

THE SOURCES OF HAMPSHIRE ARCHITECTURE IN PAST TIMES :

Being Random Notes on the Local Style.

By THOMAS DINHAM ATKINSON.

INTRODUCTORY.

UNIFORM as the architecture of the country is in its broader aspects, it is generally recognized as having local peculiarities of a slight or of a very marked character. The locality may be very wide and vague, only to be described by some such term as the West Country, or it may be a mere group of half-a-dozen parishes. Often it extends over a whole county ; often it oversteps the boundary ; sometimes the line separating two local styles passes down the middle of the shire.

In the following pages an attempt is made to collect together some of the more obvious characteristics peculiar to the County of Southampton or to a region including neighbour counties, and where possible to find their origin. I have found such studies interesting in themselves and useful in forcing one to concentrate on and analyse any building one may visit, instead of gaping vaguely at it as one is so apt to do ; while they also bring to light or illustrate the methods and conditions of old times.

Those old times came to an end very soon after the reign of Henry VIII as far as the present study is concerned, because local peculiarities tended to disappear rapidly after the Reformation, the introduction of Classical details from the Continent and the changes in social conditions. Personally I regret this, for local variations add not a little to the interest of travel.

It will be desirable before beginning my review to state briefly what I conceive to be the chief sources of local style generally.

I. *Geology and Geography* have their obvious direct action in the supply of building materials and in their effect on the accessibility or otherwise of a district by road or river. Their indirect action, through the creation of wealth or the supply of timber, may be conveniently placed under other headings.

II. *Race* should be considered only in its broadest aspects as British, Saxon and Scandinavian, together with their later movement and mingling. Our knowledge of their distribution is based on recorded history and on Place-Names. Later infiltrations of

Flemings and others should be classed under the heading The Foreigner.

III. *Religion* includes the Missions of St. Augustine and St. Aidan at opposite ends of the kingdom, each with his own ideas on church building and other missions. The Religious Orders and the Secular and Regular Canons had their effect for they all had their conventions and some were strong in one district and some in another. The bishops had their influence both in their official capacity and as private citizens, for many of them after a life of affairs in distant parts endowed their native places with buildings which introduced new ideas. All these have to be considered not only in their direct influence, but also in their power as capitalists.

IV. *The Foreigner*. He includes the Norman conquerors, Flemish and Dutch tradesmen at various periods, the Italian artists in the reign of Henry VIII, the Germans under Elizabeth and the constant flow at all times of ideas into the country from the Continent.

V. *Wealth, Trade and Agriculture*. This subject deals almost exclusively with sheep-rearing and the production of cloth, at first widely and not very unequally spread and later tending to accumulate in few hands. The existence of the monied man and the movement of capital in quite early times must not be forgotten. The prosperity of the seaports had no small effect locally.

VI. *Trade Conditions*. This heading must include the movements of the journeyman mason and carpenter and of the masters of those crafts, the work of the specialists like the blacksmith, the makers of shrines and of the Eleanor Crosses, and such like. The existence of large shops for wholesale production must not be forgotten. The growth and haulage of timber is included, and also the carriage of stone leading by reason of the badness of the ways to seasonal occupation. The financial side dealing with the purchase of materials and the employment of direct labour on the one hand or the making of contracts on the other has to be taken into account.

VII. *Fashion*. This includes the human tendency to do a thing because others do it, the force of rivalry and the system of deliberately copying some particular building already existing.

Most of these influences can be seen at work in our County. Chalk and flint and Isle of Wight stone are obvious enough, and geography gave us several seaports and waterways therefrom. In blood we are, I suppose, pure Saxon, somewhat to our loss artistically perhaps, for Celt and Scandinavian introduced useful strains into the districts which they occupied or on which they bordered.

The Kentish and Northumbrian types of church had fused together to produce the germ of the national style before the time of any extant Hampshire building. We have some traces of the influence of the Religious Houses, though perhaps not so many as we might expect. The hand of the Bishop is seen in the work of Edynton and Wykeham.

The influence of the Norman immediately after the Conquest is of course clear, and French character is found, rather faintly, in the thirteenth century. Evidence of the Italians in the time of Henry VIII is obvious. The effects of wealth are clearly seen in the busy port of Southampton and of the want of it in the country churches. The wool and cloth trades seem to have done well enough in the early days of small businesses and home work; but to have dwindled somewhat before the days of great fortunes.

Trade conditions may be traced in the Tournai marble fonts, in the constructional use of timber in churches, in the occasional importation of a new manner from neighbouring counties. Fashion is always with us and its tyrannical effects need not to be particularized.

All these will be detected in the following notes, which are but a few of the evidences which might be quoted.

HAMPSHIRE CONDITIONS.

The north and centre of the County is chalk. The South, which includes the *Forest of Bere* to the north of Portsmouth, and the large area of the *New Forest*¹ is light soil, in parts unfertile. There is a small patch of the same sort in the north-east corner. Eastwards the County is terminated by the outcrops of the Gault and Lower Greensand, which forms the broken ground above *Selborne*.

None of these strata is such as to be productive of much wealth. There was no building stone except a small quantity at *Quarr Abbey* on the *Isle of Wight*, near *Ryde*, which is now exhausted, and the *Selborne Rock* which is rubbish. The chalk was used for the body of the walls and produced some of the flint for facing them, the rest being gleaned from the ploughed land.

The result of these conditions is that the parish churches are for the most part small and very modest, while domestic architecture earlier than the latter part of the eighteenth century is scarce. Medieval architecture was chiefly confined to the Religious Houses which were numerous and important. They were placed in broad and fertile valleys like those of *Winchester*, *Romsey*, *Mottisfont*, *Wherwell* and *Titchfield*, or on tidal waters like *Christchurch*, *Beaulieu*, *Netley* and *Quarr*. These wealthy houses could import their stone and their architects from a distance. *Pamber*

1. The limits of the *New Forest* shown in the map are taken from a Paper by W. J. C. Moens, F.S.A., in *Archae. Jour.*, vol. x (1903).

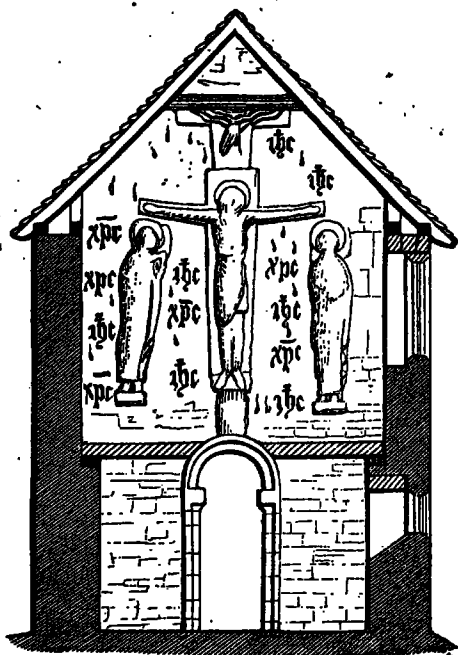


MAP OF HAMPSHIRE

Priory Church in the parish of *Monks Sherborne* was the quire of an Alien house and shows its French parentage in its great scale and refined detail. The English Houses represent four Orders : Augustinians, Benedictines, Cistercians and Premonstratensians.

On the whole, therefore, conditions were not such as to produce a strong local style. The valleys and woodlands yielded enough oak for house building generally and for ship building at *Portsmouth*, *Southampton* and *Buckler's Hard* on the *Beaulieu River* ; but notwithstanding some fine examples of woodwork there is no evidence of a distinct Hampshire style. It is not until the eighteenth century that architecture bears evidence of increased prosperity or at least of popularity of the region as a place of residence, and a local style begins to appear in the County as a whole.

Such prosperity as there was appeared in early times. The County makes a good show of Saxon churches of the latter part of the period. It can boast of two large crucifixes : *Headbourne Worthy Church in situ* and *Romsey Abbey* refixed in a new position. The band of large eighth-century crosses which reaches from *Lindisfarne* to *Amesbury* has two Hampshire examples on its eastern edge.



