

LADY MARY MAY'S MONUMENT IN MID LAVANT CHURCH

By the Rev. T. D. S. BAYLEY, F.S.A.

From time to time antiquaries have drawn attention to the disappearance from view in the nineteenth century of the monument and effigy of Lady Mary May, reputed to be by John Bushnell, from the church of St. Nicholas, Mid Lavant, and expressed their indignation¹ about it. But some confusion has arisen in this connection, and it may be that an element of legend has become associated with this happening. Now, although the disappearance is of interest, so also it would seem would be the arrival of such a work of art in so undistinguished a church which, before restoration and enlargement in the nineteenth century, was but a plain aisleless building without a tower [Plate 1A]. But this point has not attracted attention. The most satisfactory account of the monument is to be found in the very full paper² on Bushnell and his work by Katharine A. Esdaile. The unhesitating attribution of it to Bushnell on the ground of style by such a notable authority as Mrs. Esdaile may be considered conclusive. Nevertheless, she has not told the complete story, and an unhappy misreading of a date by one of her informants has obscured an important point. This paper seeks to suggest how the monument came to Mid Lavant, and to set in order the record of its disappearance.

Mary was the second wife of Sir John May of Raughmere, Mid Lavant, and was a widow aged 36 when she decided in 1676 to set up her own monument in St. Nicholas's. Now although there can be no absolute proof, the probability is very strong that she would turn for advice to her husband's uncle, Hugh May (1622-1684). This is not the place to give a detailed account of his life and achievements. A strangely neglected figure, he still awaits a full biography.³ Here it must suffice to indicate the extent of his connection with the artistic world of his day. Hugh was the twelfth child of a family of thirteen, Lady May's husband being the son of the second.⁴ How Hugh May was trained as an architect or who it was that developed his artistic sensibilities is not known. He was intimate with both Samuel Pepys and John Evelyn. Pepys thought him 'a very ingenious man.'⁵ And he listened to May's tale of

¹ e.g. W. H. G[odfrey], *S.N.Q.*, vol. 2, p. 32; Katharine A. Esdaile, *English Church Monuments 1510-1840* (1946), p. 119.

² *Walpole Society*, vol. 15, pp. 37-8.

³ But there is a good outline of his life in H. M. Colvin, *Biographical Dictionary of English Architects* (1954).

⁴ For pedigree of May see especially W. A. Leigh and M. G. Knight, *Chawton Manor and its owners* (1911), opp. p. 131; *Harl. Soc.*, vol. 8, pp. 229-30.

⁵ 21 August 1665.

woe when Sir Christopher Wren was preferred to him for the vacant post of Surveyor of the King's Works through the influence of the Duke of Buckingham. May told Pepys it was an ungrateful act for 'he had served the Duke of Buckingham 20 years together in all his wants and dangers, saving him from want of bread by his care and management.'¹ But this was but one example of Wren stepping in front of May. It was to happen often. Evelyn records how he joined Wren and May when they met the Bishop of London and the Dean in old St. Paul's on 27 August 1666 to consider how the dilapidated old cathedral might be repaired and set in order. Less than a week later the Great Fire destroyed it, and it fell to Wren to build its successor. Wren and May were appointed Commissioners for the rebuilding of the City, but again it is Wren's churches which remain to put us in mind of the new city that rose from the ashes of the old.

During the Commonwealth Hugh May managed to get to Holland and became attached to the exiled Court. There he made a life-long friend of Sir Peter Lely, whose home in Covent Garden he later shared when they returned to London. The delightful double portrait, now at Audley End, Essex, which Lely painted of himself and May [Plate 3] must date from the period following May's appointment in 1671 as architect for the alterations at Windsor Castle. The two cronies are splendidly attired, and each wears the suspicion of a smile, as if they are thinking what fools they would look in such clothes, the one painting before an easel and the other climbing up a scaffolding. Hugh has a sheet of architectural drawings spread out on his knees, and on one side of him is a view of Windsor Castle. But between the two men is a bust of Grinling Gibbons, a very clear indication that he had worked with May at the castle for the King. Evelyn claims the credit for discovering the genius of Gibbons, but again it is Wren with whom the great carver is commonly associated. Mr. David Green thinks it could well have been May or Lely who first recommended Gibbons to the King.² Furthermore, biographers of Nicholas Hawksmoor tell how he was only eighteen when he became the pupil of Wren, and in due time his successor. But it may well be that it was Hugh May who recognized the lad's possibilities even before the ubiquitous Wren, for Hawksmoor was but seventeen when he witnessed Hugh's will³ barely a month before his death. With such a galaxy of talent amongst those known to be Hugh's friends we cannot doubt that he knew the art of John Bushnell, and that he it was who sent that eccentric and brilliant sculptor to fashion the likeness of Lady Mary May at Raughmere.

