

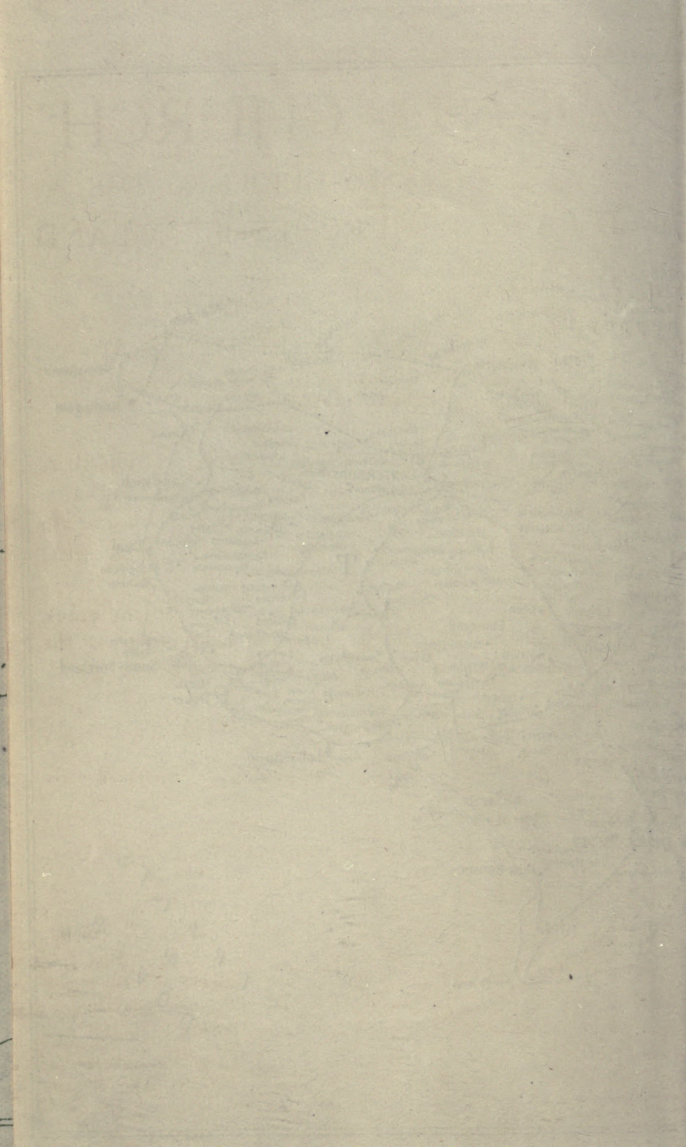
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THE KENT







THE CHURCHES OF KENT
VOL. I.

VOL. I.

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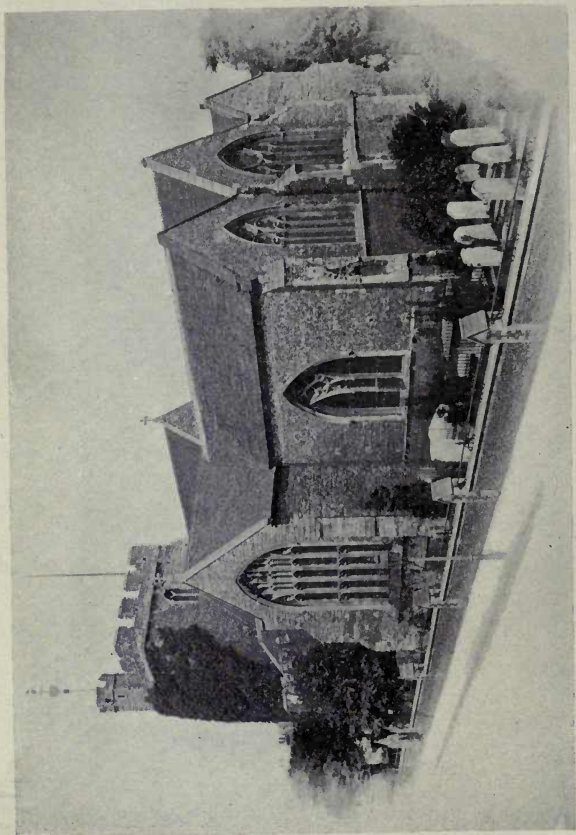
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COUNTY CHURCHES



