

PULPITS

with special reference to those in Hampshire
and the Isle of Wight.

By A. R. GREEN, F.S.A.

HAMPSHIRE pulpits have not so far been described collectively and in detail. County and local guidebooks give very short descriptions, if any, and generally date them under centuries. A few of outstanding merit are more fully described in books on church and domestic furniture and woodwork.

In this paper an attempt is made to describe and classify all the pulpits in the county and the Isle of Wight dating from the earliest (14th century) to about 1830.

An accurate scheme of classification is difficult to arrive at. Where actual dates are not known dating by reigns has been adopted as far as possible, but in quite a number of cases only the century can be given. Dating by reigns has been chosen because it is already in use in respect of architecture and the terms are familiar, but this is not wholly satisfactory as styles overlapped both reigns and centuries and earlier styles were sometimes copied at a later date.

The term "Jacobean" has become almost synonymous in the popular mind with the whole of the 17th century, but Dr. J. Chas. Cox confines its use to the reign of James I (1603 - 1625), and his example is followed here, as there were several more or less distinct styles in the 17th century and a revolutionary change in decoration beginning in the Commonwealth period, so that much more detailed classification is desirable where it is possible.

Pulpits and preaching are so intimately associated that some consideration of the latter is necessary when studying the former.

In times when preaching was general and popular the construction of pulpits was no doubt abundant and adequate to the need, while, in those periods when preaching was discouraged or rigidly controlled construction fell to a low ebb.

Systematic preaching was insisted upon in early times. The Anglo-Saxon priest, from the 7th century onwards, was bound to preach every Sunday and saint's day. Upwards of 150 sermons assigned to the Venerable Bede (675 - 735), and certainly of the 8th century, are extant,¹ and there are many by others. Most sermons were in the vernacular, but Latin was used for the learned.

It is known that the Bidding Prayer was recited in English, from the 11th century onwards, from the pulpit before the sermon.

1. *Pulpits, Lecterns and Organs*, by J. Chas. Cox.

There is documentary evidence of the use of pulpits in English churches as early as the 12th century.² These, judging from illuminated manuscripts, were light wooden structures, square in plan, standing upon legs, and capable of being moved from place to place in the church and even taken outside.³

In 1187, in the Abbey Church of Bury St. Edmunds, a pulpit was set up from which the abbot was accustomed to preach in the vulgar tongue and provincial dialect.⁴

In the 13th century there is evidence of preaching in canons enjoining the clergy to preach and teach their people. Archbishop Peckham, in the Constitutions of 1281, put forth a manual of teaching which became a standard work and is constantly referred to in the 14th and 15th centuries.⁵

No 13th century wooden pulpits remain, but stone refectory reading pulpits of this period still exist at Beaulieu Abbey (much reconstructed), and at Chester and Worcester, but these were not used at that time for sermons, and were not in the church itself.

No wooden pulpit of an earlier date than the 14th century is known to exist and most of the rare examples belong to the end of the century. The earliest is at Fulbourne, Cambs., to which the date 1330 has been assigned. That at Mellor, Derbyshire, for long considered to be the oldest in England, is now considered to date from the end of the century. Hampshire has one example of similar date at Dummer. There exists in Hampshire also a fragment—the door of the pulpit at St. John the Baptist, Winchester—which is probably of mid-14th century date, and obviously much older than the rest of the pulpit.

In the 15th century the sermon became an important element in the service, however "Sermons, as we know them, were not very frequent in pre-Reformation days, but their place was taken by regular and definitely graduated instructions. Peckham's Constitutions (1281) ordered such instructions and even provided outline discourses. These Constitutions formed the basis of many subsequent orders of a like kind."⁶

The pulpit was established as a permanent part of the church furniture instead of being a movable structure.⁷

In the 16th century under the Tudors, what has been called "the piteous round of destruction and renewal, the see-saw between Roman and Protestant" does not seem to have affected pulpits.

2. *English Church Woodwork*, Howard & Crossley.

3. A good example from a 13th century MS. is illustrated in *Parish Priests and their People in the Middle Ages in England*, by Rev. E. L. Cutts, D.D., facing p. 215.

4. *Principles of Gothic Ecclesiastical Architecture*, by M. H. Bloxham, Vol. II, p. 33.

5. Provincial Synod of Lambeth, 1281, Canon X.

6. *Visitation Articles and Injunctions of the Period of the Reformation*, W. H. Frere, B.D., and W. M. Kennedy, M.A., Vol. II, footnote to p. 88. (This work will be referred to in later notes as *Articles and Injunctions*.)

7. *English Parish Church*, by E. A. Greening Lamborn.

They were not destroyed and therefore not renewed. Preaching was rigidly controlled (see Appendix I) and only those licensed to preach were allowed to do so except in their own cures. From time to time all preaching was prohibited. At such times, or when no preacher was available, only the Homilies were to be read. The subject of the sermon was also regulated. Preaching against the Papacy was usually ordered at least four times a year, sometimes more frequently. Henry VIII, in his Injunctions of 1538, ordered "That in every quarter of the year the minister shall purely and sincerely declare the very Gospel of Christ." This order was repeated by Edward VI and Elizabeth. The Pater Noster, Creed and Ten Commandments were ordered to be taught from the pulpit sentence by sentence until the people knew them by rote. There was a dearth of preachers as the bishops and universities, who had power to appoint preachers, used this power sparingly. The Royal Injunctions of Edward VI, 1547, order "Item 32. Because of the lack of preachers all Vicars and Curates shall read . . . every Sunday . . . one of the Homilies." Nevertheless, the people appear to have desired sermons for there are many references in the Injunctions to attending Conventicles to listen to sermons, or listening to unlicensed preachers, both of which were prohibited.

Edward VI in these same Injunctions ordered that "a comely and honest pulpit" should "be set up in every church which hath not one." Elizabeth repeated this order in her Injunctions of 1559.

It is not known, even approximately, how many churches had no pulpit and it is impossible to ascertain to what extent these orders were obeyed. The number of pulpits known to date from Edward's reign is extraordinarily small. Cox says that only two are known in Hampshire, but that even these cannot be dated with certainty between 1549 and 1553 (see p. 150).

Mary, in 1553, restricted licensing even more rigorously and preachers could only be licensed by the Queen herself, thus resorting to the example of Henry VIII and Edward VI for short periods in their reigns.

There is no pulpit in Hampshire which can be assigned to Mary's reign (1553-58), and no record can be found of a pulpit made at this time in the whole country. As pulpits had not been destroyed in the previous reign new ones were not required on that account.

In view of the lack of information about them at this period the following extract is of interest :

In the *Fardle of Facions*, published in 1555, certain directions are given for the construction and fitting up of churches. Amongst them is the following : " Furthermore, they would that ther should be a pullpite in the middes of the churche wherein the Prieste may

stonde upon Sondaies and holidays to teach the people those things as it behoveth them to know."⁸

Elizabeth began her reign by forbidding all preaching by Proclamation in 1558,⁹ but this order was relaxed in 1559. She appears to have controlled preaching until after the defeat of the Spanish Armada, "not trusting to the discretion of her clergy." Following the first book of Homilies in 1547 a second was issued in 1563. Mention of the purchase of these books can be found in the churchwardens' accounts of Hampshire.

Dr. Charles Cox writes: "There was less preaching during Elizabeth's reign than during any other reign from the Conquest down to the present time." No doubt the Queen feared the stirring up of religious or political agitation, or altercations concerning ritual observances such as that in Edward VIth's reign at Southampton, between Sir Richard Lyster and Thomas Hancock.¹⁰ Nevertheless, we are reminded in *Hampshire Registers* that the names of special preachers are recorded at Kingsworthy in 1570, 1572 and 1573, and at Wyke (Weeke) in 1578, and that the earliest notice of a fixed pulpit observed in the *Registers* is at Abbots Ann in 1599.

Although few existing pulpits date from Elizabeth's long reign there are at least four of them still in Hampshire (see p. 151).

The only reference to a particular pulpit in Hampshire in the aforementioned "Articles and Injunctions" occurs in Bishop Horne's "Injunctions to Winchester College" in 1571 (see p. 166, "Winchester College").

The popular demand for sermons grew steadily in the 16th century, and in the first year of James I (1603) a Canon was issued ordering a pulpit to be set up in every church where one was lacking. From this time pulpits multiplied quickly all over England. A few are dated.

In the reign of Charles I, Archbishop Laud actively encouraged the beautifying and furnishing of churches. Many Jacobean and Carolean pulpits survive in the county (see p. 151).

The Puritan movement began in England in about 1550 and from that time listening to sermons took an ever increasingly large place in the religious life of the people.¹¹ Finally, when, during the Commonwealth, the Prayer Book was abolished in 1645 and its use made penal, the church services consisted chiefly of extemporary prayer and sermons.

The eleven years of the Commonwealth are notorious for the destruction of much that was beautiful in our churches but pulpits

8. *Companion to Gothic Architecture*, M. H. Bloxham, p. 103.

9. *Articles and Injunctions*, Vol. III, p. 9, footnote.

10. *V.C.H.*, Vol. III, pp. 530-1.

11. *Vide English Social History*, G. M. Trevelyan.

escaped the iconoclastic fury. From this time onwards there were no more orders for pulpits to be set up, but they continued to be made as occasion required.

After the Restoration the Prayer Book was restored, but the habit of preaching and listening to long sermons was now established and persisted through the 17th, 18th and part of the 19th centuries. In consequence of the increase in the size of congregations, galleries and the two- or three-decker pulpit were introduced and the tester, or sounding board, became much more common.

George Whitfield (1714-1770), one of the founders of Methodism, a man of great oratorical power and, as a popular preacher, rarely, if ever, equalled in England, has connection with Hampshire for his first curacy was at Dummer. He must have preached from the ancient pulpit in that church.

Position of Pulpits in English Churches.

The position of the pulpit has varied from time to time and seems to have been governed by expediency. In very early times it occupied no fixed position but was moved from place to place.¹² By the end of the 15th century pulpits began to take their place as a permanent part of the furniture of the church.

The position chosen in the larger churches (undoubtedly the most convenient) was one bay west of the chancel arch, fixed against the first pier of the arcade, sometimes on the south but more often on the north. In the smaller churches they seem to have been fixed further east as the preacher could be heard quite well in a small church from this position.

On the introduction of the First Prayer Book and the use of the vernacular in 1549 the reformers were faced with a liturgy designed for congregational worship in all services, including the Eucharist, in buildings intended for services in which the priest occupied the chancel and the congregation the nave, generally with a heavy screen between.

New designs for "auditory churches" were needed to bring the altar and the priest into closer contact with the congregation, but, as it was impracticable to pull down and rebuild, the adaptation of existing churches led to changes in the position of the church furniture. In many cases the altar was moved to the west end of the chancel, or even into the nave, in order that the people should plainly see and hear the Communion Service. In the 16th and 17th centuries difficulties were overcome in many different ways and the pulpit was sited to ensure that the occupant could be heard

¹². Roof bosses at St. Mary, Bury St. Edmunds (Perp.) and St. Mary, Beverley (1520-24) depict a fox preaching to geese from a movable pulpit. *Vide Roof Bosses in Mediaeval Churches*, by C. J. P. Cave, F.S.A., 1948. It is reasonable to suppose that the carvers were copying from actual structures, perhaps even at that time of considerable age.

by everyone.¹³ For example, in the 17th and 18th centuries pulpits are known to have occupied the following positions :

Against the chancel screen.