¹ 21 March 1668/9.

² *Grinling Gibbons* (1964), p. 32.

³ P.C.C. The will was executed on 19 January 1683/4, and proved 13 March 1683/4. Hugh May died on 21 February.



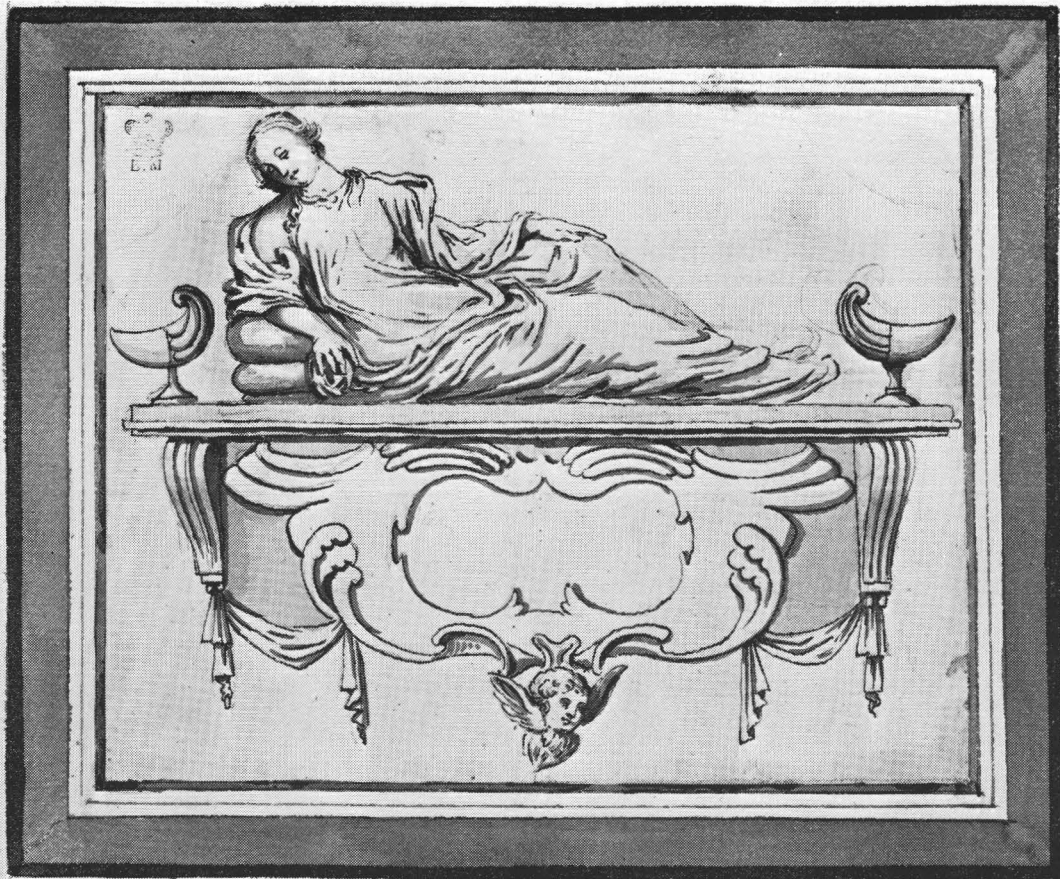
A. 18 July, 1850

(From the Borrer Collection at West Sussex Record Office)