KENT

BY

FRANCIS GRAYLING

IN TWO VOLUMES

VOL. I

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WITH ILLUSTRATIONS

LONDON
GEORGE ALLEN & COMPANY, LTD.
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1913

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PREFACE

THE writer of these notes has since boyhood visited almost all the churches described, finding in their construction a great interest; consequently, certain peculiarities which largely obtain in Kent are noticed, and in some instances described, for the first time. It must be obvious that the greater the difficulty there was in obtaining suitable materials for church building, so much the greater is the interest where this difficulty was overcome; therefore the churches on and to the north of the "backbone" of Kent, both great and small, are of the most fascinating description.

It is remarkable that the architectural details rather tend to deteriorate as Sussex is approached; throughout the sandstone district of which the profiles of the capitals of the pillars, usually the key of good and bad art, and the masonry generally, by want of refinement, exhibit the absence of the supervision that was nearly always observed in Kent. This applies to the whole of the mediæval period, although the churches of New Shoreham and Winchelsea,

the latter under Kentish influence, are unsurpassed in the south-eastern counties.

The writer wishes to express his thanks to the Rev. Dr. Cox for kind assistance and suggestions, and to Mr. Bertram Christian; as well as to the Rev. C. Woodruffe for the extract from Christ Church registers respecting Fairfield; to Mr. Philip Johnston, F.R.I.B.A., for notes on Wittersham; Mr. Francis Grant, F.R.I.B.A., for the account of St. Mary, Romney Marsh; also to the Rev. C. Oliphant, Burmarsh; the Rev. T. Hill, Elmstead; the Rev. L. H. Bradford, Hunton; the Rev. O. J. Dunn, Acrise; the Rev. F. Harvard Jones, Knockholt; and the Rev. G. Maberly Smith, Penshurst—the several rectors of those parishes—for kind replies to questions submitted to them; and to Mr. Aymer Vallance for some interesting illustrations photographed by himself.

FRANCIS GRAYLING.

52 RUTLAND GARDENS,
HOVE, 1913.

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THE CHURCHES OF KENT

INTRODUCTION

CHRISTIANITY during the Roman occupation made considerable progress in Kent; and without doubt in the vicinity of such stations as Durovernum—afterwards Canterbury—Richborough, Reculver, &c., buildings of some sort must have been provided for the celebration of its rites.

No entire example has, however, survived, but certain parts of St. Martin's, Canterbury, and the walls beneath the ruined church at Stone in Syndale Valley, Faversham, have been generally regarded as distinct traces of churches erected under Roman influence; of their plan and arrangement we know little or nothing on account of subsequent alterations: but, doubtless, they were small naves and chancels. The traditional visit of St. Paul himself is worth notice; he is supposed to have sailed from Spain and landed at Sandwich, then known under another name, and made his way to London along the direction taken by the Watling Street, crossing the

Thames above Woolwich, and entering the city by the east. For a century after the departure of the Romans, owing to the continual invasions, but little progress was apparently made: but there were British bishops at the Council of Arles 315. The mission of St. Augustine originated with Pope Gregory I., in 596. Ethelbert, King of Kent, had married Bertha (daughter of the King of Paris), and she had been educated in the Christian faith.

St. Augustine and other missionaries landed at Ebbs Fleet in Thanet, and the zeal with which they enforced the arguments of their belief soon converted the minds of the Saxons. Ethelbert was baptized 597. Pagan places of worship were deserted, or reopened as churches, and thousands were baptized in the Kent Swale.

King Ethelbert gave his residence at Canterbury for the future seat of the primates, and himself retired to Reculver.