A little west of the chancel screen.

About half way down the nave or even further west.

Near the central aisle of the nave, towards its east end.

Behind the altar.

In the chancel, some little distance in front of the altar.

Pulpit and reading desk level with and on either side of the altar.¹⁴

During the 17th century the two- or three-decker pulpit was evolved, consisting of clerk's desk, reading desk and pulpit (see p. 153), and this large structure occupied one of the various positions given above.

The restorers of the 19th century, the architects of 1840-70, cut down the decks and placed pulpits in their present positions against the chancel screen.

The Ambo.¹⁵

Mention must be made of the ambo, a close continental relative of the English pulpit and especially of the three-decker (see p. 153). It was used in basilican and Byzantine churches for reading the lessons, litanies, some of the prayers in the Eucharist and for other purposes, including preaching. There were often a pair of ambos corresponding to our English pulpit and reading desk on the north and south. The Gospel and Epistle were read from there in Spain and Italy until the 19th century.

When the Elizabethan bishops introduced the reading pew or desk, in order to bring the priest closer to the congregation, they may, or may not, have had the ambo in mind. In Queen Anne's reign it was certainly recognised as such.

Several examples of twin ambos are to be found in England, those at Wolverton being the only ones in Hampshire. There is, however, another type which has been described as the "English ambo," i.e., the "decker" pulpit.

Material, Construction and Decoration.

Most pulpits were constructed of wood, generally oak, sometimes, latterly—but rarely in England—of mahogany. Stone was

13. Stone pulpits, being not easily removable, are often found in their original position.

14. Many of the unusual positions mentioned above were in new churches of unusual design, being perhaps square, round or oval. In those built or rebuilt between 1700 and 1830, the most usual position was in front of the altar. This applied especially to three-deckers. See "Southampton, All Saints," p. 164, and Appendix III.

15. This subject can only be touched upon here but much fuller information is contained in *The Architectural Setting of Anglican Worship*, G. W. O. Addleshaw and Frederick Etchells, 1948.

also used ; iron or other metals, although used on the Continent, are very rare in England except in modern times.¹⁶

The construction of pulpits is dealt with fully in several works on woodwork and furniture and can only be touched upon here.¹⁷

There were three methods of construction :

(1) *The dug-out*, carved out of a solid log of oak. There is no pulpit of this type in Hampshire ; they are rare, but not always of very early date. The pulpit at Mellor, Derbyshire, is an example.

(2) In the second type of pulpit, also rare, each side is carved out of a single solid slab of wood, any decoration being carved upon it. No complete example of this kind has been observed in Hampshire, but the door of the pulpit in St. John the Baptist Church, Winchester, is of this type (see Plate VI.).

(3) The third, and by far the most common, method of making a pulpit was to build up the frame of the upper part with vertical angle posts, a sill below and a rail above. In the construction the essential thing is the use of tenon and mortice and the housing of panels into grooves made in the framing to receive them. Oak pins were used when necessary. Where nails are used in ancient pulpits they indicate repairs.

Hexagonal pulpits are the most common but the octagonal shape is almost as general.

Early pulpits generally stood on legs which were prolongations of the angle posts. Later a solid base was used, until this in turn was superseded by the most beautiful form of all, a slender pillar spreading out above to support the pulpit, commonly called the "wineglass" type. This latter form is not very common in Hampshire.

While the structure of pulpits—apart from the base—remained fairly constant, the mouldings and ornaments differed from period to period and it is by these variations that it is possible to fix approximate dates.

Colour Decoration.

It may be safely assumed that the majority of ancient pulpits were painted.¹⁸

Later, in the 18th century, the custom arose of graining woodwork in imitation of mahogany and other fashionable woods. Finally, both the graining and the original paint beneath it was scraped off by the 19th century "restorers," leaving the wood bare. There was, however, some painting of woodwork in the late 17th century, of which that at Avington is an example.

16. There was formerly an iron pulpit in the Galilee at Durham Cathedral. There is a modern hand-wrought metal pulpit in Burghclere Church and another of wrought iron at Over Wallop.

17. See list at the end of this paper.

18. As at Cockington, Devon, amongst other examples, where the original colour remains.

(In the following lists an asterisk indicates that fragments only remain.)

14th Century.

In some examples the mouldings and ornaments are not applied or inserted but are carved on the panels themselves, which have cinquefoiled heads and sometimes tracery of the type common in contemporary windows.

Pulpits of this period in Hampshire :

Dummer.

Winchester, St. John the Baptist. Door of pulpit only.

15th Century.

The ornamentation during this period shows much diversity. The important characteristics for dating are crockets and crocketed finials, battlements, transoms, buttresses and linen-fold pattern; in this order.

15th century pulpits in Hampshire :

*Chale, I.O.W. Stone.

Hambleton.

*Martin.

Shorwell, I.O.W. Stone.

Winchester, St. John the Baptist.

16th Century (first half).

In this period embattled transoms and linen-fold panelling are continued and pierced tracery may be found. The usual tall panel is more frequently divided into two or more small ones, foreshadowing the tiers of panels so popular later. During the 16th century pulpit designs began to approximate more to those of secular woodwork and gradually lost their Gothic character. Renaissance designs appear and the Tudor badges of pomegranate, portcullis and rose; also shields with coats of arms.

Pulpits of this period in Hampshire :

Empshott.

Winchester Cathedral. Silkstede's pulpit.

Elizabethan and Jacobean Period (1588 - 1625).

In architecture generally the transition from Gothic to Classical began in Elizabeth's reign, and was carried much further under the influence of Inigo Jones in the latter part of the reign of James I.

The woodwork in churches, including pulpits, followed the design of the domestic work of the period and lost almost all trace of Gothic.

Pulpits of this period are generally tall and of good proportions and excellent workmanship. The hexagonal predominates over the octagonal. They continue to be small within, so that a man could move no further than to turn about and kneel down. They often stand on a strong pillar or shaft, which spreads out widely under the floor of the pulpit (wineglass type); its lower end being fixed firmly into the floor of the church. These pillars often have

PLATE IV



[Photo. by Victor C. Launder, A.R.I.B.A.
St. Thomas Church, Newport, Isle of Wight

To face p. 150]

PLATE V



[Photo by O. G. S. Crawford, C.B.E., F.B.A.
St. Thomas Church, Newport, Isle of Wight

To face p. 151

capitals and bases and are frequently carved with the ornaments common to the time.

The walls of the pulpits are panelled in one or more tiers on each of the six or eight sides, the panels being often sunk and bordered by carved mouldings. The bolection moulding is sometimes seen, *i.e.*, one which is inserted into and projects beyond the framing. The panels themselves may be carved with a round-headed arch standing on piers having capitals and bases (the arcaded type). Sometimes there are twin arches on a panel and in such cases the central pier may be omitted, its place being taken by a drop or jewel ornament. This ornament may descend from the apex of a single arch. Arabesque ornament is frequently found. Early in the period Elizabethan strapwork was used, and linen-fold pattern is frequent, either in one or more tiers or in conjunction with other ornamentation.

Many pulpits are devoid of ornament and consist of plain moulded panels with most pleasing effect; others of this period are profusely ornamented.

Thus the late 16th and early 17th century pulpit, whilst conforming generally to one type, shows much diversity of treatment, especially in ornamentation.

NOTE.—Mr. W. H. Randall Blacking, F.R.I.B.A., writes: "So far as I am aware there is no special name for the form of ornamentation often seen on Elizabethan and Jacobean work, of raised lozenges, etc., on the panels. I would term this 'panels having lozenge ornament and moulded rails.' In the best work the plain portions of the ground or panel would be let into grooves formed in the carefully fitted moulded rails, and where such ornament is found to be merely applied, pinned and glued, to the surface of the panel one would suspect unoriginal or shoddy work. The great bulk of contemporary church woodwork was of first-rate craftsmanship, and those who made the pulpits relied upon careful fitting, morticing and tenoning, and housing the several parts together." "A lot of the smaller ornament upon elaborate 17th century pulpits was certainly applied and was not carved out of the solid. Such were the little turned pendants, drops, half-balusters, etc.—the ornament being cut in half after turning in the lathe. Some surfaces were enriched with small applied ornaments like imitation jewels—diamonds and rectangles—and one occasionally finds pinholes where they have come adrift."

<i>Elizabethan.</i>	<i>Jacobean.</i>
North Baddesley. (Late.)	Ashmansworth.
Bishop's Waltham. (Late.)	Basing.
Chilbolton.	Brightstone, I.O.W.
Nursling. (Late.)	Corhampton.
	Easton.
	Fawley.
	Hannington.
	Idsworth.
	Kingsclere.
	Leckford.
	Sopley.
	Shorwell, I.O.W. Tester only.
	Tisbury.
	Whitwell, I.O.W. (Late.)
	Wootton, I.O.W.
	Wootton St. Lawrence.

Carolean Period (1625-49).

Pulpits of this period tend to be larger and more roomy and their date is more frequently carved upon them. Laud, who became Archbishop of Canterbury in 1633, gave great attention to the restoration of churches and was instrumental in a "revival of comeliness of worship." The result is that all over the country, including Hampshire, we find a number of well-carved handsome pulpits amongst others of simple design but admirable workmanship. Three Hampshire pulpits bear the date 1634, the year after Laud became Primate.

Arcading continued but the ornamentation often combined jewelled ornament and semi-natural floral designs. Figure sculpture representing the Virtues and liberal Sciences makes its appearance. Elaborate panelling is also found, and balusters, sometimes detached, at the angles of pulpits. All trace of Gothic is now gone.

Carolean pulpits in Hampshire :

Alton. (Late.)	Odiham.
Durley.	Shalfleet, I.O.W.
Newport, I.O.W.	Sherborne St. John.
Northwood, I.O.W.	Winchfield.

The Commonwealth (1649-60).

At first there does not appear to have been much change in design and it is noticeable that two of the Hampshire pulpits which can be assigned to this period (both are dated) are essentially Jacobean in character.

But towards the end of the period we find a change to a style which conforms to Puritan severity and yet is decorative without the use of carving. This fashion made use of a complicated mitring with key corners to frame mouldings, raised chamfered panels, and applied split balusters and bosses, thus beginning a style which persisted long after the Restoration.

Pulpits of the Commonwealth period :

Carisbrooke, I.O.W.	Silchester.
Monk Sherborne.	Tadley.

The Restoration (1660) and afterwards.

After the Restoration there was no sudden change in design but there was more decoration. Mitred panelling, arcading, split balusters and jewel ornament, classical and naturalistic carving seem to have been used either singly or in conjunction.

Later in the century the influence of the school of designing, which Wren and Grinling Gibbons helped to found, is very marked, and continued through the 18th century.