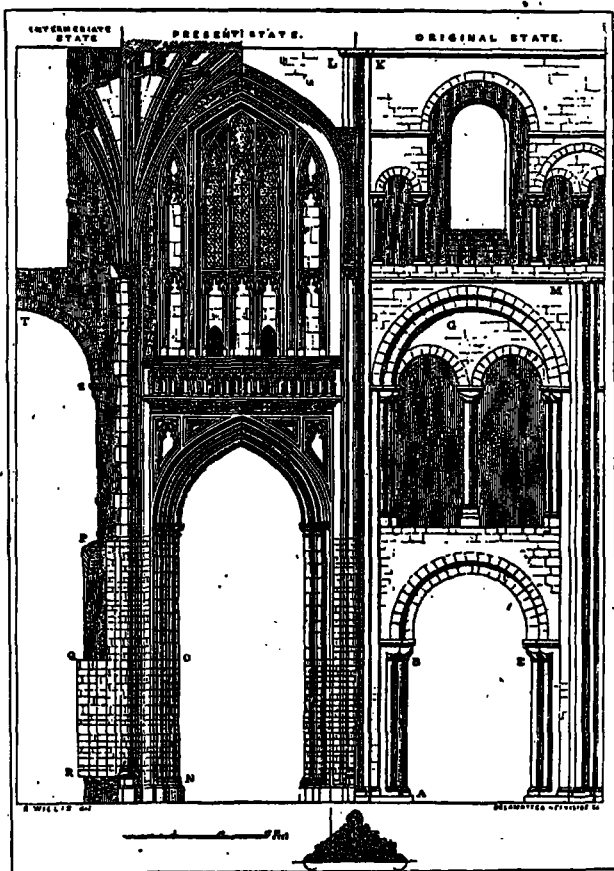
By courtesy of Messrs. Warren]

HEADBOURNE WORTHY CHURCH.

Section of West Porch looking East,
showing Rood.

NOTES ON PARTICULAR BUILDINGS.

The *Norman Cathedral* followed the *ambulatory plan* imported from Normandy or perhaps direct from the valley of the Loire¹; Lethaby says Winchester must have been done by a Caen man.² The continuation of the aisle across the transept ends comes also from Normandy; compare *St. Georges de Boscherville*. Winchester, like *Lewes* after it, had from the first two towers on the main axis and gave the pattern to *Ely*.



WINCHESTER CATHEDRAL.
Transformation of the Nave.

1. J. H. Clapham.

2. W. R. Lethaby, private letter.

The bay design of the Romanesque Cathedral followed, like most others, the type with the low pier-arches and lofty triforium, seen at *St. Etienne, Caen*, as distinguished from *Durham, Gloucester* and *Tewkesbury*. But the County has two interesting attempts to break away from these dull proportions. The *Romsey* nuns were building their nave slowly, one bay at a time, so that they are all different. In one bay they essayed what may be called (to put it chronologically) the *Romsey-Jedburgh-Oxford-Glastonbury* design; namely, the side of the pier and of the arch which was next to the nave carried up to enclose the triforium; but they did not repeat it. The second attempt was in the quire of the old parish church of *St. Thomas at Portsmouth*, now the Cathedral: here two pier-arches are embraced by one blind arch. Exactly the same arrangement is seen at the Benedictine Church of about the same date at *Boxgrove* in Sussex, only twenty miles distant.

The Romanesque transepts and nave are extraordinarily severe. The eastern arm had cylindrical piers and may have been richer.¹ Among the fragments of destroyed work there is a remarkable square capital carved with combats between centaurs and monsters: work of very high quality. This and other fragments suggest a richly carved cloister such as was not unusual in plain early churches. Some capitals from *Hyde Abbey* preserved at *St. Bartholomew's Church* are very different but no less striking. These and the Cathedral capital taken together suggest the presence of a workman from the south of France, and he showed perhaps the influence of the East.

In its later development the church followed the West Country type, like *Salisbury*, in its low eastward extension in contrast with the high east ends of *Lincoln, Ely* and *Old St. Paul's*. The south wall of this retroquire of Bishop Lucy's formerly finished, or was intended to finish, with a row of gables. This unusual treatment was perhaps due to French influence. Sir Charles Peers recognized² that towers were intended over Langton's and the Guardian Angels' chapels, which confirms the suggestion of French influence.

For the reform of the bay design Wykeham pursued the only possible course in taking the bull by the horns in his drastic re-modelling. The extraordinarily bold and massive proportions of the Cathedral nave are due in part to the legacy of the Norman work, to which Wykeham was tied by his method. Thus his Master Mason, William of Widford, produced at a time when columns were becoming more and more slender a design of all or more than all Romanesque massiveness. It is this which gives the Cathedral nave its peculiar character. But this large and bold handling is in

1. Lethaby has some interesting comparisons between the Cathedral and Old St. Paul's.

2. *Victoria County History*.

part perhaps (for we can see much of the same character in Wykeham's work at the *College*) the expression of a genuine reaction against the somewhat effeminate style of 1300 to 1350 and in part Widford's personality. It is to be noted that the idea was not entirely new, for something of the sort had been done, although in a different way, at St. Peter's (the Cathedral) at *Gloucester*, sixty or seventy years before.

A few Cathedral details may here be noted. Bishop Edynton's work (1345 - 1366) has, as we might expect, something of the character of the collegiate church which he built in his native town of Edington in Wiltshire. The completion of the west gable with a large statue is believed by Professor Willis to be the work of William of Wykeham, Edynton's successor. The same treatment is found in Wykeham's work at the College and at *New College* and at both churches at *Devizes* in Edynton's county. Lethaby draws attention to the similarity of the west porches to that of *Westminster Abbey* and the north entrance of *Westminster Hall*, suggesting the conclusion that our porches were designed, like them, by the distinguished Henry Yevele (c. 1320 - 1400).

The remodelling of the east bay of the *Lady Chapel* at the end of the fifteenth century and the design of the *College Chapel* (late fourteenth) gave a pair of buttresses at each corner. Both these were finished with a pinnacle, thus giving a pair of pinnacles close together at each angle instead of one only as was more usual. The same treatment is found at *Christchurch* and at Edington Church and in some *Dorset* and *Somerset* towers. It is in short of the West Country and suggests western influence. The vault of Langton's Chapel was built at the same time, about 1500; it appears from the slight remains of the vault of the south transept of Netley Abbey that it was similar and perhaps by the same master mason. The details of the doorway to the destroyed sacristy of the Lady Chapel are reminiscent of Gloucestershire. It may here be noted that the vault of *Christchurch Lady Chapel* should be compared with Henry VII's at *Westminster* and *Oxford Cathedral*. The similarity of Fox's chapel to that of Bishop Audley at *Salisbury* has been noticed by several writers. The explanation probably is that they were designed by the same master mason. Wykeham's chapel is in the Gloucestershire manner. The screen of the Venerable Chapel in the south transept, the finest piece of work in the church, may possibly have been done under *Gloucestershire* influence before 1349.

The *College* is important in our present study by reason of its plan in which the chapel and hall are placed end to end under one roof and without any external mark of separation. This may be an invention or it may have been suggested by the plan of a hospital such as the *Great Hospital* at *Norwich*. But the more important

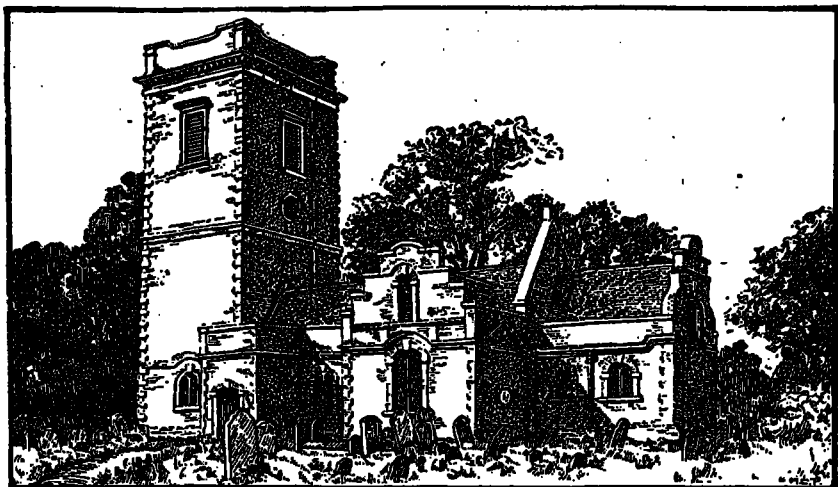
point is that it was repeated at *New College Oxford*, and became the typical Oxford plan, as seen at *S. John's*, *All Souls* and *Magdalen*. The chapel essays the transeptal ante-chapel, a plan which had been started at *Merton* and was brought off at *New*, *All Souls* and *Magdalen*. In all these respects the contrast with *Cambridge* is very marked; there the collegiate plan follows the well-known Manor House type, *Haddon Hall* being the example always quoted.

The churches of *St. Cross Hospital* and of the Benedictine Nunnery at *Romsey* are early instances of the square east end. The first church at *Romsey* had the apse; it was rebuilt as we see with a square east end and procession path. *Christchurch* (Augustinian Canons) had the very rare feature of a transept of two storeys, a *jumèges* feature used at the Confessor's *Abbey*, in *East Horndon Church* Essex, and formerly in some sort at *Norwich Cathedral*. *Beaulieu*, in spite of the strict Cistercian rule insisting on a square east end, adopted the most complex form of French Chevet or ambulatory plan, and is said to have sent to France for its architect.