The primacy of the Archbishops of Canterbury, though thus immediately established by the Holy See, was subject to opposition from Offa, King of Mercia, who procured an archbishop's title for the Bishop of Lichfield. On the death of Odo, the See of Canterbury regained its supremacy. The Archbishop of York next contested the jurisdiction, till at length Arch-

bishop Lanfranc procured a bull from Pope Alexander II., appointing the issue to be argued before William I. Ultimately the decision was in favour of the Archbishop of Canterbury.

The struggle was again revived in the time of Archbishop Becket, when Gilbert Foliot, Bishop of London, tried to get the patriarchal chair transferred to London, where he asserted "that the metro-political dignity did of ancient right belong to the See of London"; he was unable to carry out his desire. It is curious to observe, in passing, that a seat, specially for the Archbishop of Canterbury, was arranged, or suggested, in the modern Cathedral of St. Paul's, London, in both designs for the choir submitted by Sir Christopher Wren.

The great monastery outside the walls of Canterbury had its origin in providing a place of burial for the Kings of Kent and the Archbishops.

THE CHURCHES OF KENT follow distinct classification :

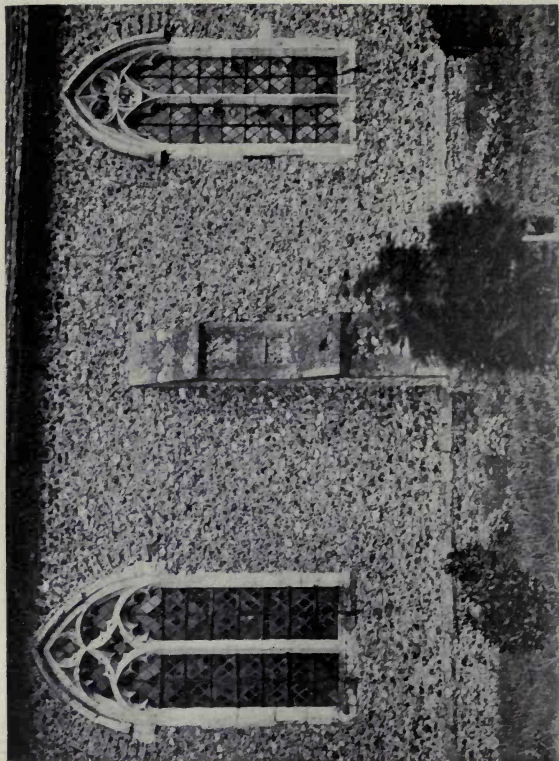
1. Those having their outer walls in the condition they were originally erected, but in most cases with inserted door-cases and windows of later dates—*e.g.* Goodnestone, near Faversham. See Plate.

2. Those which retain their original outer walls

within, but partially or completely surrounded by later outer walls, these old outer walls being either wholly or partially pierced into arches ; or those which have, as at Minster, Sheppey, the old walls actually underset with later pillars and arches—in this case pre-Conquest walls.

3. Those which have pillars and arches standing on old outer walls partly pulled down to the ground, but retaining older piers and cross-arches ; or an arch, as at Graveney ; or only portions of walls or pier-masses, as at Sittingbourne.

After a church had been consecrated, it was the rule never to allow divine service to be stopped even for a short time ; and during the slow and frequent process of adding an aisle or other great constructional work, some part of the church was always in use. Consequently an entire church of consistent design, like Stone, Dartford, on an old site is rare ; but, for reasons given in the text, Eastchurch and Maidstone are remarkable exceptions, also to a great extent Southfleet and Nettlestead. The fabrics of Norton and Milton Swale (nave) illustrate the early 11th century manner of construction, but far earlier examples are to be found throughout the county—particularly on the hills above Dover, as at Whitfield ; these will be noticed in their places. But it is in the county of Sussex



BOBBING: KENTISH TREFOIL TRACERY

that pre-Conquest chancel-arches, door-cases, and windows are more frequently found, there having been less alterations, and particularly less structural modification, for 15th century rood-loft development than in Kent.

Of the earliest churches in the county should be mentioned Reculver, St. Pancras, and St. Martin, the two latter in Canterbury, the two former in ruin; Dover Castle Church, Swanscombe, and many more, incorporated within later additions.