Pulpit decoration became simpler and more restrained. The designers of the best work relied upon beauty of form and proportion, excellent workmanship and the richness of the naturalistic carving of Gibbons and his pupils. Carving may be confined to mouldings round panels or cornices, or may be dispensed with altogether, decoration being restricted to plainly moulded rectangular panels. The panels may be inlaid with other woods such as sycamore and holly.

William and Mary.

Portsmouth Cathedral, 1695. (V.C.H.)

17th Century Pulpits

to which no nearer date can be assigned :

*Compton.	*Quarley. (Late.)
Ellingham.	*Rockbourne. (Late.)
Hartley Wespall.	*Sherfield English (1st half.)
*Hurstbourne Tarrant.	*Southampton. Jesus Chapel. Peartree.
Meonstoke. (Late.)	Southwick.
Minstead. (Late.)	Upper Clatford. (Late.)
Mottistone, I.O.W.	Wellow.
Newchurch, I.O.W.	Winchester Cathedral nave. (1st half.)

18th Century Pulpits.

Abbots Ann.	Eversley.
Avington.	*Farley Chamberlayne.
Bramley.	Kingsley. (St. Nicholas.)
Crofton. Holy Rood.	Southampton. Church of the Ascension.
Crux Easton.	Wolverton.
East Meon.	

Two- and Three-Decker Pulpits.

The population of England increased very much in the 17th century and even more in the 18th. Many churches had insufficient seating accommodation and extra room was obtained by the erection of galleries at the west end and over aisles and transepts. They remained common in churches until the end of the 19th century.

In order that the occupants of these galleries should hear the preacher it became desirable to raise the height of the pulpit. Hogarth's pictures give a vivid idea of churches of the period; the bewigged parson high above the congregation, perhaps sleeping in their tall pews below.

The three-decker of this period, now a thing of the past, consisted of a clerk's desk and seat below, the parson's desk and seat one stage higher, and, most important, the pulpit at the top. In a few cases there was also a pew for the parson's family attached to the structure.

There were also two-decker pulpits and several of these survive either in whole or part.

A very large part of the service was read from the three-decker and its proximity to the congregation helped to unite priest and people in worship, which was the aim of the church authorities.

Decker pulpits were often painted; white or cream was quite commonly used.

No unaltered three-decker remains in the county; even the one at Minstead is not in its original condition.

In the vestry of the church of SS. Peter and Paul, Fareham, there is a picture of the old three-decker pulpit formerly in the church. It is reproduced here (see Plate XII) and it shows the gigantic size and decorative effect of these structures and their stairways with elegant turned balusters.

Two- and three-decker pulpits known to have existed in Hampshire:

(Two- or three-deckers are indicated by (2), (3). Subsequent alterations indicated by *, disappearance by **.)

*Ashmansworth	(2)	**Fareham	(3)
Avington	(2)	*Minstead	(3)
**East Dean	(2)	**Romsey	(3)
*Ellingham	(3)	**Southampton, All Saints	(?2)
**Exbury	(3)	*Timsbury	(2)

The Tester.

Contrary to general belief a tester, or sounding board, was used above some mediaeval pulpits, but it was in the 17th and 18th centuries that it came into more general use.¹⁹

There is evidence that at least in some parts of the country testers were considered to be necessary adjuncts to pulpits. Bloxham²⁰ writes: "In 1626-27 the churchwardens of Grimston, Leicestershire, were presented 'for not providing a cushion and making a canopy or cover of wainscot over the pulpit,' and in the same year it was found by the Commissary "that there wanteth a cushion for the preaching pulpit also a canopy or cover over the pulpit" at Keame Chapel, in the same county.

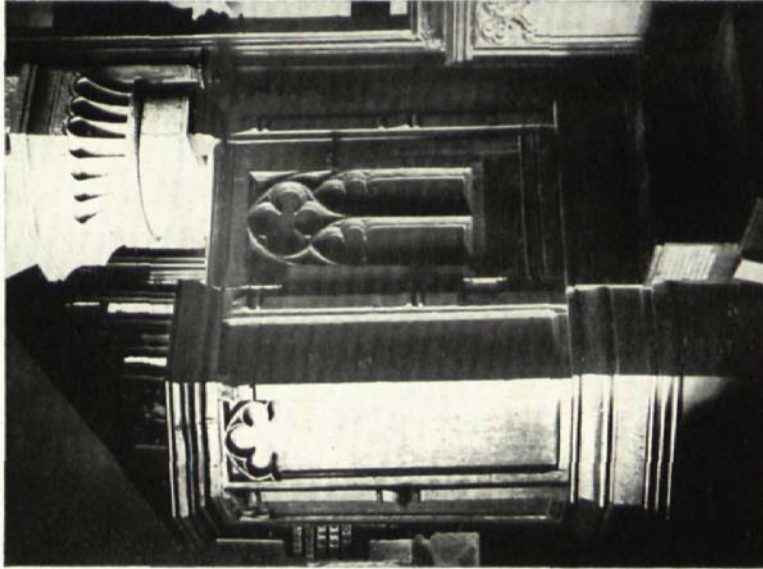
The tester was no doubt designed to help the voice of the preacher to reach the congregation, especially in the galleries, but experts now tell us that as an acoustical aid it is of very little value; to be of use a special tester would have to be designed for each church and would be of a very different shape from those now generally seen in churches.

The tester is sometimes domed, but more often flat-topped, six- or eight-sided, and often supported on a backboard, the whole often panelled and ornamented. Some are richly decorated round the circumference and have panels or vaulting on the under surface.

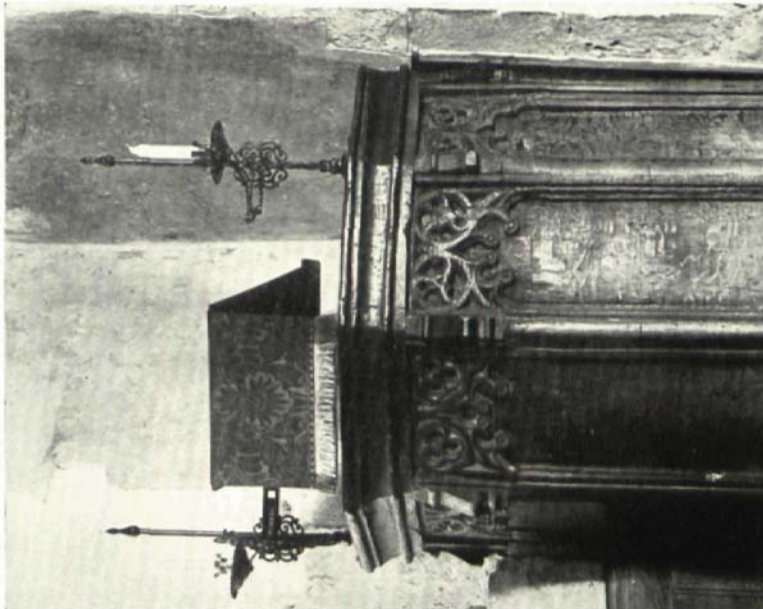
19. Mediaeval testers exist in Eddlesborough (Bucks.), Claypole (Lincs.) and Fotheringhay (Northants).

20. *Companion to Gothic Architecture. Ecclesiastical Vestments.* M. H. Bloxham. P. 130.

PLATE VI



Winchester, St. John the Baptist
Pulpit, early 15th century
Door, mid 14th century

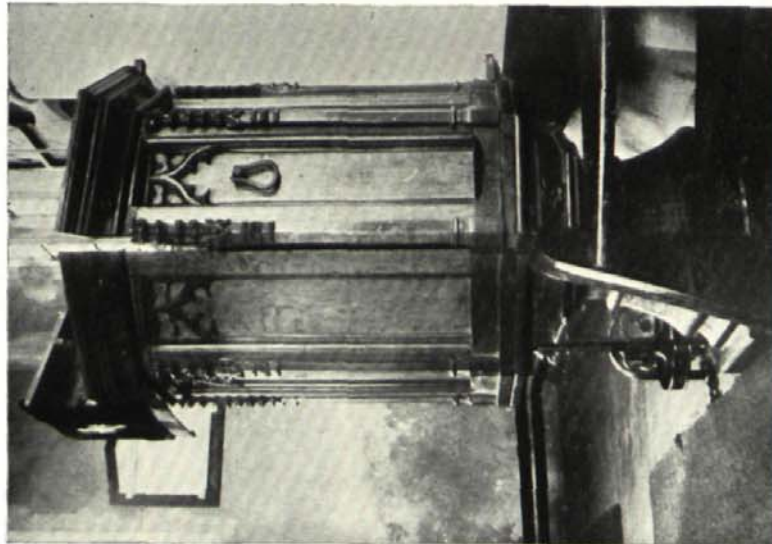


[Photo. by A. R. Green

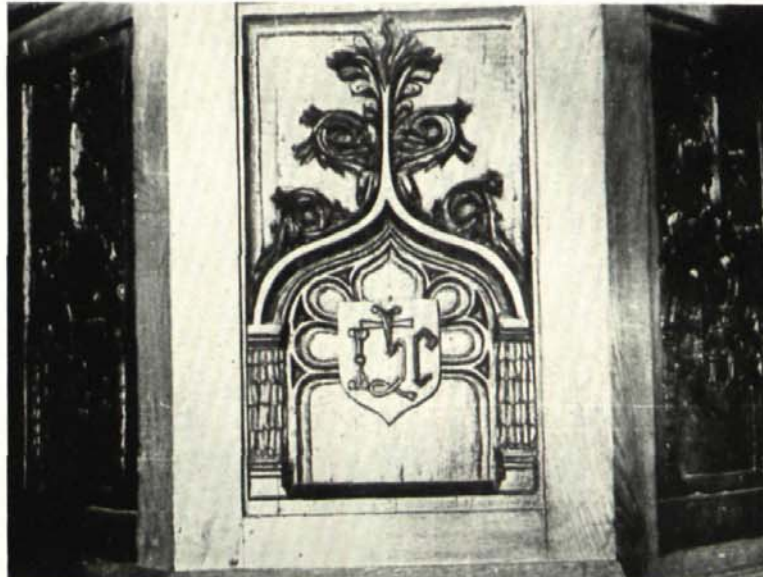
Dummer
Late 14th century

To face p. 154]

PLATE VII



[Photo. by C. Bettom Roberts]
Hambleton
15th century



[Photo. by A. R. Green]

Martin
15th century

To face p. 155]

When a pulpit is inscribed the inscription is often placed round the edge of the tester.

A number of testers exist in Hampshire churches and will be referred to later (see pp. 157-167).

The Pulpit Cloth and Cushion.

A cloth, or antependium, generally of some fine coloured material, seems to have been employed to cover the pulpit from early times. This was not merely the book rest cover in use to-day but covered the whole of the body of the pulpit, hanging down all round it.

The Clerk's Book of 1549, edited by J. Wickham Legge (1903), p. 59, quotes from a curious document relating to the "Offesse of dekyn" in Trinity Church, Coventry, in 1462: "The sayd dekyn schall kevyr the pylpyt with a pall wan any doctor prechys."