B. 24 July, 1968

The Church of St. Nicholas, Mid Lavant



Lady Mays Monument on the N^o Side of Midlavent Church

Drawing of John Bushnell's Monument for Lady Mary May

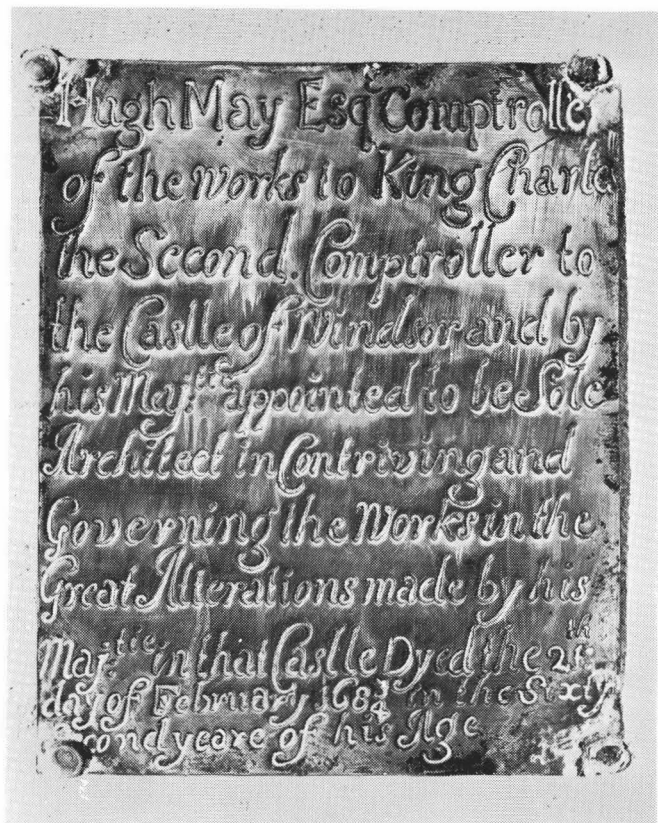


Audley End, Essex. Sir Peter Lely: Portraits of himself (left) and Hugh May with a bust of Grinling Gibbons (centre).

(Crown Copyright and by permission of the Hon. Robin Neville)



A. Miniature of Hugh May (by Samuel Cooper) at Windsor
(Reproduced by gracious permission of Her Majesty the Queen)



B. Hugh May's coffin-plate

For Hugh May's heart was clearly in Mid Lavant and Chichester, notwithstanding his distinguished connections elsewhere. He may have been unmarried, and thus perhaps always considered Raughmere as his home. Indeed, the only landed property he bequeathed was two leasehold parcels which he wished to be attached to the Raughmere estate. His home, when he made his will, he described as in Scotland Yard, and he left £10 to the 'poor workmen and labourers' there. Hard by Whitehall Palace, doubtless the stonemason's yard, building materials and offices, were stationed there, and the house Crown property, where Inigo Jones and Sir John Denham had lived.¹ Hugh May's very first bequests were of £10 to the poor of Mid Lavant, and £100 for repairing the church there 'in case I do not see and procure it to be repaired in my lifetime,' his executors being enjoined to place the order in 'such workmen's hands as may make it strong and decent'. Anxious to benefit the ministry at St. Nicholas, his bequest for this purpose was placed in the hands of trustees who were to bestow the interest on an investment, not on the incumbent who might be a non-resident, but on 'such person as shall from time to time officiate in the parish church of Mid Lavant as vicar or parson or by whatsoever other name he is or shall be called.' Then he left £100 for the repair of Chichester Cathedral; he had given a similar sum twenty years earlier, as the painted wooden board still hanging in the south transept there records.

A modest man withal perhaps, who never acquired the knight-hood which might well have been his. Except that his coffin plate was taken in 1829 from the vault in Mid Lavant church and fastened to the north wall of the chancel [Plate 4B] he has no monument. Of his work at Windsor, where a miniature of him, by Samuel Cooper dated 1653, is preserved [Plate 4A], Sir Owen Morshead wrote² that 'to Hugh May is due the credit of introducing the grand Baroque conception into the domestic architecture of this country; for the building of Windsor upon which he and Verrio and Grinling Gibbons collaborated foreshadowed the finest examples elsewhere.' On this score alone Hugh May must qualify to join the foremost ranks of Sussex worthies, yet he seems never to have been accorded such Place. While, on the national level, he has no place in the *Dictionary of National Biography*. So far as I can ascertain, it is not known who was the architect who drew up the plans, and supervised the work of restoring, Chichester Cathedral after the destruction and spoliation wrought in the Civil War. At least we know how much Hugh May loved the great building, and how generously he contributed to its repair. It may very well have been his expert and trained

¹ W. Kent, *An Encyclopaedia of London* (1937 ed.), p. 576.

