House opposite). Let's see where this gets us, Thanks Steve

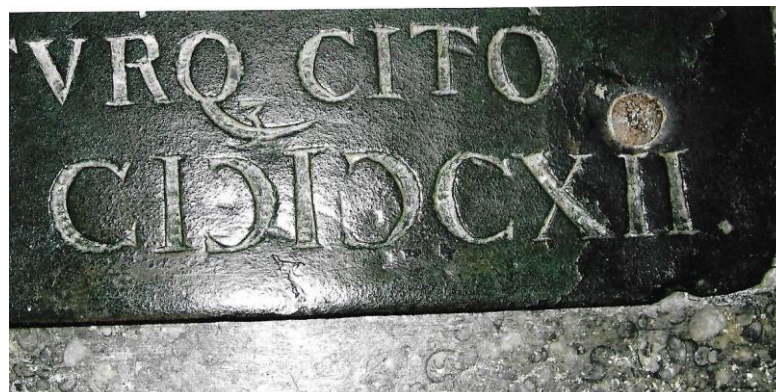
Item: 6	Title: Intriguing Date in St Swithun's Church
Date: Mar 2020	Contributor: Tony Humphrys

Inside the Church of St Swithun's upon Kingsgate there is a moving memorial to the 4 children of John Bond MP.



Jane (Iana) died 10 days (dies bis-quinque = days twice five); Anna after four (quatuor) days; Anna secunda after three days and John (Ioannes) cried out and died.

The date at the bottom right hand corner is shown as: ( I ) I ) C X II



The date is a combination of Greek hieroglyphics as well as Roman.

C X II in Roman script is 112

( I ) is the Greek letter phi which represents 1000 and I ) is half phi = 500

Thus ( I )	I )	C	X	II		=	<b>1612</b>
1000	500	100	10	2			

Item: 7	Title: HMS Doterel Disaster Punta Arenas
Date: 06 Apr 2020	Contributor: Tina Reid

Punta Arenas in Chile claims to be the most southerly city in the world and is one of the most remote cities.

Clare, Sally and I expected to spend less than 24 hours there on our Chilean tour so when we arrived on 14th March we went to see one of the greatest attractions that the city has to offer: the cemetery. This is the burial place of, amongst others, the British community which was quite considerable in the late 1800s.



This photograph shows a memorial in the cemetery to the 143 members of the crew of HMS Doterel which exploded off Sandy Point (which is what Punta Arenas was then called) on 26th April 1881.

The other two photographs may be familiar to you: they are of a memorial to the same event in the South Nave Aisle of Winchester Cathedral. William Forrest, the first named officer on the Chilean memorial, was the son of the Chief Constable of Hampshire.



I had not noticed before that the Winchester Cathedral Memorial states that it is a copy of the one in Sandy Point (Punta Arenas) but I don't recollect there being anything like the memorial in the Cathedral. For one thing only the officers are mentioned on the Cathedral memorial while Officers and crew are on the Chilean one.

Editor note.

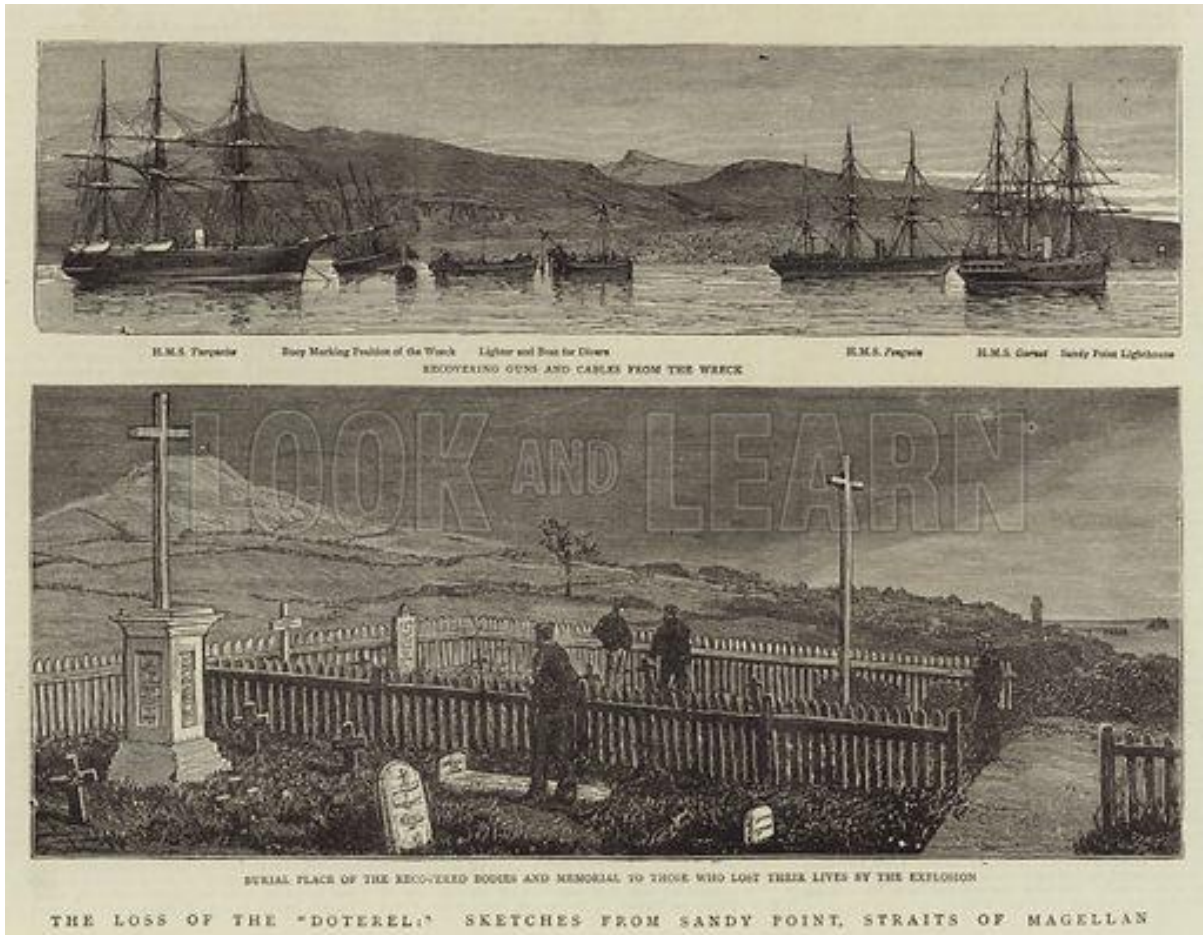
I believe I have found an explanation as to why the memorial in Punta Arenas is nothing like the memorial in Winchester Cathedral, and yet the Cathedral memorial states it is a copy of the memorial at Punta Arenas. The following is an extract from 'A History of the British Presence in Chile'. By W. Edmundson:

A great tragedy occurred at Punta Arenas in 1881. HMS *Doterel* had sailed from England in January 1881 en route to join the British Pacific Fleet, and soon after she moored off Punta Arenas in April, an accidental explosion in the forward magazine ripped her apart, killing a total of 143 men. There were only twelve survivors, among them the ship's captain. Lucas Bridges describes hearing the explosion and remembers how, when Captain Richard Evans was rescued and taken into the cabin of his father's boat, the *Allen Gardiner*, he was so tall that "his scorched head blackened the ceiling of the cabin, leaving marks we children looked at with awe when they were pointed out later" (1951, 92).

Three weeks later HMS *Garnet* arrived with a group of divers and was soon followed by the *Penguin* and the *Turquoise*, which helped in finding the wreckage. The dead were buried in the old town cemetery, which closed in 1894. In 1936, the municipality of Punta Arenas was given permission by the Royal Navy to relocate the *Doterel* burial to its current site, in the municipal cemetery. A bronze memorial was commissioned, and it records the names of all those who died. There is a second memorial plaque in the Old Royal Navy College Chapel, at Greenwich.

It would appear that the dead from the HMS *Doterel* disaster were originally buried in the old town cemetery, with a stone memorial and cross commemorating the event, from which a copy was made and placed in Winchester Cathedral. In 1936 the bodies were moved to the municipal cemetery and a new bronze memorial placed on the site. The fate of the original memorial is not known but it is heartening to know that we know what it looked like as it is replicated in Winchester Cathedral.

Further evidence can be found in the illustration below, from *The Graphic*, 27 August 1881, which shows Royal Naval ships salvaging HMS *Doterel* (top) and the stone memorial and cross commemorating the disaster (bottom), in the old town cemetery, at Sandy Point (Punta Arenas).



The Graphic, 27 August 1881 image courtesy of Look and Learn

Item: 8	Title: <b>Coronavirus Poem</b>
Date: 03 Apr 2020	Contributor: <b>Pauline Shier</b>

### **Coronavirus**

Our invisible foe Coronavirus

Surely no worst kind of thief

Arrived by stealth, genie inside us

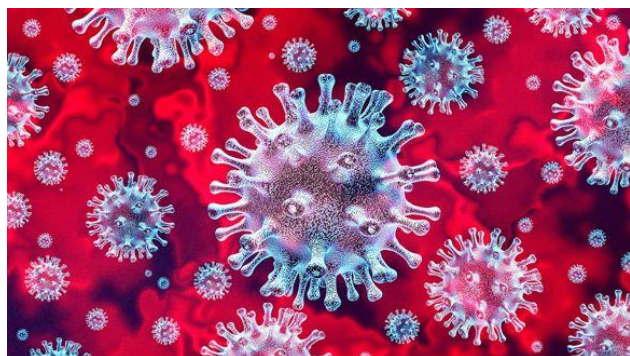
Thrives on greed and grief

Swoops as it travels via human touch

Uses any language of fear

Takes our freedom and those we watch

From a distance where nothing is clear



Stolen kisses, sweet dreams, bated breath

Who knew to be prepared?

To face the spectre we call death

With hope and love, we cared

Heroes do battle day after day

Our future must now be won

Remember how to share and pray

Until this war is done



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### Guide Lines Dates

- Summer Issue
  - submit copy by 20 June 2020
  - publish 30 June 2020
- Autumn Issue
  - submit copy by 20 September 2020
  - publish 30 September 2020
- Winter Issue
  - submit copy by 20 December 2020
  - publish 31 December 2020

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