Churchwardens' accounts in Hampshire²¹ mention:

St. Peter, Chesil, 1572-73: "One silk cover for the pulpit."

Stoke Charity, 1594: "One pulpit clothe."

Bloxham²² quotes many instances of richly embroidered vestments of pre-Reformation times being converted into hangings for the pulpit. Some of these instances relate to Elizabeth's reign and others, undated, are doubtless of the same period.

The Puritans destroyed the coloured altar cloths, vestments and painted glass, but had no objection to adorning pulpits with hangings and cushions.

At least one old pulpit cover survives in the county—in Portsmouth Cathedral the pulpit is still covered with a red velvet hanging, fringed with silver, bearing the date 1694 embroidered upon it.

Prior to its "restoration" in 1895 East Dean Church possessed a pulpit cloth and cushion. These are shown in a photograph in the H.F.C.'s Photographic Record.

Mourning cloths were also used on occasion as the following extract from the Churchwardens' Accounts of St. Mary Abbots, Kensington shows: "1693. Paid for Bayes and putting ye Pulpit and Reading Pew in mourning for ye Queen. £3."

Evidence of the presence of a pulpit—sometimes the only evidence—is found in parochial documents which mention a pulpit cover or pulpit cushion (see "Testers," p. 154).

Hampshire churchwardens' accounts²³ mention the following:

St. Peter, Chesil, 1572-73: A "cussyon of velvet"; and in 1594-95: "the upper part of a blew velvett cusschen."

21. *Hampshire Churchwardens' Accounts*, J. E. Williams, pp. 108, 226.

22. *Companion to Gothic Architecture. Ecclesiastical Vestments*. M. H. Bloxham. Pp. 120, 134, 245.

23. *Hampshire Churchwardens' Accounts*, J. E. Williams, pp. 218, 226.

In the Bramley accounts²⁴ it is recorded that in 1624 "William Moore did give one white damask cushion embroidered with gold to be used upon the pulpit when occasion requireth."

Such cushions were not a post-Reformation innovation for Powys²⁵ writes: "In one set of 15th century accounts there is mention of payment for a pillow for the pulpit."

Their use has persisted. Hogarth's pictures show pulpits adorned with tasselled cushions and they are common in churches to-day.

Hour or Sermon Glasses and Stands.

Hour-glasses in connection with pulpits are known to have existed before the Reformation, although probably not in great numbers. Those now remaining in churches have no special characteristics by which they can be dated, but they belong essentially to the Commonwealth period (1649-60).

Very few are dated, but an exception is to be found at Ellingham, where the hour-glass stand bears the date 1650.

Their purpose was to regulate the length of the sermon. The stands were generally of iron, and, as might be expected, they, or their remains or fastenings, are much more commonly preserved than the glasses; originals of the latter are very rare.

Hour glasses and stands in Hampshire churches:—

North Baddesley. The remains of the fastenings can be seen where the stand was formerly attached to the pulpit.

Bishop's Waltham. Fixed to the wall by the side of the pulpit. The pieces of flat iron of which the stand is made are turned over at the top. It has been replaced in the church after an absence of sixty years. The glass is modern.

Bramdean. A small hour-glass, without stand, is preserved in the church.

Burghclere. A recess in the south jamb of the chancel arch contains an hour-glass.

Ellingham. A wrought iron stand is attached to the rood screen. It is dated 1650, and contains a modern glass.

Grateley. An iron stand is fixed to the north wall of the nave, near the pulpit.

Longparish. There is an hour-glass in a niche in a pillar, near the pulpit. It was given to the church by a rector more than seventy years ago. Origin unknown.

Shorwell, I.O.W. Attached to the wall near the stone pulpit is an ancient hour-glass stand. The wooden pulpit tester is dated 1620 and the stand may be contemporary. The glass measures 8 × 4½ inches and is modern.

Yarmouth, I.O.W. There is an hour-glass stand. It is hinged and is probably later than the one at Shorwell.

24. *Hampshire Registers*, W. A. Fearon, p. 46.

25. *The English Parish Church*, A. R. Powys, p. 125.

Hampshire Pulpits dating from mid-14th Century to the end of the Georgian Period.

(NOTE.—* Indicates fragmentary remains, ** disappearance.)

Abbot's Ann. 18th century. The church was rebuilt in 1716 by "Governor" or "Diamond" Pitt, grandfather of the great Earl of Chatham. The pulpit is contemporary with the present church and has plain rectangular chamfered panels. There is no doubt that the earlier church possessed a pulpit (perhaps a movable one), for the registers mention a pulpit here in 1599.

Alton. Late Carolean. A particularly fine and rich example; undated. It is octagonal, wide and roomy, with panels in two tiers. The oblong upper panels are plain. The lower have ornamental mouldings with a large applied raised lozenge in the centre. The moulded cornice is supported on free-standing piers, highly ornamented with a shallow lozenge pattern, and having carved capitals, each of which supports double consoles attached to the cornice. On each side, springing also from capitals and masking the upper panels, is a delicate free-standing arch, decorated with pierced scroll work. (See Plate X.)

Ashmansworth. Jacobean. On the visit of the H.F.C. in 1931, the Rev. A. Rowand stated "The old squire, who died ten years ago at the age of 90, told me that when he was a boy the pulpit was a two-decker, and the present pulpit was part of it." It has two tiers of plain moulded panels devoid of all ornament. It is in good condition and may have undergone some restoration. A tester is suspended above it.

Avington. 18th century. The church is a good example of an 18th century auditory church. It is of one period, a Georgian gem, and has remained almost untouched since it was built in 1768-71 by Margaret, Marchioness of Carnarvon. The pulpit, gaily painted in gold, red and blue, is made of mahogany, a wood rarely found in English pulpits. It has a domed shapely tester, with a carved band of scroll pattern, and is surmounted by a pheasant. There is a desk below, which faces towards the west. A charming piece of craftsmanship—the only unaltered two-decker in the county. (See Plate XI.)

North Baddesley. Late Elizabethan. It has plain panels in two tiers, the upper being (exceptionally) the taller. The only ornamentation is on the base of the cornice and is somewhat similar to that on the chancel screen. The backboard is also panelled (again the upper panels being the taller), and has a band of ornament across the upper part. The octagonal tester is rather more ornate. The screen, dated 1602, is said to have been brought from N. Stoneham and altered to fit this church by Lord Chief Justice Fleming, who, it is surmised, was the donor of the pulpit.

Basing. Jacobean. The pulpit was brought from Basingstoke. Its date is 1622, the record of its making being extant in the Basingstoke churchwardens' accounts. It is hexagonal, with elaborately carved, arcaded and square panels, ornamented with strapwork and other designs.

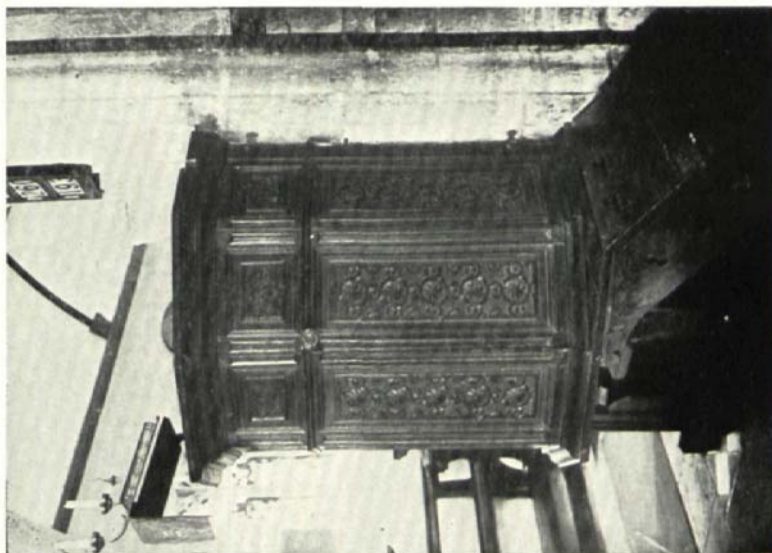
* **Beaulieu Abbey.** 13th century. Not a true pulpit. The present church is the old refectory of the monastery. The structure now used as a pulpit was the place from which one of the brethren read aloud whilst the others ate in silence. The tip of the base is all that remains of the original 13th century work. It is of stone, supported on a stone corbel and is decorated with exquisitely carved leaves. It is entered by an arcaded wall stair.

- Bishop's Waltham.** Probably late Elizabethan. An exceptionally handsome pulpit dating from about 1600. The body is hexagonal; each side contains an arch with pediment over. There is strapwork ornamentation. It is supported on a stem. It is alleged that it was given to the church by Bp. Launcelot Andrewes in 1625, a year before he died. Over the pulpit is a very fine tester, removed in 1867, but repaired and replaced in 1894, with strapwork cresting and pendants, and a panelled soffit, in the centre of which is a rose. See *Hour-glass Stands*, p. 156.
- Bramley.** 18th century. A plain hexagonal pulpit of six slightly recessed oak panels. It stands on a square pedestal and is approached by three steps. The panels—apart from their moulded borders—are perfectly plain. They are surmounted by a well-moulded cornice, which has a plain reading shelf attached. The door opens by pairs of projecting iron hinges and has a metal latch.
- Brighstone (or Brixton), I.O.W. Jacobean.** The pulpit, although restored, is a good specimen of early 17th century work. Each of its panels is decorated with a church tower and spire, shown in elevation and formalised, with a paved foreground, treated in perspective. These are framed in round-headed arches decorated with a dogtooth-like ornament. The churchwardens' accounts record that £5 was paid for a pulpit in the reign of James I.
- Carisbrooke, I.O.W. ? Commonwealth.** Octagonal and panelled in two tiers, the lower plain and rectangular, the upper of the arched type. The bookrest is carried on four console brackets. The handsome canopy is supported on a backboard decorated with a large applied lozenge and the date 1658, but Percy Stone thinks that the pulpit proper may be of Carolean date.
- * **Chale, I.O.W. 15th century. Stone.** There was formerly a stone pulpit in the church. The base, precisely similar to the one at Shorwell (c. 1440), is now lying in the grounds in front of Chale Rectory.
- Chilbolton. Elizabethan.** A good specimen of advanced Elizabethan or early 17th century work. It is half-hexagonal with tall moulded and carved panels below, and oblong ones above, the latter carved with three flowers. There is guilloche ornament on the styles. It has a projecting bookboard carried by scrolled brackets, and stands on a modern linen panelled base.
- Upper Clatford. 17th century.** Hexagonal; of good plain workmanship, with little ornamentation, and of mid or late 17th century date. The moulded panels are in two tiers with a narrow moulding carved with a twist above and below. The sounding board is octagonal, supported on a backboard, and its cornice is carved with a pattern of rayed semi-circles. The backboard has plain panelling in two tiers.
- * **Compton. 17th century.** The square pulpit has some 17th century balusters worked into it.
- Corhampton. Jacobean. (Early.)** The pulpit is part of a polygon and has three sides carved in Jacobean style. These form the front and it is completed by a panel of modern work to the wall on the north side; the south side is open. The large panels below each contain a round-headed cusped arch; above are horizontal bands about 4 inches deep, carved with an arcade of very narrow round-headed arches or flutes. Compare the latter with the ornamentation on the screen at N. Baddesley, c. 1602. The old portions of the pulpit may be contemporary with this screen. The base is modern.
- Crofton. Holy Rood or the Chapel of Chark. 18th century.** Each side has a tall plain chamfered panel. On each side of the book rest is an upright bracket to which a curved metal candle holder is attached.