It is necessary to call attention to the practice of reinserting, particularly in towers, rejected features from the body of the church; hence, 13th century windows are in places seen above 14th century work—*e.g.* Bobbing and St. Nicholas-at-Wade. Norman door-cases were often reinserted as late as the 15th century.

As a general rule the mediæval architecture of the churches described is very refined, owing to Canterbury and other centres having had highly trained architects constantly employed, therefore able at any time to send a pupil to look after the erection of small works; the marks of these men should be looked for on pillars and elsewhere.

It appears that refinement and progress were obtained largely by the use of models; under

6 THE CHURCHES OF KENT

the floor of Milton Swale quite a quantity of plaster models, swept into a hole by the north door, turned up in 1890; and in reopening a crypt at Sittingbourne, was lately found the model in plaster of one of the mouldings that occurs in the unique geometrical window in that church. Evidently the models used in one place were seldom employed again, hence the progressive excellence of mediæval architecture instead of the mechanical appearance of its modern imitation. The account of the manner of first making wooden models as guides to the stonemasons has been given in the description by Fr. Richard Augustine Hay, 1774, of the erection of Roslin choir in Midlothian, and no doubt this was the general procedure in other works.

The same designer is, however, to be traced from place to place, as can be seen in the varied profiles of certain pillars and arches in particular districts.

The materials used were generally those nearest to hand; consequently the character of these buildings corresponds with the geological strata that outcrop beneath or near them. On the tertiary deposits along the whole northern third of the county, in a direction east and west, we have flint and chalk, and imported freestone (if used) from the nearest sources: even the

septaria-cement stone was occasionally utilised. In the areas of the Holmsdale, and Weald beyond, the following freestones in one or other part could all be used with great advantage, either for rough walls or architectural enrichments: The fire-resisting stone of the upper greensand; this was largely exported to the northern and eastern districts; pillars of this are always beautiful. The Tonbridge sandstone. The Bethersden fresh-water marble. The Kentish rag, which is old estuarial mud impregnated with calcium.

The Romans began the use of the travertine which is found near Maidstone and Dover—a spongy looking formation, which they employed in nearly all their works, and which was both used and re-used in the 12th century. They also fetched oolite from the Isle of Wight and Boulogne. After the Conquest the fine oolite from Normandy was extensively brought over, and worked in with local materials, *e.g.* Canterbury, Barfreston, and Malling. Brickwork is occasionally employed for architectural purposes throughout the Middle Ages, as at Canterbury monastic buildings (canopies over niches), and Frittenden, but not as frequently as in Essex.

Of the plans of churches, the nave and chancel is the basis, whether a tower is present or not;

where a cross-aisle, partial or complete, exists, it was generally an addition: the tower may be even placed in the middle, as at Chislet, without any intention of introducing this feature. The retention of the apse is singularly uncommon. The regular "Kentish tower," called so on account of its frequency and artistic development in this county, consists of a square tower and single corner turret which contains the spiral staircase; one of the earliest examples, 13th century, is Swingfield. The best position for the turret was an inner angle, where the aisle hemmed it in; the design as well as that of the tower itself is most varied, *e.g.* square, with sets-off all the way up—Milton Swale; round, the circle falling into the tower wall—Swingfield; round, with a batter in changing to octagon—Sittingbourne; square, but octagon near the top—Challock; and in later examples generally irregular-sided; all were intended to have a spirelet, either broached from the wall or behind a parapet, *e.g.* Sheldwich. Most of the turrets, as at Hadleigh, Middlesex, had a beacon-fire grate, bracketted out; in some cases a little window is provided to enable the fire to be more easily fed. Tenterden, a late example, was furnished with a beacon.

Most of the churches have been restored

during the 19th century. The greatest evils caused thereby may be enumerated.

Restoring back, *i.e.* the removal of windows, &c., of later date than those which appear generally in a given building—as at Hartlip, Stockbury, and Birchington; the total hay-making of the pavements, thereby altering the original levels; placing improperly formed steps where not intended, and covering memorials with modern and cheap encaustic tiles.