² *Windsor Castle* (ed. 1957), pp. 63 ff., plates 18 and 20 and captions.

hand, to which its preservation and recovery were indebted. And he might well have had the task of restoring old St. Paul's.

Here, one may pause to wonder why a well-connected widow of 36 did not consider marrying again rather than devote her energies to setting up such a lugubrious memorial of herself. I am indebted to the Reverend J. T. Drinkall, B.D., Ph.D., for the information that it looks as if she had indeed the opportunity, but the wedding did not take place. Sir John May died in 1672. On 20 December 1673 Thomas Cowley, then of the parish of St. Andrew, Holborn, gentleman and a bachelor, obtained a licence from the Faculty Office to marry Dame Mary May of Raw Mayre, co. Sussex, widow, 'at Midd Lavant or East Lavant, or elsewhere in Sussex.' No such marriage is recorded in the registers. Nor can it have taken place anywhere else, for the intended bride could not have used the surname May on the monument three years later. Thomas Cowley was the son of Sir John May's aunt Dorothy [May] and Samuel Cowley. All the indications are that Thomas Cowley came to spend Christmas 1673 at Raughmere, fully intending to ask Mary, his first cousin's widow, to marry him, and furnishing himself with a licence to do so before leaving London. He may even, in the course of his visit, have changed his mind. Dr. Drinkall remarks that Mary May inherited a considerable amount of property in Donington, Lincs., from the Morley family, which in fact Thomas Cowley acquired in 1681, the year of Mary May's death. He also kindly drew attention to an entry in Cowley's notebook about this property. '... from 1612 when Sir Edward Morley bought this estate ... it was preserved from all harm ... till his grand-daughter, a vain and profligate woman Mary Morley began to mortgage it.' One is left with the thought that Mary was none too agreeable a female, and that Thomas, who was the founder of an educational charity in Donington, may have done well to die, still a bachelor, aged 96, in 1721.

It is curious that attempts to trace a will of Lady May's, in various courts and also among the Goodwood archives, failed. Can it be that she was so 'profligate' that, eventually, she had indeed no property to bequeath?

Some description must now be given of Lady May's monument, of which it is to be hoped Hugh approved, and which he may well have discussed with her in the very room at Raughmere from which the panelling was taken when the old house was demolished in the nineteenth century, some of it to be fashioned into pulpit, reading desk and other fittings, in St. Nicholas.¹

The monument that Bushnell produced was no doubt in accord with the instructions of his client. No illustration of it seems to

¹ Some account of this is given in a book of notes, made by the Rev. A. H. Glennie who was connected with the parish for over 50 years, and which was given to the church in 1967.

have survived other than the drawing in the Burrell MSS.¹ It is known to have been placed originally in the chancel, where was doubtless the family pew and underneath it the vault. It is here described as 'on the N. Side of Mid Lavant Church.' But in another part of the Burrell MSS² it is described as 'on the South wall of the nave' and 'without any coat of arms,' with the marginal note 'Drawn by Grimm 1782.' It may be inferred that the monument was moved about this time. Lady May is lying on a mattress with two pillows, leaning on her right elbow. It may be surmised that such a portrayal is not indicative of resurrection, for the figure wears flowing garments and not a shroud. This is suggestive of a death-bed, and *memento mori* is implied in the inscription. The pose and setting is similar in every way to the monument of Archbishop Dolben (died 1686) in York Minster, the right hands of both figures hanging loosely over the side of the pillows. But Dolben's mitre is incongruous headgear to be worn by a man in bed. Mr. Green opines³ that this monument could have been by Gibbons. In that event one may wonder whether it was a type of memorial Gibbons had fashioned before, and Hugh had spoken of it to Mary May. Dallaway⁴ describes the monument and gives his version of the inscription. But the only important part of his record is the statement that the effigy was 'as large as life,' while 'the design is capricious but the portrait exact, and the execution good.' In my opinion these words mean just what they say, and cannot be construed to indicate the facial blemish presently to be suggested. Lady May when at church gazed on an excellent likeness of herself, while caprice was certainly to be seen in the two lamps flanking her effigy (tokens of immortality), the parted curtains below about to fall at the close of the final scene of earthly life, and the cherub at the base.