The parish churches continued in very many cases till the eighteenth century the simple aisleless buildings which had existed in the twelfth. They were without towers, the bells being hung in a timber turret supported partly on the west wall and partly on two stout oak posts rising from the floor of the church, and covered with a low pyramid or small shingled spire. Many of these remain and are perhaps the most characteristic steeple of the County. The contract for one of them has been preserved: the Cistercian nuns of *Hartley Wintney* in the north-east corner of the County made a contract in 1415 with John William and William Austyn, both of Basingstoke, carpenters, for a 'Flatterove' with nine beams 'Playn werke' and a bell-turret on four posts with a 'Flatterove.' If these had been for the parish church they might have survived, but there is little of the monastery left.

In many cases the timber bell-cote was replaced in the eighteenth century, but occasionally as in Essex early in the sixteenth, by a sturdy brick tower which has a good deal of local character. The same period saw the entire rebuilding of a number of churches, such as *Wolverton* and *Avington*, in a simple non-Gothic manner not without much charm.

The medieval development of the church generally followed the normal course, but there are some with a common West Country plan in which the aisles are continued to the length of the chancel, making a three-gabled east end, as at *St. John's*, *Winchester*, and *St. Mary's*, *Old Basing*. The examples of a cross plan in some districts are perhaps due to the survival without alteration of a once common plan rather than to the proximity of other counties;



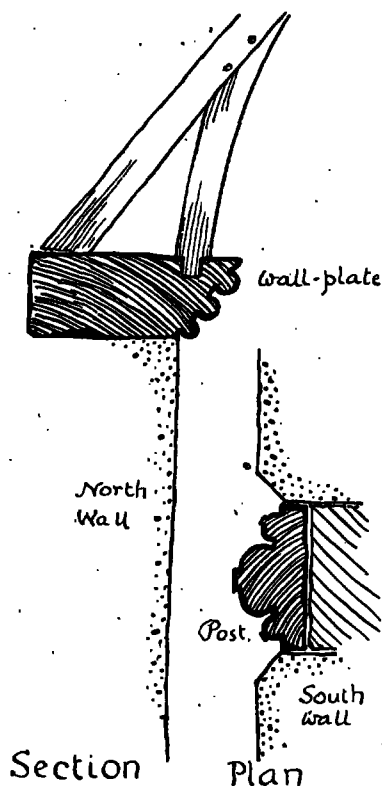
By courtesy of Messrs. Methuen]

WOLVERTON CHURCH.
From the South.

such are *Kingsclere* and *Nether Wallop*, and such were *Alton*, *East Meon*, *Portsmouth*, *Crondall*. Some churches share the fashion of the south-eastern counties of placing the tower on the south side of the church.

A few churches were built entirely of timber. Strzygowski¹ attaches great historical importance to these buildings. Considered individually, their being constructed of timber seems to be probably due to want of means to pay for stone which had to be brought from a distance and to their being, as most of these churches were, inaccessible by water carriage. There are but two examples now remaining: they are in the adjacent parishes of *Mattingley*, still wholly constructed of timber, and *Hartley Westpall*, in which it has been almost entirely replaced by stone. The timbers in the latter are of generous scantling and well moulded; evidently of the first half of the fourteenth century. *Rotherwick* Church was formerly timber-built. John de Rutherwick, abbot of Chertsey, 13—, was a great builder, but presumably could not spend Abbey funds on a parish from which it drew nothing. It is likely that other churches in this neighbourhood now of stone were formerly of timber. The County has in fact suffered somewhat from the wealth and generosity of its residents, so that modern restoration and rebuilding have proceeded very far. There were three timber

1. Joseph Strzygowski, *Early Church Art in Northern Europe, with Special Reference to Timber Construction and Decoration*, 1928. Chapter 3.



HARTLEY WESTFALL CHURCH.
Details of timber work.

towers in the west of the County, *Hurstbourne Tarrant*, *Michelmersh*, and *Rockbourne*, and one at *Yateley* in the extreme north-east.

The Cathedral lost its west tower in Edynton's time. The stunted silhouette of the present central tower is no doubt due, like the enormous mass of the supporting piers, to the nervousness of the builders after the fall of the original tower when it had stood but fifteen years. Like other early towers, such as *St. Cross* and *Romsey*, it seems to have no definite local character. It is to be remembered that this was a lantern to light the monks' quire and that the bells must have been hung in the west tower.

In the Parish Churches the steeples tend to take on the character of the neighbouring counties.¹ The excellent west tower of

1. It must be remembered that some, such as *Kingsclere*, are modern guesses at the original design.

Christchurch, 'the only considerable tower in Hampshire,'¹ was built to take the place of the central tower. On the borders of *Dorset*, it shows *Dorset* influence and thus indirectly that of *Somerset* in its crown of pinnacles: two at each corner and one in the middle of each side. *Carisbrooke* has eight pinnacles. In the Island and in the south-west of the County there is a fair number of small timber spires.

On the Surrey border, *Warneford* tower owes its massive outline to the South-East and its remarkable round windows to East Anglia and the Eastern Midlands. *Cron dall* deliberately set about looking for the best tower to copy—a common practice—and fixed on *Battersea*, thirty-five miles away but in the same diocese. The fine brick tower built in 1659 was the result.

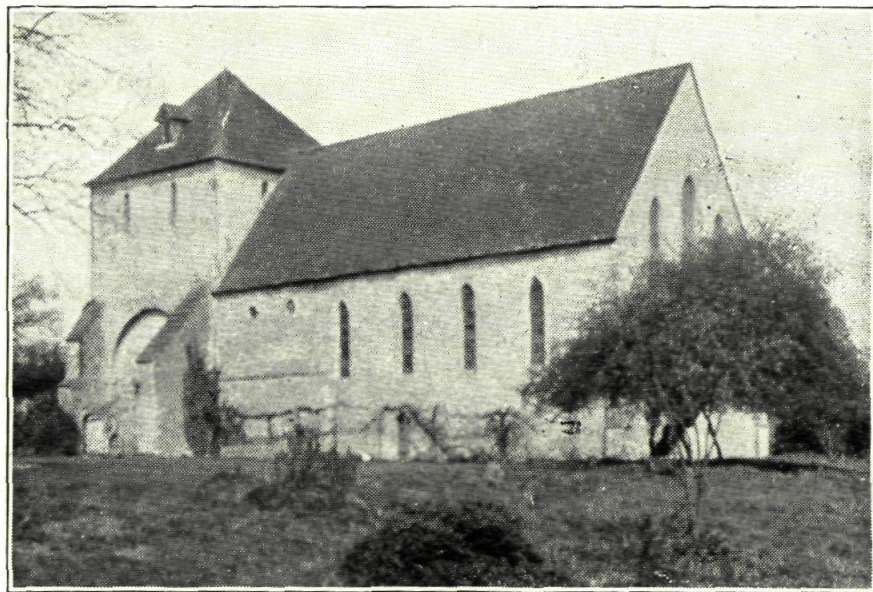
In the north-west, the tower of *Barton Stacey* is reminiscent of Gloucestershire. The church had been impropriated to the monastery of *New Lantony* in that county. Thus this Augustinian house appears to have given not only the money for the excellent tower (and it is built entirely of ashlar), but to have provided the architect. Wykeham's Somersetshire architect, William of Wynford, gave him a Somersetshire tower; Windford is the north-west corner of Somerset.

In the Barton neighbourhood there are some further signs of influence from neighbouring counties: *Longparish*, *Goodworth Clatford*, and *St. Mary Bourne* have scalloped capitals with that curious elaboration found at *St. David's* and in Gloucestershire and Wiltshire, which was gradually to approximate to the characteristic thirteenth century foliage. It perhaps reached our County by way of *Great Bedwin* on the east borders of Wiltshire.

Roofs are for the most part simple, not very decorative and of no pronounced local character. There is a good double-framed roof of the fifteenth century over the main building of the Deanery, formerly the *Prior's Hall*. It has arched braces to the collars springing (the only safe way) from stone ribs of the same section as the brace and supported on well-carved corbels: the purlins have wind-braces which connect the roof with those of the West Country; the common rafters are concealed by plaster, but above the flat ceiling at the level of the collar all the timbers can be seen and the excellent effect appreciated. The roof of the hall of *St. Cross Hospital* is very similar, and so is the fifteenth century roof re-used over *Wolverton Church*.

There is an important roof over the small building known as the *Pilgrims' Hall* in the Close. It is a fully developed hammer-beam roof and may, therefore, perhaps indicate Eastern Counties influence. It is strange to find such a roof in a district not remarkable for its roofs, for it is very logical in its construction. The

1. F. J. Allen, *Great Church Towers of England*.



PAMBER CHURCH.
The Chancel of an Alien Priory.