PLATE VIII



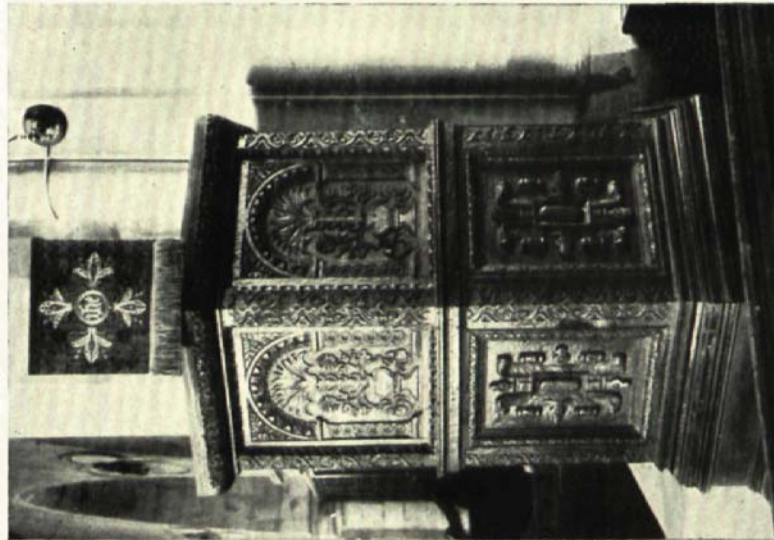
[Photo, by A. R. Green
Nursling
Late Elizabethan



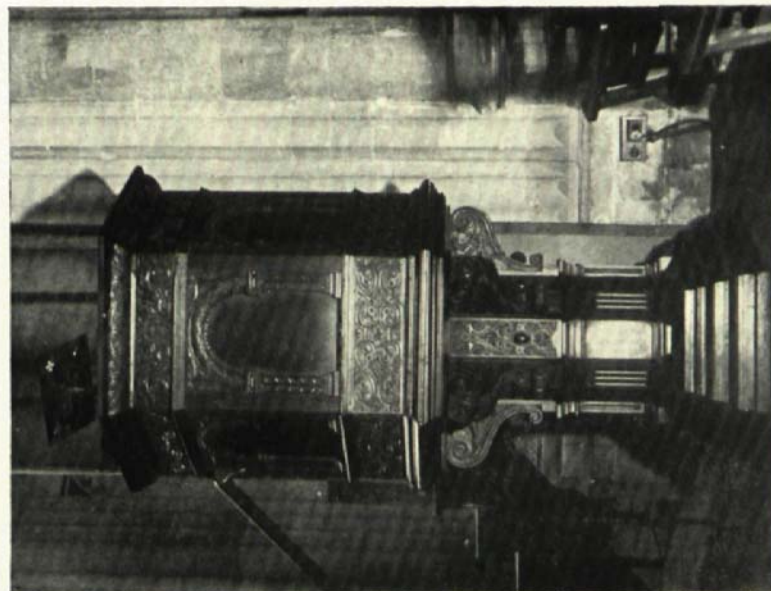
[Photo, by G. H. Thurley
Sopley, c. 1604

To face p. 158]

PLATE IX



[Photo by the late G. C. Druce. Lent by N.B.R. Odiham, c. 1634]



[Photo by Dr. L. Oliver
Winchester Cathedral Nave]

Crux Easton. 18th century. The present church was built in 1775.

Dummer. 14th century. One of the rare examples of a 14th century pulpit in the country. The cinquefoiled heads of its four panels have roundels at the points of the cusps. They also contain trefoils and flowing tracery (*roues tournantes*),²⁶ which plainly points to the latter part of the 14th century, *c.* 1380. The mouldings and ornaments are applied, not carved out of the solid, which seems to preclude an earlier date. There is a plain moulded cornice. This pulpit might well be the work of a local craftsman. It is in good condition and, because of its age, may be considered the most notable pulpit in the county. The second panel from the left appears to have been skilfully restored. From this pulpit George Whitfield probably preached his first sermon. (See Plate VI.)

Durley. Carolean. Octagonal; with two tiers of panels, the lower arcaded, the upper having an applied rectangular ornament surrounded by arabesques. Over it is an octagonal hanging tester, with a panelled soffit, which is inscribed "A.W.—E.D.—T.C." 1630.

****East Dean.** ? 17th century. An interesting two-decker pulpit disappeared from the church during the restoration of 1895.

Easton. Jacobean. A good hexagonal pulpit on a modern stone base. The sides are in three tiers, the lowest plain; the centre one has two arches, but in place of the central pier is a split baluster pendant. Both the arches and the piers are covered with arabesque ornament, as is also the whole of the upper panel. It has a very solid well-moulded book desk raised above the cornice.

Ellingham. 17th century. A tall narrow pulpit, which once formed part of a three-decker. It is octagonal, each side containing one panel, in which is a single tall round-headed arch. Below the cornice is a band of arabesque. It stands on legs of later date.

Empshott. 16th century. A much restored and altered pulpit. At one time part of it stood at the west end of the church. It is part of a polygon; the sides are in two tiers and in the upper are linen-fold panels. It is generally ascribed to the 17th century but the late Mr. P. M. Johnston, F.S.A., dated it as *c.* 1547 and it may well be that part of it at least is Tudor work.

Eversley. The 18th century pulpit lost its tester in 1878.

****Exbury.** The church, on the site of a former parochial chapel, was built in 1827-30. There are two windows on the south, and the space between was formerly occupied by a three-decker pulpit.

****Fareham. SS. Peter and Paul.** There is a picture of the old three-decker in the vestry of the church. No trace of it remains. Note the large and imposing structure. (See Plate XII.)

***Farley Chamberlayne.** In part of 18th century date. It is hexagonal and panelled in three tiers, the lowest forming the base. The panels must have been inserted in the late 19th century as an old photograph shows tall plain panels, of one tier, at a time when the church still possessed its deal box pews. The tester may have belonged to an earlier pulpit, but, if so, the unusual ornamentation must be a later addition.

Fawley. Jacobean. The pulpit is octagonal, the upper part of good early 17th century work with deeply recessed arched panels. There is a projecting bookboard carried on scrolled brackets.

²⁶ The "*roue tournante*" is not common but can be seen in a 14th century window on the S.E. of the chancel at Ampport, 1320-30.

Hambleton. 15th century. The well-carved octagonal pulpit is a good example of 15th century workmanship. Its tall panels have tracery in their heads—an ogee cinquefoiled arch with a trefoil in each spandrel. There are crocketed buttresses on the styles. On the modern cornice two square flowers, some having shields superimposed, are applied on each side. These flowers are old work. The top of the pedestal is decorated with a flower or vineleaf on each side. The base has been lowered by about one foot; the portion removed is preserved in the church. The pulpit has been much restored and the panels and cornice renewed, but the tracery of the panel heads, crocketed buttresses, part of the framing and the pedestal are old work. (See Plate VII.)

Hannington. Jacobean. Very good early 17th century work, small, hexagonal, with carved panels and a narrower band of carving below. The panels each contain a round-headed arch and the whole of each, except the recessed part of the arch, is covered with delicate carving. The styles are also decorated.

Hartley Wespall. 17th century. The much-restored hexagonal pulpit has a large arcaded central panel on each side, between wide bands of carving above and below. The twin arches on each panel have no central pier. They are decorated, as are the mouldings of the panels, and there are flowers in the spandrels. The piers are fluted. The band of carving below has strapwork ornament of late type, while that above (below the cornice) bears a striking design of raised, framed oblongs.

Highcliffe. Foreign. This remarkable pulpit appears to be made up of rich carving of continental origin. It is of very dark highly-polished wood and quite unlike English work. Wide carved panels alternate with plain narrow ones. The front panel consists of elaborate mitring, two at the sides have carving of an entirely different character, and there is a band of rich carving below the cornice. Some of the styles have figure sculpture, including a figure of Christ holding an orb. The pulpit is supported by carved massive corbels with shields bearing a cross on the outer face.

***Hurstbourne Tarrant. 17th century.** The modern octagonal pulpit contains some 17th century woodwork in the panels.

Idsworth. Jacobean. It is probably of early 17th century date, but was repaired in the 18th century. It is octagonal and its tall panels contain arches. The wide bookboard is carried on narrow scrolled projecting brackets. The backboard is plainly panelled. The tester, which has additional support from above, is probably of 18th century date.

Kingsclere. Jacobean. An elaborate example of early 17th century woodwork, hexagonal in form, with two tiers of panels. The lower contain arches, the upper are rectangular. Every available space is carved with shallow arabesque patterns. It stands on a modern pedestal.

Kingsley (St. Nicholas). 18th century.

Leckford. Jacobean. Half octagonal. It is panelled in two tiers. The lower is divided into two plain panels and above is an oblong panel with arabesque ornament. The cornice is carried on consoles at the angles. The tester, supported on a backboard, has arched sides between square pendants, turned at their extremities, the whole covered with shallow carving. On this pulpit are the initials, doubtless of the churchwardens, "R.S., I.H."

***Martin. 15th century.** Modern pulpit containing old panels. These are carved in relief with shields, bearing the Sacred Monogram "I.H.S.," set in a five-foiled flattened ogee arch, forming a finialled and crocketed canopy. The flattened arch and details suggest a date in the latter half of the 15th century. (See Plate VII.)

East Meon. Three pulpits are known to have existed here :

No. 1. 15th century. A stone pulpit assigned to the reign of Henry VII. From *The Gentleman's Magazine* of October 1819 we learn that this pulpit was in the church at that date. Position not stated. The front and sides were divided into several compartments containing arches and panel work. From an article in the *East Meon Parochial Magazine* of August 1908 we may conclude that a very thorough restoration of the church took place in 1870, and at that time pulpit No. 1 disappeared. Nothing is known of what became of it, and no fragment has been found up to the present time.

No. 2. 19th century. From the latter source we learn that at the same time, *i.e.*, c. 1870, a stone pulpit of indifferent design was set up against the northern respond of the western tower arch. This is the pulpit seen in the two photographs (date unknown) discovered in the village by Mr. W. O. Manning, and from them it can be seen that it was a polygonal structure with panels on each side, filled with cusped arches and decorated spandrels. The projecting cornice is profusely carved. This no doubt is the pulpit discarded in 1906 (see below). Nothing is known of what became of it but there is a rumour in the village that it was sent to a church in Portsmouth. This long account is necessary because previously it was generally believed that it was pulpit No. 1 which was discarded in 1906.

No. 3. 18th century. Of oak; hexagonal and beautifully proportioned. Its only ornament consists of a raised inlaid panel, framed in a decorated moulding on each side. The base is modern. It was erected in 1704 in the church of Holy Trinity, Minorities, London, and given to East Meon in 1906 when it replaced pulpit No. 2.