More trustworthy is the witness of T. R. Mitchell (1791-1861). This excellent man held the office of Parish Clerk at Mid Lavant for 27 years, and left a note book,⁵ recording with great care the inscriptions in the church and churchyard, by far the largest number of which can no longer be deciphered. He says that the effigy, cartouche and the brackets beneath, were of white marble, and the slab of 'thick black marble.' The inscription he gives is as follows:—

Here/Lies the Body of Dame Mary May, Second/Wife to Sr
John May of Rawmere, the/onely surviving Sister and sole Heire
unto/Sr John Morley of Brooms and Daughter/to Sr John Morley

¹ British Museum, Add. MSS. 5675, fo. 33; *S.N.Q.*, vol. 2, frontispiece; Katharine A. Esdaile, op. cit., Pl. 56. See Plate 2.

² British Museum, Add. MSS. 5699, fo. 264.

³ op. cit., p. 159.

⁴ *History of the Western Division of the County of Sussex* (1815), vol. 1, p. 115.

⁵ W.S.R.O., Par. 121/12/1.

of Chichester, Son to/S^r Edward Morley a Second Brother of/ the Family of Halnaker Place. Piously/contemplating y^e uncertainty of this life,/among other solemn Preparations for her/ Funerall Obsequies, Shee erected this/Monument in y^e time of her Life, in y^e/year of Our LORD 1676, Shee departed/this life in y^e year of Our LORD 1681/in y^e 41st year of her Age.

It was in 1870 that the Rev. W. R. W. Stephens took over charge of the parish of Mid Lavant. He was a scholar and author, interested in historical studies, and a man of considerable means. Mr. Stephens soon succeeded in adding to the accommodation in the church by enlargement and alterations. The Vestry minute book¹ has a note, in Mr. Stephens's handwriting, that the church was closed from August 1871 to 14 February 1872, and continues: 'A recumbent effigy of Dame Mary May which was fixed against the South Wall of the Nave, and which formerly stood in the Chancel was taken down to make room for another window and placed in the Vault under the Chancel.' A glance at the seating in the church to-day² makes it clear that so large a monument would considerably interfere with the block of pews in front of the pulpit, for the nave is narrow; but there is, thus far, no evidence whatever for Mrs. Esdaile's statement that it was removed because it was 'ugly' as well as 'in the way.' After the lapse of a century there is no need to denigrate Mr. Stevens. In the eighteen-seventies many calamitous things were done in churches, and, often enough by clergymen who were very cultivated men and perhaps with an interest in antiquities withal. They did not realise that what they did was wrong. No particular value or interest were considered to attach to fittings and monuments of a date subsequent to the mediaeval. It is to be regretted that a place for the displaced monument was not found in the new north aisle.

It was in 1893 that the Reverend James Fraser, then living in Lavant and interested in the history of the place, wrote to Mr. Stephens to ascertain the fate of the monument. The reply he received was pasted in his book of notes.³ It is well to reproduce this in full, for the date is important. Hitherto, only the second part of it has been noted. Mrs. Esdaile had been given the date as 1873, thus supposing it to have been written only a year after the monument disappeared. In fact it was written almost 22 years later.

¹ W.S.R.O. Par. 121/12, f. 14 v.

² See Flate 5.

³ W.S.R.O. Par. 120/7, 4, opp. p. 5.

Woolbeding Rectory,
Midhurst, Sussex.
July 25 1893.