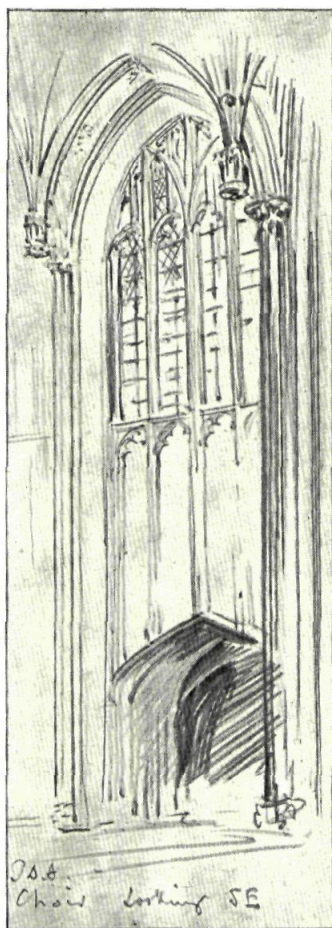
*** Where not otherwise indicated, the photographs are from Messrs. Warrens' Guide Books.*



HEADBOURNE WORTHY CHURCH.
The Saxon Rood.



ROMSEY ABBEY.
The Saxon Rood.

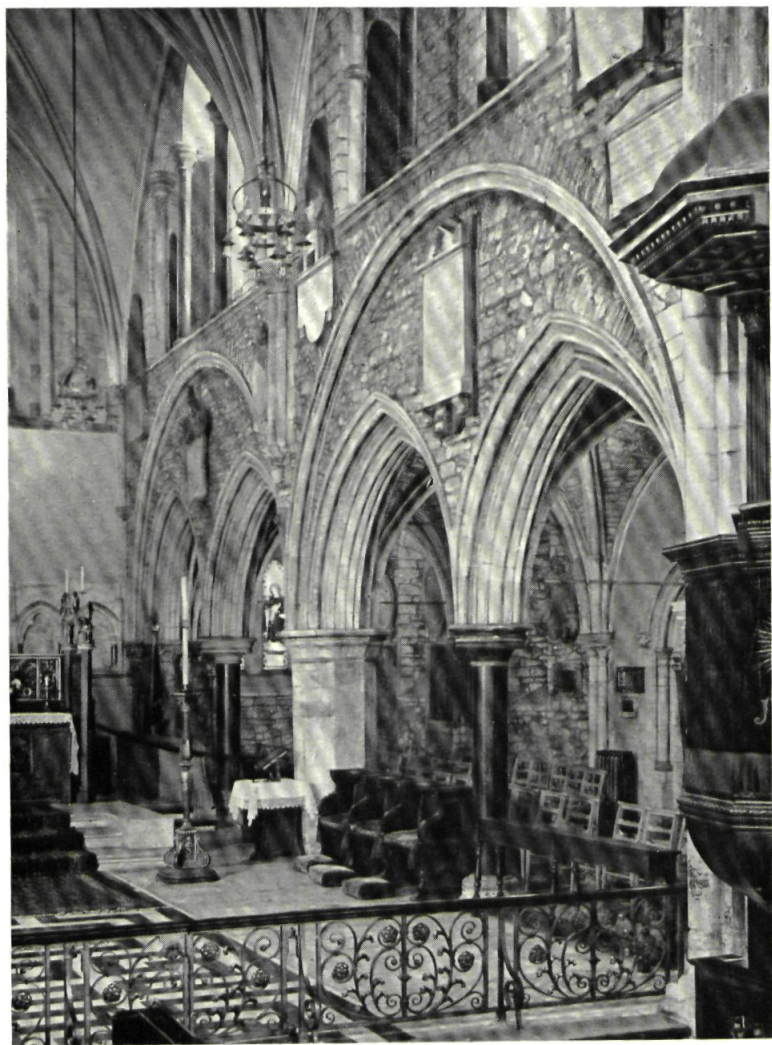


By courtesy of Messrs. Blackie & Son.

CHRISTCHURCH PRIORY.
The Quire.

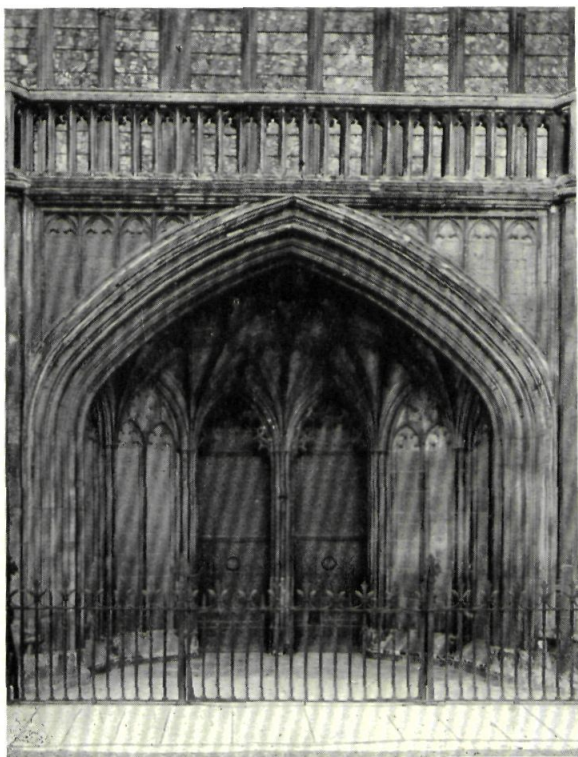


ROMSEY ABBEY.
The Nave.

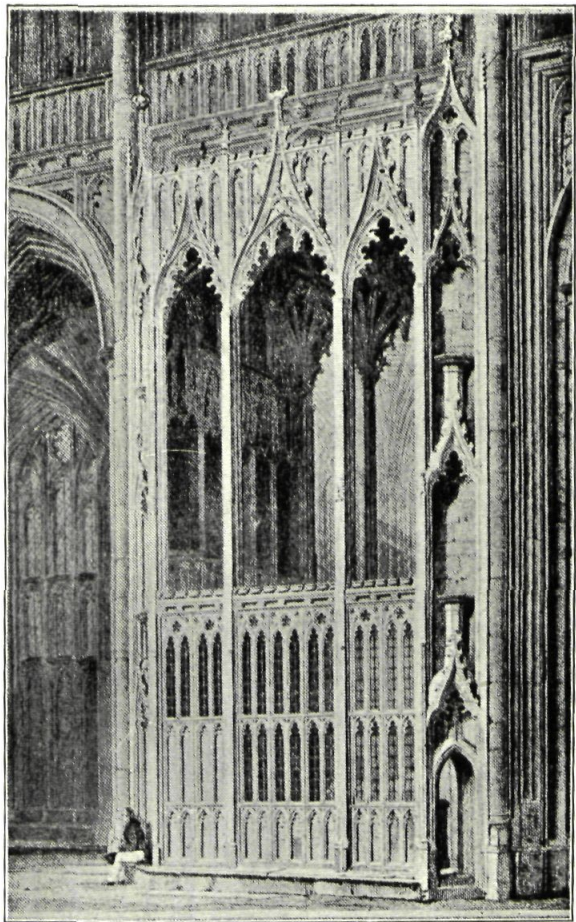


[Photo. Wright and Logan.