Meonstoke. 17th century. Late. Hexagonal. Has modern panels. It has an unusual feature, *i.e.*, at the angles are original columns standing free and supporting an arched projecting moulded cornice.

Minstead. 17th century. Late. The church possesses that rare survival, a genuine three-decker, in part of 17th century date. It is a solid structure plainly panelled, but now of no great height. The pulpit proper is a polygon with backboard and hexagonal canopy. It may have existed as a pulpit before being made into a three-decker. (See Plate XII.)

Monk Sherborne. Commonwealth. This wide pulpit bears its date, 1651, upon the door, and was set up by William Dobson, Rector, who, it is recorded on a brass plate in the nave, "exchanged earth for Heaven" in 1653. It is hexagonal, roomy and panelled in three tiers. The upper panels are decorated with arabesque ornament. On the side facing the congregation each of the two lower tiers is divided in the centre and has coarse applied ornamentation of a different design in each of the four panels. This work is of an entirely different character to the arabesque work above and may be of a different date. The sides have plain panelling. The cornice is carried on many small scrolled brackets.

Mottistone, I.O.W. 17th century. Octagonal, with panels in two tiers ornamented with slightly incised carvings of Jacobean type. It is mounted on a modern stone base.

Newchurch, I.O.W. 17th century. The panelled pulpit has a large canopy, held by chains, which is surmounted by an angel holding a Bible. In the 17th and 18th centuries the Dillington family, of Knighton, did much "tinkering" with the church and the pulpit and canopy probably belong to this period.

Newport, I.O.W. Dated 1636. Carolean. The pulpit came from the old church, pulled down in 1854. It was the gift of Stephen March, Mayor in 1637, and his crest (an arm couped grasping a battle axe) is on a panel at the back. The pulpit is the work of Thomas Caper, whose family device—a goat—is on the backboard. The pulpit has 14 panels in two tiers; above, Faith, Hope, Charity, Justice, Prudence, Temperance and Fortitude; below, figures of the liberal sciences—Grammatica, Dialectica, Rhetorica, Musica, Arithmetica, Geometrica and Astronima.²⁷ The projecting cornice, carved beneath, is supported by elaborate consoles. The whole pulpit is profusely decorated but its beauty lies in its proportions rather than its ornamentation. It stands on a panelled base decorated with round arches. The stair rail has elegant twisted balusters. Round the canopied sounding board, in openwork capitals, is the inscription "Cry aloud and spare not, lift up thy voice like a trumpet." Its cresting bears figures of Justice and Mercy supported by trumpet-bearing angels. (See Plates IV and V.)

Northwood, I.O.W. Carolean. A fine pulpit with canopy and backboard, similar in type to that at Wootton, I.O.W. (which see), but probably a little later in date. The canopy has pendants between and in the centre of each panel.

Nursling. Late Elizabethan. A well-carved handsome pulpit. It is hexagonal and panelled in two tiers. The lower and larger panel contains a round-headed ornamented arch standing on fluted piers with plain capitals and bases. There is leaf carving in the spandrels of the arch. The upper panel is ornamented with strapwork and an applied raised oblong. Below the panels is a shallow running pattern of lozenges. The cornice is elaborately carved beneath. The half-pedestal base is modern. (See Plate VIII.)

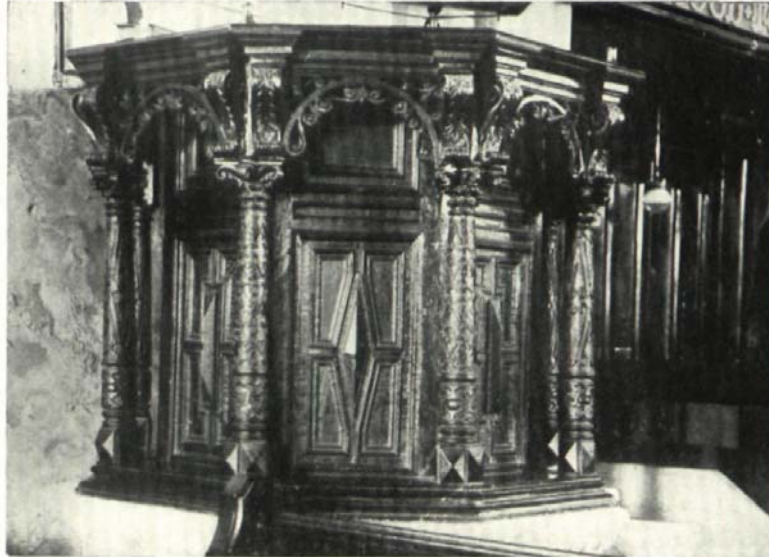
Odiham. Carolean. The hexagonal pulpit is one of the handsomest in the county. It is panelled in two tiers, the upper carved with vases containing conventional flowers under elaborately carved round-headed arches, standing on piers with capitals and bases. The lower panels contain carved applied ornament, rather crude in comparison with the work in the panels above. The styles, cornice and mouldings are covered with carvings in low relief. The pulpit is singularly like that at Winchfield and may be ascribed to the same date, *i.e.*, c. 1634. (See Plate IX.)

****Overton. Date unknown.** The present pulpit is modern but in the church registers a pulpit is recorded as present in 1620. It had a "cope" over it and was "removed from the place where Mr. Jackson sits now."

Portsmouth. Cathedral. St. Thomas of Canterbury. (Formerly the Parish Church.) 17th century. **William and Mary.** This imposing pulpit, hexagonal in form, dates from 1695 and shows the influence of Wren. There is a single moulded panel on each side, which is otherwise plain, and a plain moulded cornice. It stands on a slender stem, which expands at the top into an hexagonal inverted dome-shaped support to the pulpit, such as is often found in others of Wren's time. The tester is modern, copied from a former one. It is dome-shaped and resembles the upper part of the base, inverted, and is surmounted by a gilt angel blowing a trumpet. The soffit of the tester is covered with wooden stars, made from famous old ships, the *Tremendous*, *Queen*

²⁷ Percy Stone writes: "The figures are very Flemish in feeling and but indifferently executed, and, indeed, may have been worked abroad and sent over." Dr. J. Chas. Cox writes in *Pulpits, Lecterns and Organs*: "By far the most beautiful 17th century pulpit in the kingdom."

PLATE X



Alton
Late Carolan

[Photo. by A. R. Green]

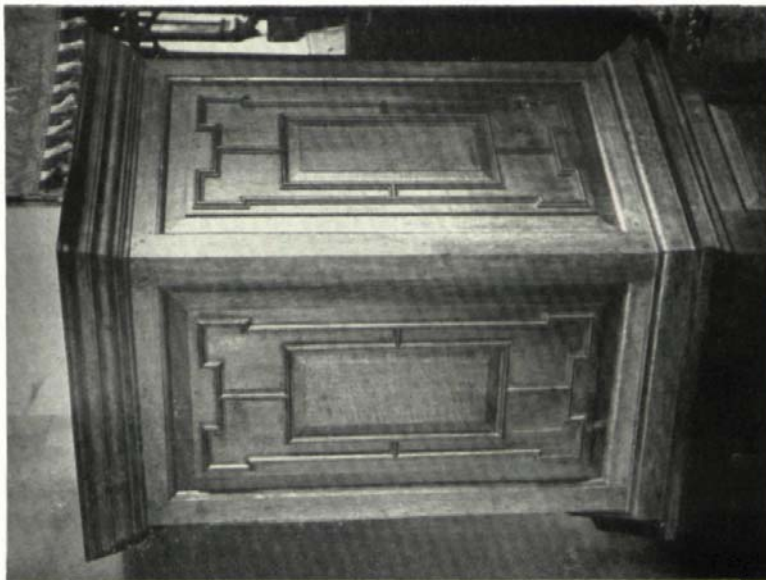


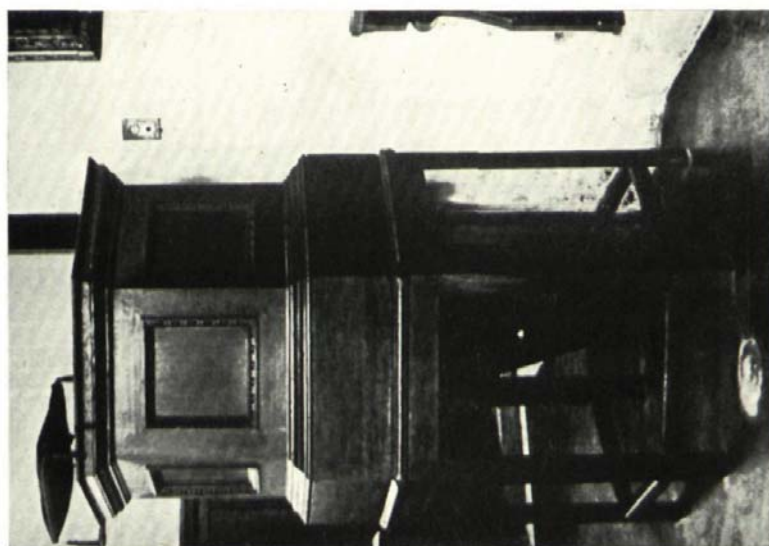
Photo by Mrs. Ff. Carlisle
Silchester
Commonwealth

To face p. 162]

PLATE XI



[Photo, by A. R. Green
Avington, 1768-71



[Photo, by A. R. Green
Southampton, Church of the Ascension, c. 1726
Movable pulpit

To face p. 163]

Charlotte, Actaeon and Chesapeake and the central star is of wood from the *Victory*. It is adorned with the old pulpit cloth described on p. 155.

***Quarley.** The pulpit is modern but incorporates some twisted and carved balusters of late 17th century date from the old altar rails.

***Rockbourne.** The pulpit is modern but incorporates some twisted balusters and panels which may have come from old box pews, photographs of which are preserved in the church. There are similar balusters in the low chancel screen.

****Romsey Abbey.** The present pulpit is modern, but a handsome three-decker formerly existed here. There is a print in Moody's *History of Hampshire*, published about 1836, which shows the nave looking west, with a gallery and organ shutting off the first three bays—the part used at that time for divine service. A decker pulpit is shown at the S.E. and the preacher appears to be on a level with the congregation in the gallery. In 1865 a newspaper illustration shows a portion of a decker pulpit standing at the N.E. of the nave. Seats in the chancel face the north towards the pulpit.²⁸ Both illustrations show a tall wooden panelled pulpit. There is a graceful rail to the high stair. The two lower decks are not well shown but are known to have existed. The pulpit was afterwards cut down and was in use within living memory.

Shalfleet, I.O.W. Carolean. The hexagonal pulpit has two tiers of decorated panels. It is of good workmanship but simple design. The projecting bookboard is carried on scrolled brackets.

Sherborne St. John. Carolean. Hexagonal and dated 1634. It is panelled in two tiers. The larger lower panels contain round-headed arches decorated with square "jewel" ornament with a pointed drop at the apex; this latter occurs also on the upper styles. The centre upper panel contains the inscription: "Mad by Henri Sly. 1634. W.M. I.B." The others are decorated with floral designs. There are double half-balusters on the lower styles. The tester and backboard are contemporary but much repaired. The stone base is modern. The decoration on the backboard resembles that of the pulpit.