My dear Fraser,

I cannot tell what the original church at Mid Lavant was like, tho' I have little doubt that it was a very plain E. English structure consisting merely of nave and chancel. The latter had been almost if not quite rebuilt a few years before I became Vicar. There was then a gallery at the West end, a wretched little wooden belfry, and a very common ugly Churchwarden porch on the south side. I lengthened the nave, and built the new belfry and porch, besides erecting the triple arch between the nave and chancel. (See Plates 1B and 5).

A marble [monument *deleted*] effigy of Lady May reclining on her elbow which amongst other solemn preparations for her obsequies she caused to be erected in the time of her life as set forth in the inscription thereon, and which her pious relations stibbled after her decease to represent the smallpox whereof she died, now reposes in the May vault beneath the chancel floor.

I am glad you will come to B[ri]gh[t]o[n] on the 31st.

Yours very sincerely,

W. R. W. Stephens

It seems a fair comment to observe that the change from the first person in the opening paragraph to the third person in the following one is rather marked. And perhaps one may presume to say that this second paragraph has a trifle inconsequential, even deprecating, a flavour. The climate of opinion concerning the restoration of churches changed a good deal towards the end of the nineteenth century. Mr. Stephens was shortly to become D.D., be elected F.S.A., and promoted to be Dean of Winchester; and one may wonder whether he had become doubtful of the wisdom of disposing of the monument as he had done. For my part I do not believe that members of the May family, who were persons of distinction and culture, deliberately performed an act of vandalism of this kind. It savours too much of a village legend. There can hardly be a country parish in the land where an anecdote, at once human and amusing, has not gained credence, but without any evidence at all.¹ It could well be that faults in the marble developed, which may even

¹ e.g., "A nail in the aisle of St. Mary's Church" [East Lavant], *The Lavant News* (Parish Magazine), September 1965. A drunken atheist one night boasted that he was going into the church, and there loudly proclaim his disbelief, driving a nail into the floor as evidence of his feat. He was found dead there next morning, having driven the point through his smock, and thus been unable to rise from his knees. The nail, obviously an old one, is wedged into a crevice beside a paving-stone on the right hand side of the centre alley. The tale is known to have been current in the village for several generations.

have been 'improved' by a youth's penknife during a dull sermon, and that a tale was devised to account for the disfigurement.

Later references to the monument are interesting. A. H. Peat and L. C. Halsted¹ are more cautious. It 'for some unknown reason was placed in its present position by a former rector.' But Frederick Harrison² is unaware that the monument had disappeared from sight half a century previously. 'Note': the visitor is exhorted, 'Tomb with effigies, erected during life time of Dame Mary May 1681.'

Vol. 4 of *V.C.H. Sussex* was published in 1953, and here another version of the smallpox story is given. 'It is said that the lady was heavily pockmarked, and had insisted on her effigy being a faithful portrait.'³

But this is clearly a variant of the earlier story, designed presumably to make it more plausible. But on reflection it is even less convincing. Is it really to be believed that a young widow of 35 would wish to have her facial blemishes immortalised in marble? While, if Thomas Cowley correctly described her as a 'vain woman,' it would be the very last thing she would desire. On the general question of pockmarks in portrait sculpture, I consulted Mr. T. W. I. Hodgkinson, C.B.E., Keeper of the Department of Architecture and Sculpture at the Victoria and Albert Museum. He pointed out that such a representation is rare before the middle of the eighteenth century, and highly unlikely in England in the seventeenth. Mr. Hodgkinson directed me to the terra cotta bust of Gluck the composer, by Jean Antoine Houdon, at the Royal College of Music.⁴ The face is handsome and the marks not pronounced. After I had examined it I crossed the road to look at the figure of the same eminent musician on the plinth of the Albert Memorial, and was interested at first to notice that here also Gluck appeared pockmarked. I then observed that a number of the 168 other illustrious persons⁵ represented had apparently suffered from the same dread disease. The passage of time and the London climate rather than microbes are the cause. For my part I disbelieve these smallpox stories, although some singularity about the monument may have given rise to such legends. In Blickling church, Norfolk, is the effigy of the 7th Marquess of Lothian, designed by G. F. Watts in 1878, carved in a very mottled variety of marble thus giving to the features a rather peculiar appearance.⁶

¹ *Churches and other Antiquities of West Sussex*, (1912) p. 101.

