

**FURTHER NOTES ON MEDIAEVAL SCULPTURE,
AND SOME NOTES ON MONUMENTAL BRASSES.**

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I SHOULD like to call your attention to some early capitals which are to be found on the sills of windows on the south side of the nave of the church of St. Bartholomew Hyde, Winchester. There are five of them and they seem to have been rather forgotten by antiquaries. Some months ago Sir Eric Maclagan, the director of the Victoria and Albert Museum, happened to go into the church and noticed the capitals; he spoke of them to Dr. Green, who in turn told me about them. Mr. Warren, one of our Secretaries, who is also Hon. Secretary of the Church Council of St. Bartholomew, very kindly arranged for the capitals to be taken down and placed in a good light, where I photographed them. They prove to be of great interest; they are unlike anything in this country that I know of, except, as Mr. Warren pointed out, some capitals in Reading Museum which are supposed to have come from the cloisters of Reading Abbey. Our capitals almost certainly come from the cloisters of Hyde Abbey, of which they are the only remaining sculptures. Hyde Abbey, the resting-place of King Alfred, was built about 1110; the abbey was burnt down in 1141, and was rebuilt slowly; the church was not reconstructed till 1182. The capitals may be a survival of cloisters built before the fire, which may have survived when the abbey was burnt, or they may have been made after the fire and before the new church was built. They cannot be much later than 1150 in any case. They remind one of capitals that may be seen in the cloisters of churches in southern France. Mr. A. W. Clapham tells me that there may have been a number of Romanesque cloisters in this country, especially in the south, but none has survived; therefore these capitals and those at Reading are of particular importance.

In previous lectures I have shown you photographs of many examples of roof bosses from an early date down to the end of the Gothic period. But there were quite late survivals of the Gothic style down to nearly the middle of the seventeenth century. One of them is the vaulting under the tower of our cathedral of Winchester, which was put up in the reign of Charles I. This includes the portrait boss of Charles I and his queen together with coats of arms of various prominent people of the day including Archbishop Laud. Sculptures of this Laudian period, though not

common, are found here and there throughout the country. The roof bosses in Brauncepest Church, County Durham, are interesting examples. A very late roof boss is to be seen in Warmington Church, Northamptonshire; it is a square boss with the inscription "ANO DOM 1650," perhaps the only example of a Cromwellian boss.

I should like now to descend from the roofs of churches to their floors, and to say a few words about monumental brasses, a subject I was particularly interested in many years ago, when I made a list of all the brasses in Hampshire, which was published in the *Transactions of the Monumental Brass Society* between the years 1908 and 1911.

[A number of lantern slides were then shown of brasses from Trotten and Cowfold in Sussex, from Salisbury Cathedral, Westminster Abbey and other places.]

Coming to our own County, there are many interesting brasses but nothing absolutely outstanding. At Sherborne St. John are several to members of the Brocas family; at Stoke Charity are two good brasses, one to a man in armour, 1482, with an Image of Pity above, the other to a man in armour and his wife, 1483, with a Trinity above. At Thruxton is one of the finest brasses in the County; it represents Sir John Lysle, engraved about 1425; the figure is in plate armour and stands under a fine triple canopy. Weeke has a very small but a very interesting brass with a figure of St. Christopher. There are several fine brasses of priests in the County; in St. Cross there is the brass to John de Campeden, 1382, the Warden who did so much for the Hospital after it had passed through difficult times. At Havant is the effigy of Thomas Aylward, a friend of William de Wykeham; he is shown in processional vestments; this brass is of some interest to me as a paper on it, with a reproduction of my rubbing, was my first published paper, exactly fifty years ago.

The first brass of which I ever took a rubbing was the one at Prior's Dean to John Compton and his wife, 1605; the man is in civilian costume, his wife in the dress of the period with ruff and farthingale. At Nursling is an inscription to Andrew Mundy, 1632; on a plate above the main inscription are stars, clouds, the sun, the earth with the ecliptic and on it six of the signs of the Zodiac, and below a skull; there is also an open book with the words on it "LEX ETERNI," the capital letters giving Mundy's age, while across the plate is a pun on his name, "LVX MVNDI," the capital letters giving the date of his birth, 1571.

The wonderful set of brasses in Winchester College Chapel disappeared mysteriously at the time of the restoration of the chapel in 1875, and those to be seen to-day are reproductions from rubbings. They are not the only brasses in the County to have

disappeared in modern times. At Itchen Stoke there was a particularly nice little figure of a lady in pedimental head-dress kneeling at a desk ; when I took rubbings some forty years ago this figure, and some fragments of inscriptions on brass, were kept in a chest in the Rectory. Subsequently there was a sale at the end of the incumbency of a rector and the chest was sold and no one seems to have thought of looking inside it except the dealer who bought the lot ; shortly after, the kneeling figure was sold to a private person in whose house it was later recognised by a relation of my own, and where so far as I know it still remains. It ought of course to be returned to Itchen Stoke Church, but with the stipulation that it should be properly re-fixed so that it may not go astray again. A scroll that belonged to the figure bearing the words "*O mater dei memento*" and some fragments of an inscription to a serjeant-at-law who was buried at White Friars in London seem to have disappeared completely.*

Brasses that have become loose have a way of disappearing, and quite a number must have been lost in modern times. Only recently I came across a brass to a civilian of about 1500 that was sold at an auction. By a set of curious chances I was able to find out where it came from, and it is now firmly fixed in Kelmarsh Church, Northamptonshire, which it left about forty years ago. Those who have charge of any brass that becomes loose should lose no time in getting it refixed.

* The kneeling figure and the lost fragments of inscriptions are illustrated in *The Transactions of the Monumental Brass Society*, Vol. V, pages 318 and 319.