The removal of the “altar-pieces,” which up till 1800 were always carefully designed; also the removal of the pulpits with their canopies, which formed such a focus to the naves.

In the case of the chancels, all that was required to be restored were one or two steps at the extreme east; generally these steps were originally very slight in the treads.

The shifting of screens and parcloses, and their improper restoration.

The loss of what remained of painted glass has been far greater than generally known.

The unnecessary re-plastering of walls, and the use of sharp tools on the freestone masonry.

The removal of the “Sentences,” always well selected, and which distinctly showed that the sexes were intended to be divided; hat pegs too were only seen on one side.

All old churches required to be made sanitary ; the pavements should only have been under-concreted in sections, and replaced as they were before.

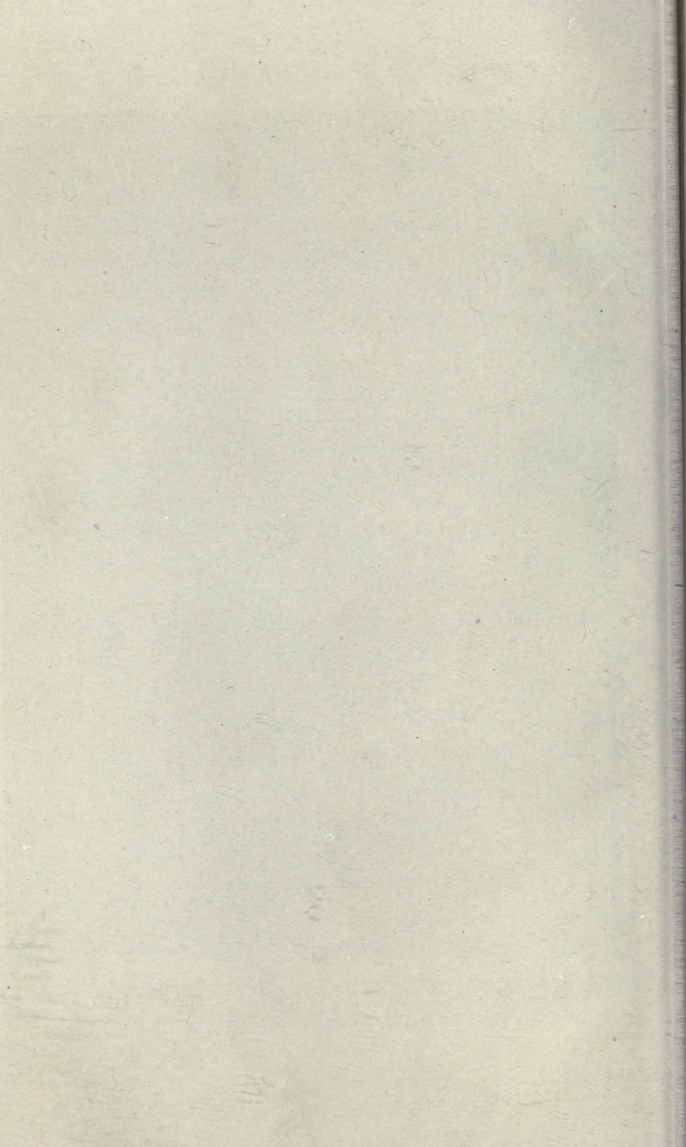
Where the ancient roofs have been properly reopened this feature has been well treated ; examples occur from the 13th century to the 17th, and even in the 18th century the "compass roof" was not forgotten ; Archbishop Secker desired one on a certain chancel, where the original had been burnt.

The earliest roofs had six cants without a collar, as at Norton, Chartham, and Lynsted ; where the braces form a cross-saltire, the later examples had a single collar with the braces either below or crossed above. The cross-ties generally have a moulded king-post with braces to the collar-braces, and frequently there is a longitudinal wind purlin into which the king-post braces are also framed ; the ashlar pieces are generally inclined inwards. Principal rafters and purlins are sometimes found on side-chancels ; and over rood-loft spaces and the sacrarium areas the under surface may be ceiled in oak, with locked ribs. Vaulting is generally in Kent confined to porches and tower areas and a few chancels.