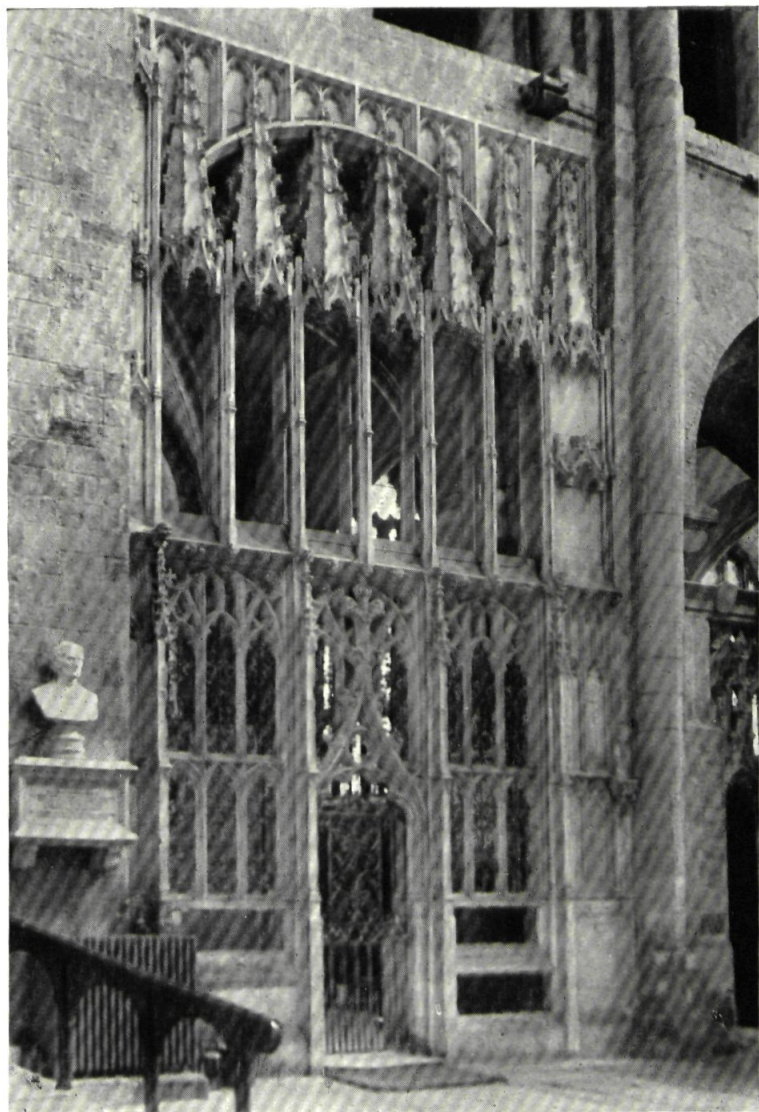
PORTSMOUTH CATHEDRAL.
Interior; South Side of Quire,



WINCHESTER CATHEDRAL.
Central West Porch.



WINCHESTER CATHEDRAL.
Wykeham's Chapel.

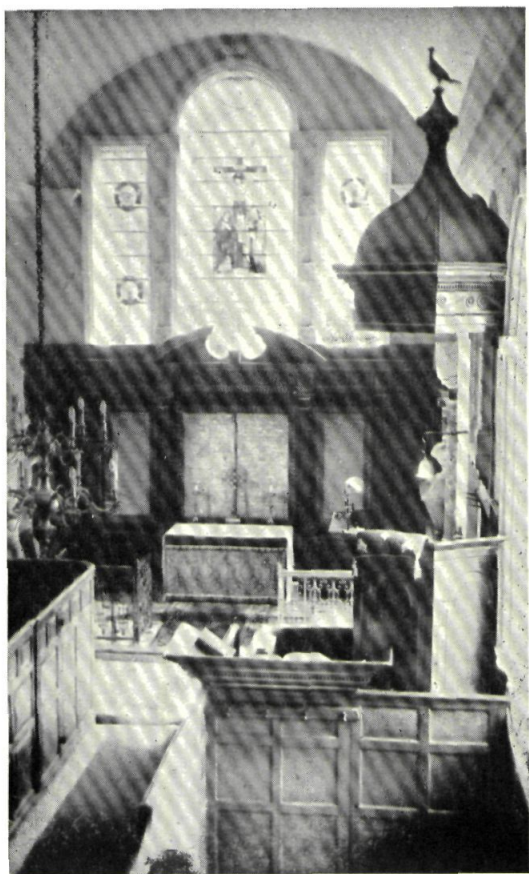


[Photo A. Clements

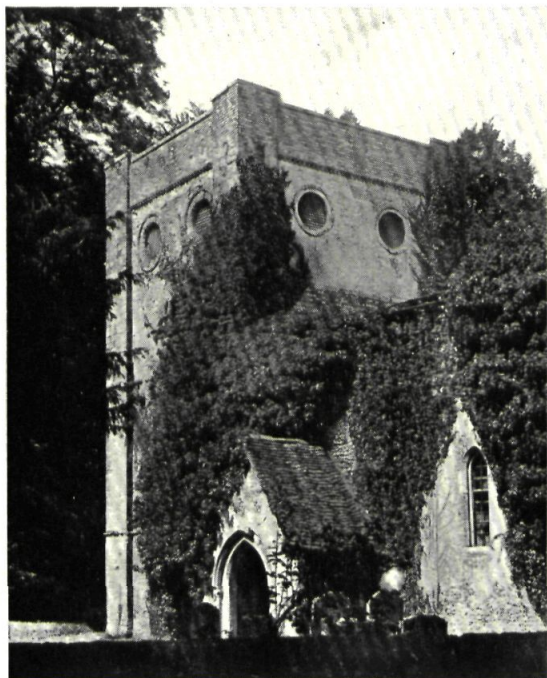
WINCHESTER CATHEDRAL.

Screen of the Venerable Chapel: Outside.

[By courtesy of the Editor of *Winchester Cathedral Record*.]



AVINGTON CHURCH.
Interior looking East.

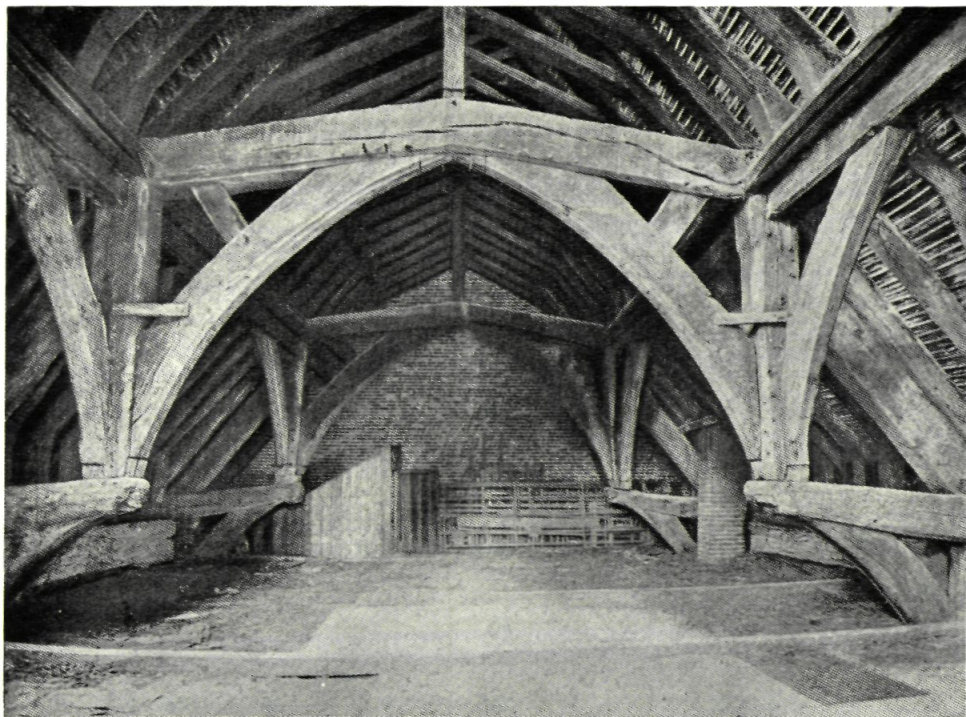


WARNFORD CHURCH.
Tower from South-East.



ST. CROSS HOSPITAL.

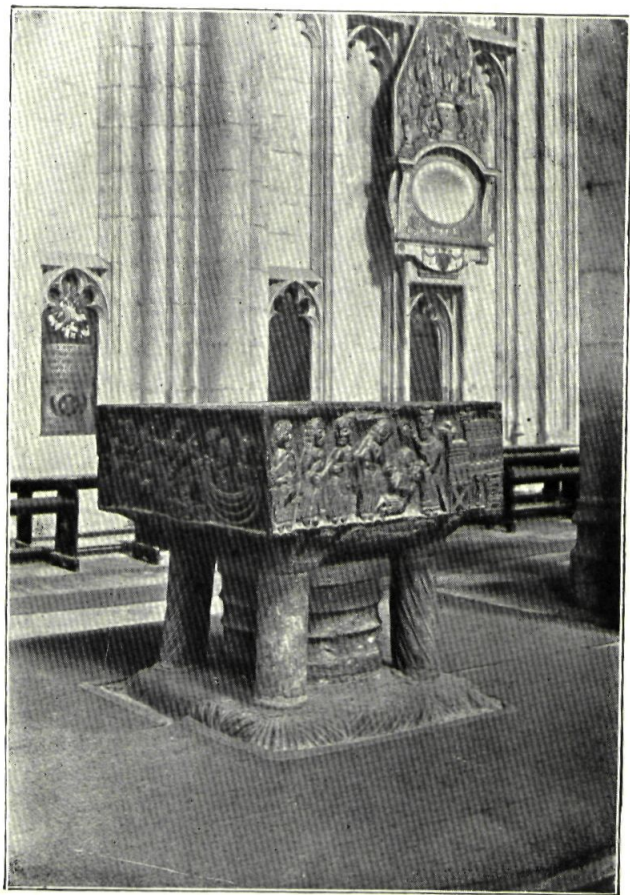
The Hall: Roof with Arched Principals and Wind-braces.