² *Notes on Sussex Churches* (1920 ed.).

³ p. 106, f.n. 5.

⁴ See Plate 6.

⁵ Among them, oddly enough, is John Bushnell, whom Sacheverell Sitwell has described as having been rescued from obscurity by the researches of Mrs. Esdaile. But his genius is here fully recognized in Victorian days.

⁶ I am indebted to Mr. F. W. Steer and Mr. R. W. Ketton-Cremer for supplying this information.

Now the question must be answered why the monument cannot be recovered from the vault and the truth about the smallpox be ascertained. It is all very well for Mr. W. H. Godfrey to have written¹ that 'it is inconceivable that Sussex will allow so important an example of [Bushnell's] work to lie ignominiously buried,' but how is the vault entered, and what would be found if such an entrance was effected? Both within and without the church there is no indication of a means of ingress, and the chancel pavement is exceptionally firm and solid. One who probably knew how it was entered would have been the Rev. A. H. Glennie, who was among eight clergymen present when the restored church was reopened by the Bishop of Chichester;² there is no record of the grant of a faculty for any of the alterations. Mr. Glennie was vicar of Mid Lavant, 1873-80, and rector of the combined Lavant parishes, 1897-1925. When I asked his daughter, the late Miss Dorothy Glennie, if she had ever heard where the entrance was she said almost at once 'under the chancel arch'. This may well be correct. Here stands the 'triple arch' which Mr. Stephens erected. In the middle are two pairs of marble cylinders rising from dwarf masonry walls. 'Awful,' comment Nairn and Pevsner³ tersely, but the generous donor would not have thought it so. When another century has passed, artistic critics and experts may well think similarly of some furnishings and adornments being placed in churches to-day. It seems clear that to obtain access to the vault would mean reducing the chancel to a shambles, and this is unthinkable. Furthermore what would be found if a way into the vault was contrived? A glance at the illustration makes it certain that to detach an effigy 'as large as life' from the wall and to convey it without mishap to a vault would require the employment of several skilled masons, equipped with the appropriate tools and the necessary tackle. It may be that this was done. But it is plain enough that the monument was not intended to be seen again, and a simpler method would have been to entrust the job to one or two men of brawn with crowbars who would prise the thing from the wall and get it in some fashion into the vault, where it might be surrounded with rubble and the whole cemented over. Who can tell?⁴ But it is

¹ *op. cit.*

² *Chichester Express*, 20 February 1872.

³ *Buildings of England. Sussex* (1965), p. 260.

⁴ When, in 1928, I penetrated beneath the chancel floor of Bradfield church, Essex, fine ledger stones, some with heraldic achievements, were found, of seventeenth century date. Several had been chipped when they had been prised from their places, while the two broken halves of one were used as part of a makeshift pier to support a wooden framing for encaustic tiles. Here again the incumbent responsible was an academic type (as was Mr. Stephens). He was the Rev. Leighton G. Hayne, D.Mus. Oxon. and Coryphaeus of the University, a notable musician and composer.

to be hoped that Lady May, smallpox and all, may be left where she now is.

Although it may seem a very strange move to have transferred Lady Mary's effigy to the vault, it is possible to offer a very reasonable explanation of how such an idea came to Mr. Stephens's mind. In Priory Park, Chichester, there stands a statue which has had a curious history, set out in volume 30 of these *Collections*, p. 156.¹ The inscription beneath it recalls that it was installed there on 31 May 1873, having 'stood formerly on the conduit in South Street and was afterwards for many years in the Cathedral vault of Mr. William Guy, surgeon.' Now, although volume 30 bears the date 1880, the statement that the statue 'was disinterred in 1873' is not correct. For a press report² of its erection declares that 'the statue which we referred to some while ago has at last [*sic*] found a resting place in Priory Park.' This plainly indicates its earlier withdrawal from the vault, and that its future situation had for some little while been the subject of discussion. What is more likely than that it was removed from the vault (which was under the north-west tower,³ when one or other of the last two burials of members of the Guy family took place? These were Mary Ann Guy, aged 88, on 21 May 1870, and Charlotte Guy, aged 89, on 1 April [?August] 1871.⁴ This was precisely the period when Mr. Stephens was at work restoring Mid Lavant church. The exhumation of the statue in the cathedral must have been widely commented upon in Chichester, and Mr. Stephens would certainly have heard all about it, for he had married Miss Charlotte Jane Hook, the Dean's youngest daughter, on 31 August 1869.⁵