***Sherfield English. 17th century. First half.** The modern pulpit contains six older panels carved in somewhat shallow relief. The three in the upper tier bear allegorical figures of Justice, Charity and Temperance in ornamental borders containing strap-like decoration. The three panels in the lower tier contain fanciful crests surmounted by helmets and mantling. The subjects and ornamentation suggest an early 17th century date. There is a good deal of 17th and 18th century work in this modern church, and this, with the panels of the pulpit, came from the original church which was demolished in the latter half of the 19th century. One panel is illustrated in the *V.C.H.*, Vol. IV, facing p. 518.

Shorwell, I.O.W. 15th century. Stone. The stone pulpit is contemporary with the nave arcades and may be assigned to about 1440-50.²⁹ It springs from a semi-octagonal base corbelling out to support the pulpit. This is octagonal with rectangular panels, each having a trefoil-headed arch. There is a simple cornice. Its remarkable position facing south across the nave is due to the second pier on the north side being built in two separate sections with a space between for an entrance

28. Photographs of both these illustrations are included in the H.F.C.'s collection.

29. *The Architectural Antiquities of the Isle of Wight*, by Percy G. Stone, Vol. II, p. 57; also *St. Peter's Church, Shorwell*, by the Rev. G. E. Jeans, H.F.C. *Proceedings*, Vol. II, pp. 227-8.

stairway from the aisle to the pulpit. As it is built into the structure of the church it is immovable and remains in its original position. (See "Position of Pulpits," p. 147.) In consequence of its position, most of the central seats in the church were placed east and west in order to face the pulpit. A finely carved oak canopy, probably the gift of Sir John Leigh, the donor of the font cover, has been added to the pulpit. It is hexagonal and carved in the spandrels is the date 1620. Attached to the wall, nearby, is the original hour-glass bracket of hammered iron.

Silchester. Commonwealth. The sides of the pulpit each consist of a single panel with a key cornered design constructed by framing a chamfered rectangular inner panel in an applied moulding or rail. Authorities differ as to its date and describe it as "Late Elizabethan" (J. Chas. Cox) and "Late 17th century" (V.C.H.), but comparison with contemporary domestic panelling places it in the middle of the 17th century. The octagonal tester bears the inscription "The gift of James Hore, Gent, 1659," round the rim. It has a high domed top, surmounted by a dove, and the cornice has semi-circular arches and pendant fleurs-de-lis all enriched with carving. The soffit is panelled. (See Plate X.)

Sopley. Jacobean. The pulpit is alleged to date from 1604 and to be contemporary with a dated chair in the church. It is believed to be the earliest pulpit erected after the Canon of 1603; (see p. 146) and it may be the second earliest 17th century pulpit in the country, the earliest being that at Fowey, Cornwall, of 1601. It is octagonal and is panelled in two tiers. Both the taller lower, and the smaller square upper panels are covered with strapwork, of a type reminiscent of Elizabeth's reign. There is a plain moulded cornice. It stands on a modern base. (See Plate VIII.)

****Southampton. All Saints.** This "auditory" church, built in 1792-95 and gutted by fire in 1940, possessed at that time a modern alabaster pulpit, but in 1801 Englefield³⁰ writes of a pulpit and reading desk placed centrally and hiding the altar. This was probably a two-decker.

***Southampton. Jesus Chapel, Peartree. 17th century.** Woodwork from the old pulpit has been used as wainscoting in the vestry. It is probably of 17th century date.

Southampton. Church of the Ascension, Bitterne Park. 18th century. A movable pulpit constructed in about 1726. This elegant oak pulpit is hexagonal with a square panel on each side enclosed in a decorated moulding. It has a carved cornice and a deep moulded plinth. It stands on a contemporary table-like base supported on slender, plain legs. The table base and the pulpit proper are of about equal height. It was given to this church in 1926. Inscription on panel at the back: "This pulpit stood for 200 years in the Chapel of King's College, Cambridge." Inscription on the door: "To the memory of Henry Milner-White, Knight, M.A., LL.D., first Warden of the Ascension, this pulpit is given by his son, Eric." This is the pulpit mentioned by Cox in *English Church Furniture* (1907) when, writing of movable pulpits, he says "There is one at the present day at King's College Chapel, Cambridge." The Very Rev. E. Milner-White, Dean of York, writes: "It never, to my knowledge, was movable in the sense, *e.g.*, that the pulpit in the University Church is movable. It was simply brought into the Choir of King's Chapel—carried, not wheeled—on Lady Day for the Lady Day sermon." Movable pulpits are rare. There is another in Hereford Cathedral. (See "Winchester College Chapel," p. 166 and Plate XI).

³⁰. *A Walk Through Southampton*, by Sir Henry C. Englefield, Bart., F.R.S., F.A.S., 1801. See also Appendix III.

Southwick. Probably of 17th century date. The half-hexagonal oak pulpit has a good cornice, fluted upper panels and plain ones below. Its date is uncertain.

Tadley. Commonwealth. A very good 17th century pulpit. Below on each side there are four plain panels in two tiers, while narrow ones above have strapwork ornamentation of a late type. It is surmounted by a large panelled tester with backboard. The date, 1650, appears on the inside of the pulpit door. But for this it might be ascribed to an earlier period.

Tisbury. Jacobean. This fine pulpit is half-hexagonal and panelled in two tiers. In each panel is a round-headed arch with carving on the head and in the spandrels. The cornice is plain and is supported on brackets, each ornamented with a human head. The contemporary backboard has similar panels in two tiers and is inscribed at the top "Woe is unto me if I preach not ye gospel." There is now no canopy. The pulpit was formerly a two-decker.

Wellow. 17th century. The fine hexagonal pulpit was restored and reframed in 1907. The sides are panelled in three tiers. The large central panels contain a round arch with carvings on the head, piers and spandrels. Above and below are rectangular panels. It stands on a bulging balastic stem steadied on four consoles. The stairway is panelled and has a carved newel post. The tester, resting on a backboard, bears the inscription "For Zion's sake will I not hold my peace and for Jerusalem's sake I will not rest."

Whitwell, I.O.W. Jacobean. Hexagonal and panelled in three tiers; each panel of the lowest tier contains a scalloped and decorated lozenge; in the centre panels are decorated arches enclosing applied elaborate strapwork ornament, while the upper tier is decorated with arabesque ornament. Two split balusters separate each pair of panels. The churchwardens' accounts show that the pulpit cost 51s. in 1623.³¹

Winchester Cathedral. Nave pulpit. First half of 17th century. The oak pulpit is hexagonal. Each side contains a panel between bands of carving above and below. In the panel is a decorated round-headed arch. Above is a running pattern of dragons, and below another band with a strapwork design incorporating birds' heads and beaks. There is a carved projecting cornice. The handsome hexagonal base is in two tiers; the lower part is panelled and has square pillars at the angles, while the upper part consists of a pillar of the same size and shape decorated with carving and jewel ornament. At each of its angles is a large console supporting the projecting pulpit. The pulpit was formerly in New College Chapel, Oxford. (See Plate IX.)

Winchester Cathedral. Silkstede's pulpit. 16th century. The exceptionally finely carved pulpit, of unusual and original design, dates from about 1520, and was the gift of Prior Silkstede (1498 - 1524). The carver must have had before his eyes the exquisite 14th century woodwork of the choir stalls, but abstained from copying. The result is a handsome structure, which blends well with its surroundings. It is good to look at as a whole and its details stand close examination. It is half-octagonal, of oak, standing upon a base of the same shape and size. Both pulpit and base are panelled, and carved from top to bottom, having tall slender panels divided horizontally by the variations of the design. The four panels of the pulpit proper are alike except for the inscription. At the base are long carved twists, said to represent skeins

^{31.} *The Architectural Antiquities of the Isle of Wight*, by Percy Goddard Stone, F.R.I.B.A., 1897.

of silk and to be a play upon the donor's name. Above these, between window tracery, is an inscription in two lines: "THO MAS SILK STEDE," "P PRIOR P PRIOR." Above the inscription is a very finely carved tracery design, surmounted by finials, extending upwards into simpler arched tracery. The base has traceried panels with an inscription in one line: "THO MAS SILK STEDE," running across all its sides, otherwise all the panels are identical. Both inscriptions are in Black Letter. The wide projecting cornice has lierne vaulting below, and, at the angles, angels' heads supporting small pillars between flattened arches. The graceful contemporary curved staircase has a carved balustrade. The fine modern octagonal canopy is dome-shaped, the sides being divided by crocketed pinnacles and crocketing, the whole surmounted by an elaborate finial. It is supported on two old pillars removed from the front of the pulpit to this position in 1878. (*Vide Warren's Guide to Winchester*, 1919, for illustration.)

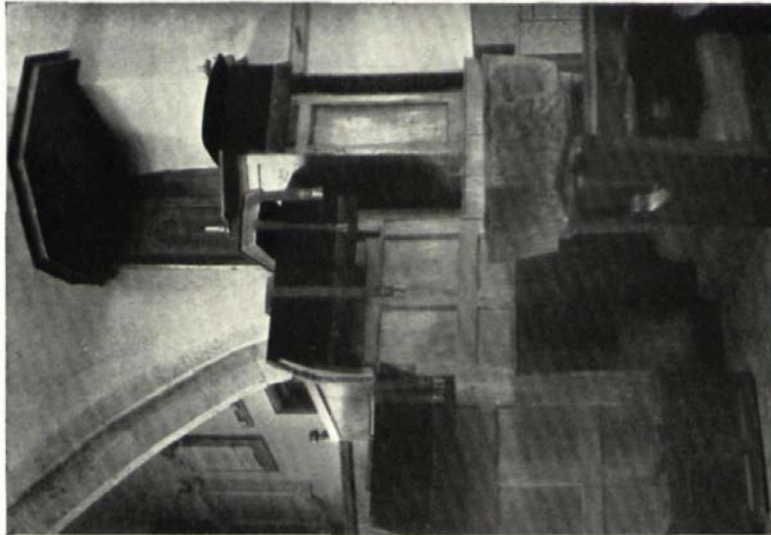
Winchester College Chapel. The present pulpit is modern. In Bishop Horne's Injunctions of 1571 to Winchester College is the following: "9 Item . . . there be before the Feast of All Saints next a decent pulpit made, removeable and to be set up by the greeces beneath the Communion Table for the sermon time: and that the rood loft be taken down to a competent height for hindering the hearers." In the Bursar's book of accounts for 1571-72 is the following entry under "Custus Capelle": "Item solut jō: prowtynge functori Laboranti per 12 dies et cum famulo per 11 dies circa pulpitum et polarium vocatum roodlofte capientibus inter se per diem 14d. xiii s. vi d."³² Mr. Austin Smyth, archivist of Winchester College, writes: "Kirby calls it 'the first pulpit' and says . . . 'this pulpit stood against the north wall of the choir. It had a door with hinges and a bolt, and was lined with broadcloth. He does not say it was movable . . .'. A new pulpit of wainscot was erected in 1657."