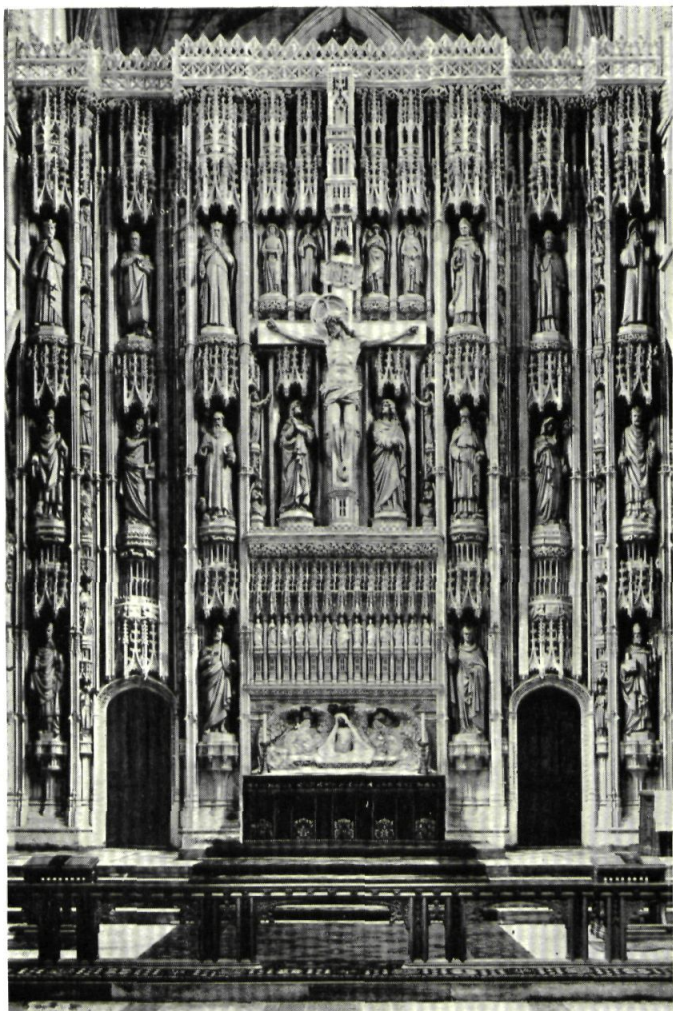
[Reproduced from a photo. in "Country Life."]

WINCHESTER CLOSE.

Roof of The Pilgrims' Hall: Short Principals and Wind-braces

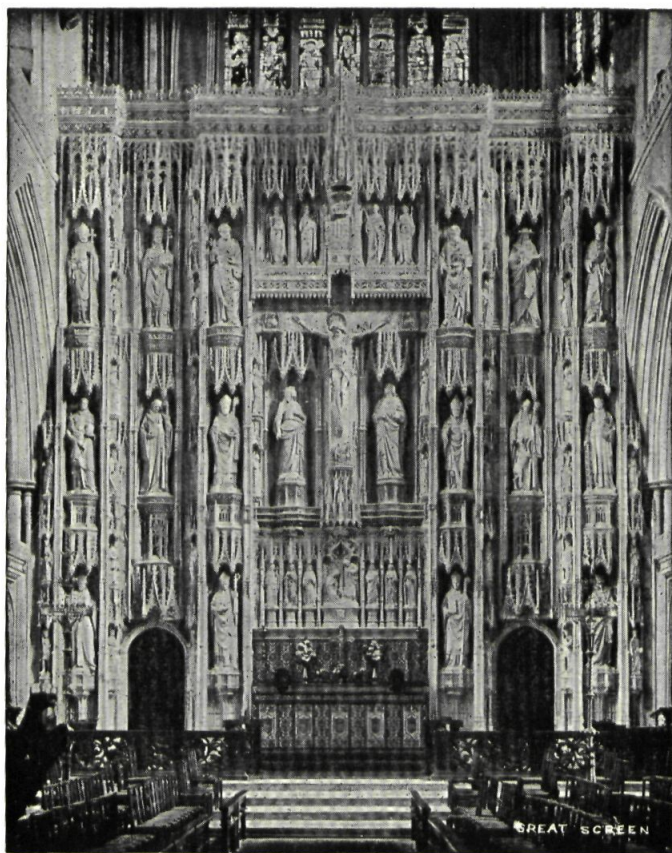


WINCHESTER CATHEDRAL.
The Font: Tournai Marble.

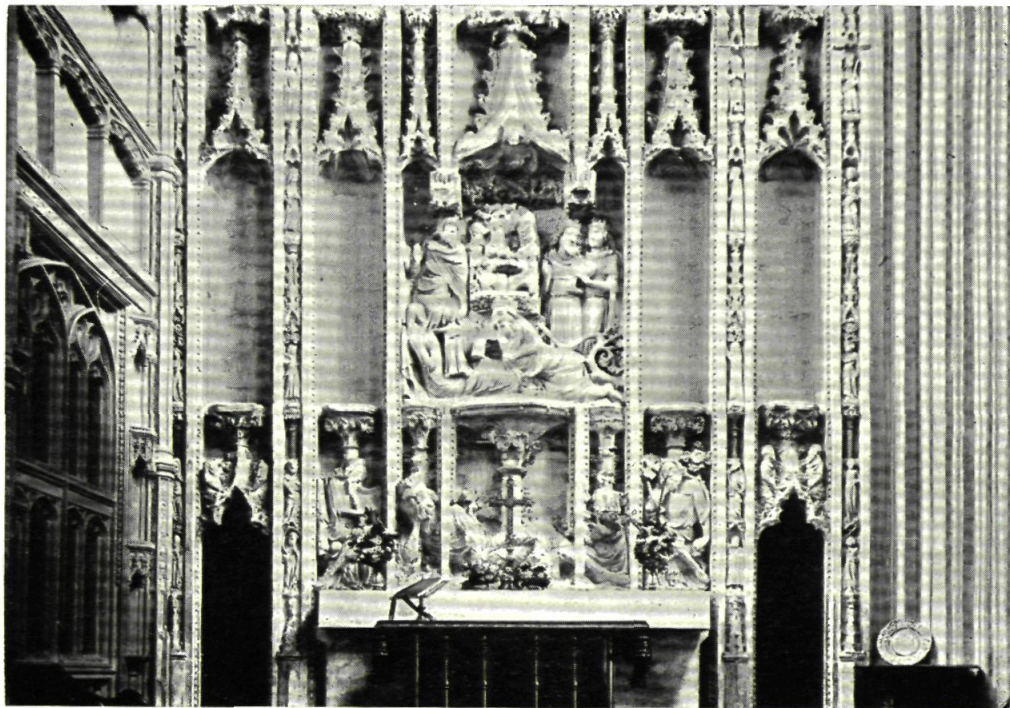


[Photochrom Co. Ltd., London.

ST. ALBANS ABBEY.
Wallingford's Screen. Fifteenth Century.



WINCHESTER CATHEDRAL.
The Reredos. Fifteenth Century.



CHRISTCHURCH PRIORY.
Part of the Reredos. Mid-fourteenth Century.



WINCHESTER CATHEDRAL.

[Photo. A. Clements

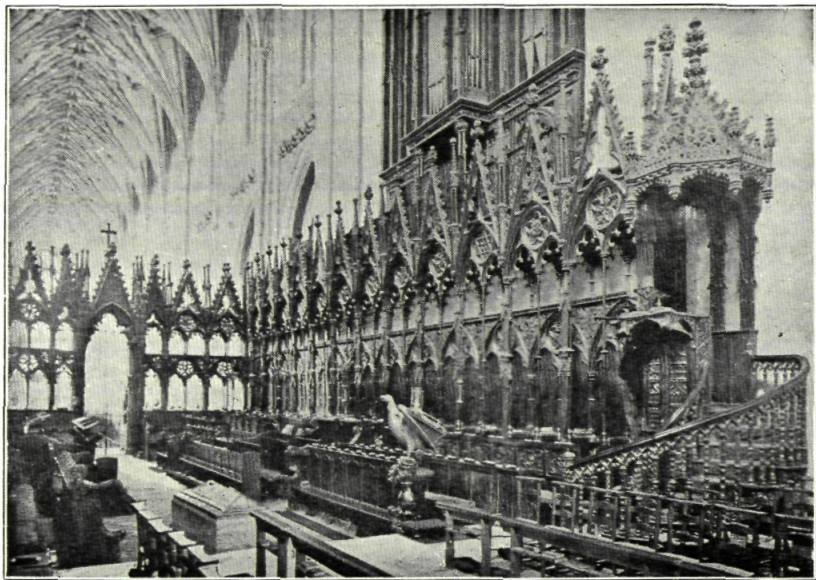
Effigy of Arnaud de Gaveston; about 1320.