A note on the identity of the statue in Priory Park may be of some interest. The editors of Spershott's *Memoirs* note that, upon its erection on the conduit in 1777, it was styled 'one of the ancient druids'; while in 1836 it was considered to be 'a fine sculptured figure of Time, which in fact was once the statue of Neptune.' When I first read the inscription below it I supposed the figure to be Moses, seated upon the rock which he has struck with his rod,

¹ *Spershott's Memoirs of Chichester*, with notes by W. Haines and Rev. F. H. Arnold. The full text of James Spershott's *Memoirs* was also edited by Francis W. Steer and published as *Chichester Paper* No. 30 in 1962. See also L. B. Ellis, *Some Casual Relics of Antiquity in Chichester (Chichester Paper* No. 4) (1956).

² *West Sussex Gazette*, 5 June 1873.

³ A very small brass plate, on the floor against the north-west wall and difficult to locate, indicates the site. 'Near this spot formerly stood/the Family Vault of/William Guy, an Eminent Surgeon/of Chichester, who died on/8th September 1825. Aged 77 years.'

⁴ The place of burial is indicated in the register.

⁵ *D.N.B.* 2nd Suppl.



Church of St. Nicholas, Mid Lavant. Interior: 24 July, 1968



Royal College of Music. Terra-cotta bust of Gluck, by Houdon

(By permission of the Royal Academy of Arts)

and looking at the people drawing the water issuing therefrom.¹ The right arm of the bearded figure is extended, but the hand was restored and a new staff placed in its grasp by Mr. John Marshall when it was set up in the Park.² From time to time these have no doubt been wrenched off by vandals, and were so again in June 1968. The hand had been rendered in cement, but the Park Keeper recovered the staff. The Town Clerk writes that 'it is most unlikely that the necessary repairs will be carried out in the very near future, for the work is likely to be somewhat costly in view of the particular type of stone used.' The statue is accordingly illustrated here in its damaged state.³ No signature or initials have been noticed on it, but the material is clearly Coade stone, the characteristic pink hue being clearly visible at the base. There is in the Guildhall Library, London, a catalogue of the Coade factory products. This catalogue appears to date from 1777-9, and the drawing of the statue is numbered 21.⁴ It is identical in every respect, except that the staff is a trifle shorter, and the butt of it is placed before the figure's right foot instead of, as was the one recently damaged, being cemented in the centre of the base.⁵ No name is given to the drawing in the catalogue, but it is certainly not Time, for he is numbered 20 on the same page, and is equipped with wings, hour glass and scythe. Nor can it be Neptune, for the staff is not a trident. A druid, perhaps. But would the ecclesiastics in the Cathedral precincts have cared for the figure of a pagan priest to be set up on the conduit so close to their domain? Paintings of Moses (often with a companion picture of Aaron) were commonly placed in churches, notably in the City of London.⁶ But their identity was not universally recognized.⁷ I suppose not a week elapses when I do not pass the statue, and I still think it is the great leader of Israel who, for nearly a century now, has been gazing steadily at the old men playing bowls.

Without the kind cooperation of Mr. H. E. Bleach the photographs of the interior of the church could not have been taken.

¹ *Exodus* 17, vi; *Numbers* 20, xi.

² *West Sussex Gazette*, 5 June 1873.

³ See Plate 7B.

⁴ See Plate 7A.

⁵ Since the proofs of this paper were corrected, the hand and staff have been renewed. The butt of the staff is once more fastened to the centre of the base.

⁶ Gerald Cobb, *The Old Churches of London* (1941), p. 91.

⁷ W. Kent (op. cit., p. 450) recalls the guide who explained to visitors that the paintings of Moses and Aaron in the church of All Hallows London Wall were 'portraits of two rectors of this parish now passed away.'