Winchester. St. John the Baptist. Early 15th century; door 14th century. This pulpit is one of the most interesting in the county in view of its age and associations. It has been so much altered and restored that dating is rendered difficult and authorities variously date it from 1350 up to the 16th century. The body of the pulpit and its door must be considered separately. The base on which it now stands is modern. The pulpit is of tall, slender proportions, with small internal space. It appears to have consisted originally of plain, simply-moulded, rectangular panels, separated by buttresses, with set-offs, of early Perpendicular type. The cinquefoiled tracery now in the heads of its panels may be contemporary but has been inserted, the mouldings being cut away to receive it. The mouldings and tracery are applied and the latter may have been used originally elsewhere. Consideration of its details points to a 15th century date, probably early in that period. The door is an example of rare early wood work. It obviously does not belong and, although it has been lengthened below, it is still shorter than the pulpit panels. It consists of a solid slab of oak 36in. high, 18in. wide and 2in. thick, roughly hewn on its inner surface, the tracery in its head being carved out of the solid. This tracery is similar to that found in windows of mid-14th century date.³³ It seems to be too short for a bench end, if it formed part of an earlier pulpit, as seems probable, it must rank as one of the earliest fragments of a wooden

³². Translation by Mr. A. Smyth: "Also paid to John Prowtunge, joiner, working for 12 days, and with a mate for 11 days, about the pulpit and the upper room called 'roodlofte' receiving between them 14d. a day, 13s. 6d."

³³. Compare window at Edington, Wilts, 1361, illustrated in *Glossary of Architecture*, by J. H. Parker, Vol. III, Pl. 252.

PLATE XII
THREE-DECKER PULPITS.



[Photo lent by N.B.R.
Minstead
Late 17th Century



[Reproduced from "The Story of Fareham," by G. L. Privett
Fareham, St. Peter and St. Paul
From a colour wash sketch in the vestry

To face p. 166]

pulpit to be found in this country. Bishop Ken preached here frequently about the year 1670 and it is generally known as the "Ken pulpit." (See Plate VI.) It is probably earlier than the pulpit at Hambledon. (See Plate VII.)

Winchester. St. Peter, Chesil. There is no ancient pulpit here now but an item occurs in the churchwardens' accounts for 1607 relating to the "construction of a pulpit and communion table."

Winchfield. Carolean. This excellent pulpit, dated 1634, is elaborately carved. It is hexagonal and panelled in two tiers, the upper containing palms and conventional flowers in pots contained in decorated arches, the lower, applied ornaments with small grotesques. It should be compared with the pulpit at Odiham, evidently made by the same hand.

Wolverton. 18th century. The hexagonal oak pulpit is exactly like the reading desk opposite to it and is contemporary with the church, which was built in 1717. Each of its sides contains one large panel enclosing an inner panel with incurved corners. It is an example of the good workmanship of the period. It is entered through one of a pair of arches at the eastern angles of the nave, one to the pulpit on the south, the other to the reading desk on the north, which may be considered as twin ambos.

Woodcott. Foreign. The pulpit contains some old carving imported from Belgium; this includes a figure with a sword.

Wootton, I.O.W. Jacobean. Of early 17th century date. (J. Chas. Cox suggests 1617, but does not give his reasons.) The hexagonal pulpit is in two tiers, the upper containing arched panels, the lower raised applied geometrical figures. The cornice of the handsome tester is divided by pendants, separating key-stoned arches. A backboard connects the tester and pulpit.

****Wootton. St. Lawrence.** There is a reference in the churchwardens' accounts for 1604 to the construction of a pulpit. This seems to have disappeared as all the woodwork present is modern.

****Yarmouth, I.O.W. Jacobean.** This has now disappeared.³⁴ There was a hinged iron hour-glass stand attached to the pulpit and this still exists.

****Yaverland, I.O.W.** The *V.C.H.*, Vol. V, shows a picture of the interior of the church (facing p. 208) with a fine pulpit and tester. This was removed at the "restoration" of the church in 1889.

Appendix I.

The Regulation of Preaching During the Reformation Period.

Extract from *Visitation Articles and Injunctions of the Period of the Reformation*, by W. H. Frere, B.D., and W. M. Kennedy, M.A., Vol. II, p. 232, footnote 1:

"It is difficult to trace the rules regulating preaching through the maze of Reformation orders concerning it. In 1538 the parish priest was to preach or have preached four sermons in the year at least. He required no licence himself to preach in his own parish, but could admit no one to preach there unless he had episcopal licence. With certain temporary modifications and inhibitions this continued until in February 1548, by a fresh order, bishops and clergy were forbidden to preach except in their own cures, and none other

34. The pulpit is said to have "crossed the Atlantic."

were to preach except they were licensed not only by the Archbishop or bishop of the diocese, but by the King or his Visitors. In April 1548 parish priests were silenced, no one was allowed to preach, except bishops and licensed preachers. These latter were not to be refused or denied a hearing. Such a licensed preacher might appear at any church, produce his licence and preach. If such a one did not appear, only a Homily was to be read. But after a short trial of this system, in September 1548 'proclamation was made to inhibit all preachers generally till the King's further pleasure. After which day all sermons ceased at St. Paul's Cross and in all other places.' (Wriothesley, *Chronicle*, II, p. 6.) This total prohibition presumably lasted, saving the Homilies, until the First Prayer Book removed it. Even then the pulpit was not free. The previous restrictions were renewed. Bishops and parish priests could not preach without a licence. In fact, no one was allowed to preach except licensed : and the power to license lay with the King, the Archbishop and a few laymen (Dixon, II, p. 532)."

Appendix II.

Other Matters of Interest respecting Pulpits and Preaching mentioned in the "Articles and Injunctions."

REPAIRS TO PULPITS.

"Whether the church, pulpit, and other necessary things, appertaining to the same, be sufficiently repaired."

(*Royal Articles of Edward VI*, 1547, Item 62.)

"Whether the churches, pulpits and other necessities appertaining to the same be sufficiently repaired, and if they be not, in whose default the same is."

(*Royal Articles of Queen Elizabeth*, 1559. Item 38.)

DISTURBERS OF SERMONS.

"That no man shall willingly let or disturb the preacher in the time of his sermon"

(*Royal Injunctions of Queen Elizabeth*, 1559. Item 36.)

(Also forbidden by Mary in 1553. 1 *Mary* c. 3.)

EPISTLE AND GOSPEL TO BE READ FROM THE PULPIT.

"Also, in the time of High Mass, within every church, he that saith or singeth the same, shall read or cause to be read the Epistle and Gospel of that Mass in English, and not in Latin, in the pulpit, or in such place as the people may hear the same"

(*Royal Injunctions of Edward VI*, 1547. Item 21.)

SERMON BELL.

" and all ringing and knolling of bells shall be utterly forborne at that time, except one bell in convenient time to be rung or knolled before the sermon."

(*Royal Injunctions of Edward VI*, 1547. Item 23.)

Appendix III.

Position of Pulpits.

The following extract from *A Walk Through Southampton*, 1801, by Sir Henry Englefield, Bart., F.R.S., F.A.S., pp. 33-34, gives an interesting contemporary opinion on the central placing of the pulpit in vogue in his time. He writes of All Saints' Church, Southampton : " . . . but a new and peculiar deformity exists in this church, contrary alike to good taste and the uniform practice of the church of England. The pulpit and reading desk are placed in

the centre of the church, so as completely to hide the altar from almost every part of it; and the officiating minister turns his back directly to it during the whole of the service. It is to be lamented that the Church of England, having formed her liturgy and ritual most closely on the model of the primitive church, did not at the same time adopt the form of the ancient ambones or desks, which stood on each side of the nave, of equal height, and from which in turn the different parts of the service were read; instead of huddling into one mean and incongruous group, the clerk's desk, the reading desk, and pulpit, to which the art of man cannot give either dignity or grace. In the church which we are now considering the reading desk and pulpit might have been placed, with peculiarly good effect, on either side of the recess for the altar; and as the sounding board is omitted, a very elegant form might have been given to them, with no great deviation from the usual shape. As they now stand, besides their very irreverent position with respect to the altar, they have the exact resemblance to the establishment of an auctioneer."

This paper is based on personal observation and notes made over a long period of years. Much use has been made of the H.F.C.'s Photographic Collection and the following books have been found useful:

- "The Principles of Gothic Ecclesiastical Architecture," by M. H. Bloxham.
- "Companion to Gothic Architecture," by M. H. Bloxham.
- "Glossary of Architecture," by J. H. Parker.
- "A Glossary of English Architecture," by T. D. Atkinson.
- "The Early Churchwardens' Accounts of Hampshire," by J. F. Williams, M.A.
- "The Parish Registers and Parochial Documents in the Archdeaconry of Winchester," by W. A. Fearon, D.D., and J. F. Williams, M.A.
- "Parish Life in Mediaeval England," by F. A. Gasquet, D.D.
- "English Social Life," by G. M. Trevelyan, O.M.
- "Everyman's History of the Prayer Book," by Percy Dearmer, D.D.
- First and Second Prayer Books of Edward VI.
- "The English Parish Church," by A. R. Powys.
- "The English Parish Church," by E. A. Greening Lamborn.
- "The Parish Churches of England," by J. Chas Cox, LL.D., F.S.A., and C. B. Ford.
- "Examples of Antient Pulpits Existing in England," by F. T. Dollman, 1849.
- "The Architectural Setting of Anglican Worship," by G. W. O. Addleshaw and Frederick Etchells, 1948.
- "Early English Furniture and Woodwork," by H. Cescinsky and E. R. Gribble.
- "Screens and Galleries," by Francis Bond, M.A., F.G.S.
- "English Church Furniture," by J. Chas. Cox, LL.D., F.S.A., and A. Harvey, M.B.
- "English Church Craftsmanship," by F. H. Crossley, F.S.A.
- "Pulpits, Lecterns and Organs," by J. Chas. Cox, LL.D., F.S.A.
- "English Church Woodwork," by Howard and Crossley.
- Church Assembly News*: "Treasures of the Church," by W. H. Randall Blacking, F.R.I.B.A.
- "Sir Christopher Wren," by C. Whitaker Wilson.
- "Repair of Ancient Buildings," by A. R. Powys.
- "Victoria County History": Hampshire and the Isle of Wight.
- Methuen's "Little Guides," "Hampshire," "The Isle of Wight."

- "Parish Priests and Their People in the Middle Ages in England," by the Rev. E. L. Cutts, D.D., 1898.
 "Visitation Articles and Injunctions of the Period of the Reformation," edited by W. H. Frere, B.D., and W. M. Kennedy, M.A., 1910. Alcuin Club Collections.
 "A Walk Through Southampton," by Sir Henry C. Englefield, F.R.S., F.A.S., 1801.
 "The Architectural Antiquities of the Isle of Wight," by Percy Goddard Stone, F.R.I.B.A., 1891.
 "Roof Bosses in Mediaeval Churches," by C. J. P. Cave, F.S.A., 1948.

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