Chancel screens are designed generally like a series of traceried windows.



SITTINGBOURNE: PORCH ; QUADRIPARTITE VAULT, c. 1310



If the plans of most churches be examined, a defect is found in the eastern arches of the nave and western of the chancel not being in line; hence indirect abutment ensues. This being due to the original Norman builders making the chancels narrower than the naves, and their pier arrangement and area being afterwards retained through successive alterations. In many cases the weakness is made worse by the eastern nave arches having had their points of thrust misdirected, by tampering with the eastern half, to gain room for rood-lofts.

WINDOW TRACERY

A variety of window design has been called Kentish tracery, not because of its being peculiar to the county, for it occurs in most places where there is 14th century detail, either on tombs or panelling, but on account of its frequency and variety in the windows of Kent churches.

If the crude early cusping at Meopham is examined, it will be seen that the cusps are heavy and merely project from the soffit; and supposing the lower lights are also cusped, those in the foils above are larger—a principle contrary to all good architectural canons (see Street's *Gothic Art in Italy*, p. 259). The diffi-

culty was overcome by designing the curves of the foiling smaller, creating a double cusp—as seen in a window at Ulcombe—on the south side. At Bobbing, however, a tendency to cause additional heaviness and want of open-eyed piercing in the stonework is observed. At Chartham this is remedied (see also the geometrical window, St. Anselm's Chapel, Canterbury Cathedral, and in the ruin of the Infirmary chapel there, north-east). The effect is as if the cusping formed a natural dentated leaf.

Unique designs of geometrical tracery occur at Hawkhurst, Wingham, and Sittingbourne, the last unfortunately partially mutilated in the 18th century. The flowing or reticulated tracery that followed is generally of ordinary design, but occasionally has the foreign or flamboyant tendency.

The 15th century tracery in Kent generally follows the usual type from its transition, 14th century, to the decline, as well seen at the east end of Lynsted where cusping finally is omitted. The forms of window tracery were in some places varied in the 15th century with earlier patterns, the climax being the odd combination at Mersham.

It remains to add that the window tracteries and other objects that are executed in Kentish

rag have a monumental appearance altogether lacking in the softer freestone work.

The windows in Northfleet are varied in treatment, some of the designs are good, but several produce a heavy effect; these are illustrated in Brandon's *Analysis*, which shows the want of relative proportion of the figure in the head, contrasted with those where regular triangulation was studied.

The effect of a deep internal tympanum over the 14th century tracery produces a much better effect than when this feature is scarcely perceptible; in the same building there is often great variation in this detail.

OLD PAINTED GLASS IN KENT

The only parochial church that retains its ancient painted glass at all complete is Nettlestead; this absence is owing to neglect, following the events in the 16th and 17th centuries; the attempted structural repairs of the 18th century, and far worse the great loss of this material during the average restorations, especially when accompanied with enlargement of the fabric. Christ Church, Canterbury, notwithstanding, still contains a considerable quantity of glass

painting sufficient to show the system of illustration by its means.

The earliest glass there dates from the 13th century. The clearstory of the choir contained the genealogy of the Saviour from Adam to St. Mary; very much of this glass was removed in the 17th century and placed in the window of the nave to make good the effect of destruction; hence the 15th century windows at the west end of the nave and that in the south cross-aisle have 13th century glazing.

This glazing was designed in medallions of various shapes, containing the subjects painted with bold lines, and smear shaded in places, upon deep "pot-metal"; that is to say, glass coloured throughout its substance; but the ruby glass is, however, flashed on a white glass, the thickness of which on the average can be seen in an illustration in Winston's work. In repairing this glass at Canterbury some pieces are occasionally found where the flashing has entirely scaled off, leaving only the white matrix. The medallions were separated from each other by white borders, and from their spandrels, which contained conventional foliage, generally derived from the enrichment seen in Romanesque stonework design, the whole glazing being attached to an iron framework following the outline of the medallions.