Chain-mail of South-western fashion.

[By courtesy of the Editor of *Winchester Cathedral Record*.]



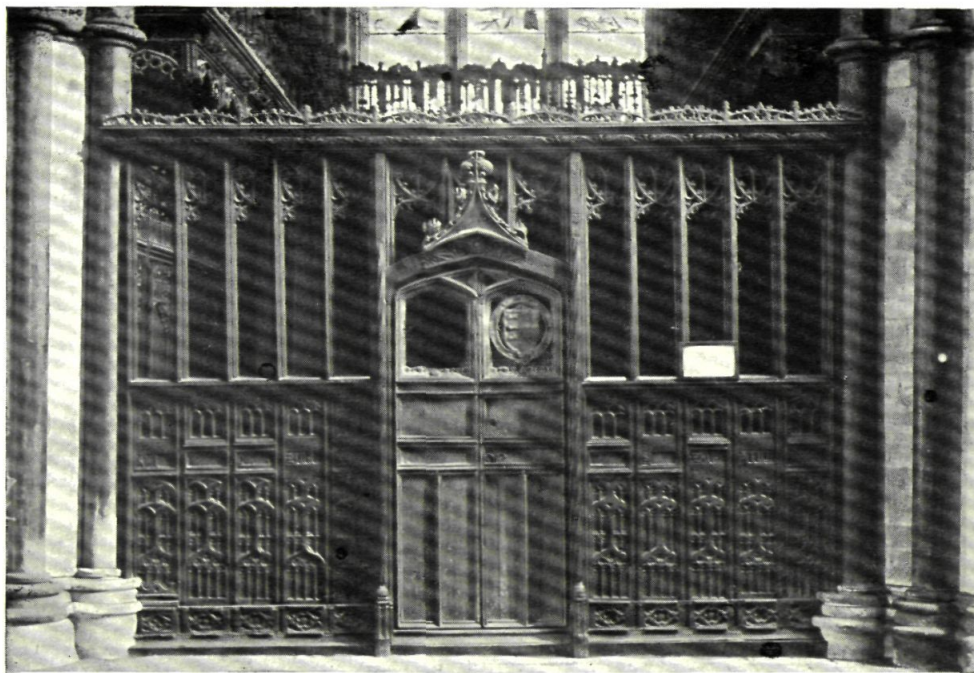
WINCHESTER CATHEDRAL.
Detail of Quire Stalls, South Side. About 1300.



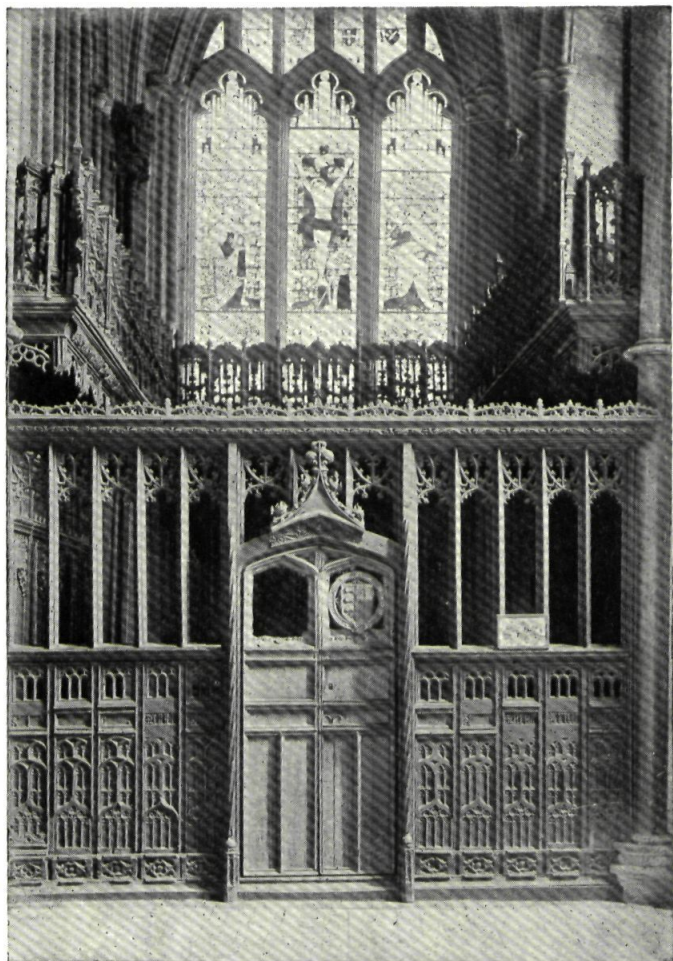
WINCHESTER CATHEDRAL.
The Stalls.



WINCHESTER CATHEDRAL.
Lady Chapel Screen. About 1520.



WINCHESTER CATHEDRAL.
Screen of Langton's Chapel in its mutilated state.
About 1500.



WINCHESTER CATHEDRAL.
Langton's Chantry from West.

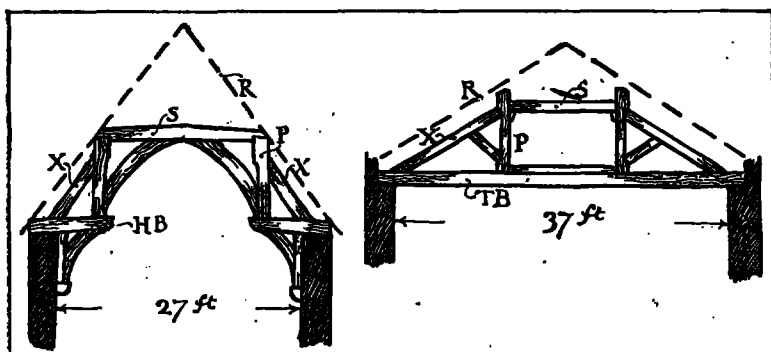


[Reproduced from a photo. in "*Country Life*,"
ST. CROSS STALLS. About 1520.
The Italian Craftsmen.



CHRISTCHURCH.
Tower of the Priory Church.

[Photo, Tayler.



PILGRIMS' HALL ROOF.

MODERN QUEEN-POST ROOF.

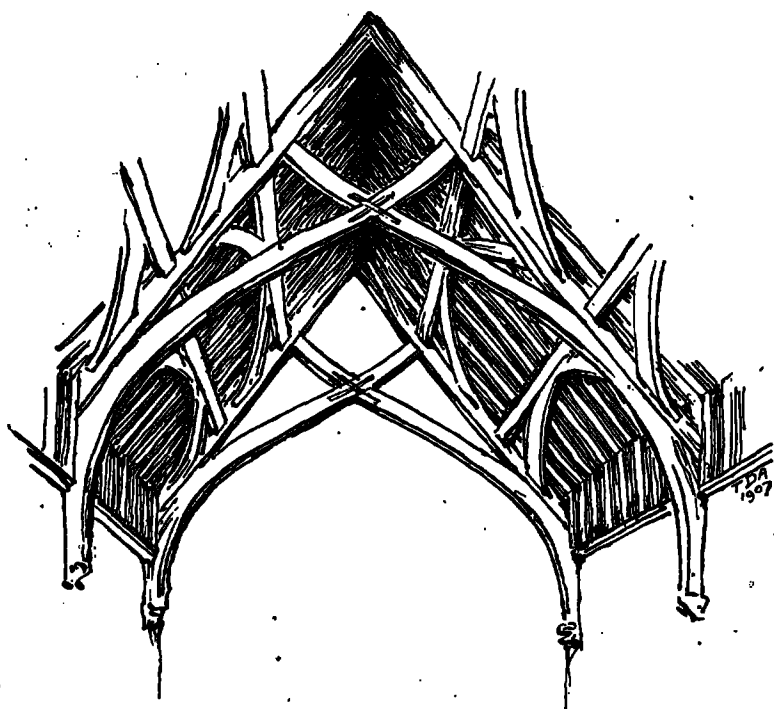
principal rafter stops against the post below the purlin and collar, where it ceases to be functional, and is thus like a modern queen-post roof, with hammer-beams instead of a tie-beam. Also the wind-braces correctly spring off the post instead of from the principal rafter. The upper part of the common rafters is stiffened by cross-strutting. Masks of fourteenth century character are carved on the ends of the hammer-beams. The scantlings are heavy. This roof should be compared with that of the south porch of *South Benfleet* in Essex.

In the County generally all the high-pitched roofs have wind-braces, a sure sign of West Country influence. *Winchester* is about the eastern limit of their general though by no means of their occasional use.

The roof of the *College Hall* is low pitched with a tie-beam under which there are boldly arched braces. The *Castle Hall* has a sharp pitch and all the rafters have collars, but it necessarily has tie-beams, for it is carried on light and lofty arcades; the tie-beams have braces forming a complete arch.

The commonest form of high-pitched roof for small spans in our County was probably singled-framed with arched bracing with or without a ceiling and with or without tie-beams. The type is characteristic of the West generally. The old cloister in the *College* has a very good example without tie-beams; the timber-built church at *Hartley Westpall* in the north-east of the County has tie-beams; the scars on the *Cathedral* walls suggest that the north and east panes of the cloister were similarly roofed. Compare the cloisters of *New College Oxford*, and of *Chichester Cathedral*.

There is an example of the rare Scissor form of roof (the principals being of that construction) at *Rotherwick*, next to *Hartley Westpall*. The adjoining county of Berkshire has an example at



ROTHERWICK CHURCH.
The Nave Roof.

Coxwell. This form of roof has been much used in cheap modern Gothic churches.

There is a rather unusual number of vaulted ceilings over chancels of moderate-sized and small churches, such as *St. Thomas', Portsmouth*, now the Cathedral, and *Easton Church*, near Winchester.¹ This was no doubt due to the influence of France.

The twelfth century fonts of black *Tournai* marble from Hainault in Belgium were formerly, so far as known, eight in number. Five² of these were in this County: *Winchester Cathedral*, *St. Michael's Southampton*, *East Meon*, *Romsey Abbey* (destroyed), *St. Mary Bourne*. All these places are easily accessible by water carriage except *St. Mary Bourne* in the north-east of the County, and this would require only the completion of the journey by land. Francis Bond points out that all these places were in the gift of the Bishop, and suggests that possibly the fonts were presented by

1. Also *Crondall, Breamore*.

2. Others in Lincolnshire and Suffolk.

Henry of Blois. They may be considered as good examples of Shop Work.

The old diocese had three great reredoses: those of the *Cathedral*, *Southwark* and *Christchurch*. The last-named, the smallest and earliest, is the most important because it is the only one that retains any of its old sculpture and because that is the work of a very remarkable school. Some of the figures are known to have been of wood. The style of sculpture is that of the west porch of *Exeter Cathedral*: animated figures, almost dramatic in their action, losing thereby something in dignity. The two must be by the same hand or school.¹ There is nothing at all like it among the fragments in the Cathedral except possibly that of a kneeling deacon, perhaps St. Stephen, which may have been from our Cathedral reredos. The three are associated through the Diocese only. Artistically the grouping is: (A.) *Christchurch*, *St. Albans*, *Winchester*, and perhaps *St. Cuthbert's Wells*. (B.) *New College Oxford*, *Southwark*, and perhaps *All Souls Oxford*. *St. Albans* and *Winchester* seem to be clearly by the same designer and nearly the same in date, but *St. Albans* may be slightly the earlier because *Winchester* seems to be the more mature. In (A.) emphasis is given to a dominant subject-picture in the centre (at *Winchester* the Crucifixion, at *Christchurch* the Epiphany) which disappears from (B.).

The sepulchral effigies in the Cathedral and the parish churches have, I believe, no obvious local character. The Gaveston figure in the north of the Cathedral retroquire about 1320 is in chain-mail, the chains running vertically from shoulder to wrist instead of round the arm as was more general. Prior notes that this is a peculiarity of the South-west. He points out that it must mean the habit of a different workshop: probably that of the Purbeck quarry itself.² But the Gaveston figure is of freestone, varnished over presumably by the sculptor to imitate Purbeck marble.

The effigy of William of Wykeham (d. 1404) has at its feet three small figures: their hands raised in prayer. Their introduction here and the earnestness of their expressions suggests the school of *Exeter*. With this should be compared the monument of a knight with his squire and horse in *Exeter Cathedral* and that of Ralph Neville, Earl of Westmorland, and his wives in *Staindrop Church* Durham. The Earl had founded a college of six priests and nineteen others attached to the parish church, and the priests are sitting at three double desks at his feet. The Earl died in 1425, so that the monument is only about twenty years later than Wykeham's. But except in the general idea the tiny dolls at *Staindrop* have no relationship to the animated figures of the Wykeham monument. The Chichele monument at *Canterbury* may be compared with it.

1. Prior, *Medieval Figure Sculpture in England*.

2. *Ib.*, pp. 554, 592.

Not very much medieval furniture has survived, but there are several important examples in the *Cathedral*. The choir stalls, to judge by their style, date from about 1300 to 1310 and are the earliest example on a large scale the country can show. As there are no others of the period it is impossible to say whether they have any local character, but if we assume that a certain letter written in 1308 refers to the stalls then it is clear that they were not made by a Hampshire man. This letter was addressed by the Prior of St. Swithun's to the Bishop of *Norwich*, requesting him to excuse William of Lyngwode, carpenter, a tenant on the Bishop's Manor of *Blofield*,¹ from doing suit to his court for a year because he had already begun a piece of work belonging to his craft in the quire of the Cathedral church of *Winchester*.² In one respect William's work has been drastically altered. The canopies were from the first supported by principal and subordinate columns; the principal columns have since been enlarged either for greater strength or for appearance or for both reasons. The approximate date given above would suit the original work, the alterations being later. William of Lyngwode would therefore be the original maker, not the executant of the alterations. The stalls are described in 1634 as having a sculptured picture over each.³ This presents a difficulty, for there is no place into which reliefs would comfortably fit.

The *Lady Chapel* screen is complete with its loft, and the Chapel retains its stalls. The whole no doubt dates from the time of the remodelling of the east bay of the Chapel, about 1500. It consists of large window-like divisions of five lights each, with square heads, the spandrels being pierced. It thus follows a recognized type of the simpler *Devon* Screen, though, unlike *Devon* screens, the mullions are not treated as columns with capitals and bases. The work is simple and severe, but must have looked very different with its bright medieval colouring and gold.

The stalls and screen of *Langton's Chapel* are the best woodwork in the Cathedral and among the best in the country. The screen consists of square-framed, ungrouped equal lights; the panels of the lower parts are richly traceried, which is characteristic of the West. The screen has been badly treated: it formerly stood two feet further west and it was some five feet wider. It had an elaborate overhanging canopy of tabernacle work like that against the side walls⁴; this is now on the top of the stone reredos. Some details show slight traces of the influence of Italian workmen, as do the

1. *Blofield* is seven miles east of *Norwich*; *Lingwood* is the next parish to *Blofield*.

2. *Archae. Jour.*, lxxxiv (1930), p. 125.

3. *Win. Cath. Record* No. 4 (1935).

4. Shown in plan and view in Britton.

sub-stalls of the quire. There is a fragment of good fourteenth century screen-work in *St. Maurice's Church*.

The interesting and accomplished work at *St. Cross*, scarcely more than fragments, is entirely the work of Italians. These Italian craftsmen, who came over in the reign of Henry VIII, left several examples of their work in the County. They no doubt landed at South Coast ports, *Southampton*, *Chichester* and *Poole*, attracted by the Italian merchants settled in Winchester.¹ Their familiar Renaissance detail is seen in the *Cathedral*,² at *St. Cross Hospital*, and at *Christchurch*, and also at the *Vyne* in the parish of *Sherborne St. John*.

Of half-timber domestic work not very much remains. What there is in *Winchester* and other towns is strongly framed but of simple character. In the County the cottages were built of chalk which had been pulverised and mixed with water, with the addition of some straw to give it toughness. This method was largely used until recent times for the walls of yards and gardens, which were covered with a boldly overhanging roof of thatch. Thus protected and with plastered or white-washed faces, these walls are very durable, nor does the wind blow through them as it does through a nine-inch brick wall.

The large country houses have no very clear local character. *Bramshill* (1607-12) is admirable and famous because it is a typical Elizabethan building. The *Grange* (Greek now) is interesting as an example of its period rather than of its locality. It was designed by Inigo Jones, but the outside was wholly changed by Wilkins early in the nineteenth century (*D.N.B.*, Inigo Jones). In the *Cathedral Close*, No. 9, The Church House, has a Gloucestershire character by reason of its three large gables instead of a plain roof with dormers.

Thus we see that while Hampshire has no outstanding feature such as we find in some counties, as the roofs of *Suffolk*, the towers of *Somerset*, the screens of *Devon*, the timber houses of *Cheshire*, the adventurousness of *Gloucester*, the magnificence of the *Marshland*, no distinctively Local Style in short, yet the County has many details of great variety which are of intrinsic interest and at the same time have much to teach us of the sources of the art of our forefathers.

1. R. Blomfield, *Renaiss. Arch. in Engl.*, I, 21.

2. Sub-stalls, coffers, etc.