Two windows with scriptural subjects, treated in the way described, are seen in the north choir aisle. The Becket windows in the ambient aisle further east are also treated in the same way. The windows on the south side are less complete, owing to the effect of weather and other circumstances.

In parish churches this deeply coloured glass was not exclusively used, as at Westwell. In this case, and doubtless many more, only the end windows were filled with the pot-metal; thus at Westwell the centre light of a triplet had oval medallions, representing the tree of Jesse, the side light having coloured borders and a general white ground called grisaille, relieved only by an occasional medallion, or figure and canopy.

The 14th century treatment at Selling is described under that head.

By the 15th century, glass painting had become quite pictorial, and the design of the stonework made subservient to the intended glazing. The details of the ornaments in glass painting follow closely the architectural changes; at Hardres, in the east window we see the 14th century modifications appearing in the 13th century lancets. It is often noticed that quite late in the 13th century, the lancets, particularly at the sides of the build-

ing, are still rebated for a wooden shutter, which can nearly always be traced in the Romanesque openings, generally opening outwards.

One of the great charms of ancient glass is the extraordinary variety of form given to the same ornament, say, in a border composed of crowns; no two are exactly alike. If the oblong devices in the borders of the northern windows at Rodmersham are examined, some will be found to be strongly "blacked out," others quite open, yellow-stained; others again open hatched. So also in the treatment of leaves; if a perfect running stemmed and leaved quarry window, such as in part seen at Bearstead is viewed, we can detect the leaf in spring, summer, and autumn, and even at times a dead branch is indicated.

The lettering is also varied in like manner. In the present day, as a rule, the imitation of ancient glass is lifeless; one piece of a border is like all the rest, nor are the proper proportions, which were always observed in the Middle Ages, attended to. The oldest glazing in Kent is, as has been noticed, at Brabourne; that it is contemporary with the 12th century opening is clear from the disposition of the setting out of the glass; a 13th century glazier would have used more angular figures, such as occur at Stodmarsh.

The Chartham glass shows the transition from the conventional foliage to the natural, and for less obstruction to the light, cross-hatching on the grisaille is omitted, only employed in minor detail; the same at Selling.

The accidental discovery of the yellow stain as opposed to the pot-metal yellow, *e.g.* at Stockbury, produced a complete revolution in glass paintings executed after the first quarter of the 14th century.

What little old glass remains unrestored, or is in disorder in flat leads, requires the greatest care. It is not well to incorporate it in new work, because in rubbing in the cement the delineation may be entirely destroyed. Nothing but the putty-knife should ever be used, and that only at the very edge of the new leading; nor should painted glass ever be cleaned, only dusted with a feather broom kept for the purpose, and used as seldom as possible. Old glass should never be set in an opening casement, where it is liable to jarring at all seasons, eventually shaking out, either from neglect of the fixing hasp or sudden banging.

All ancient glass is in a more or less state of decay. If examples of Roman and Saxon glass vessels be examined, such as have been in the ground considerably over 1000 years, the majority will be found only slightly milky looking in places.

A thick piece of Roman window glass dug up at Lower Halstow hardly showed this decay at all; and the writer possesses a Saxon aleyard, dug up at Milton Swale, which practically has not decayed at all, and might even now be used. Whereas if any old church is trenched round, quantities of mediæval painted window glass always turn up, and for an instant only the pattern and date may be decided; but as soon as the specimen is examined at home, as a rule only a thin, hard core of glass is retained, the rest having flaked off on exposure to the air, the reason being the low standard of silica in the substance, whereas the glass used in earlier times was particularly rich with the silica, like the best modern glass.

The application of the yellow stain, accidentally, as mentioned, discovered in the 14th century, exercises a hardening influence. If a piece of 14th century glass be examined on its outer surface, a number of deep holes are seen, and the surface where no yellow stain has run will be found a good deal lower than where the stain has been applied; and the surface is also seen clear and bright under its influence. The entire outer surface of the earliest specimens of painted glass is in a great state of decay as a rule, but at the end of the 15th century the standard of silica

had been so increased that 15th and 16th century painted glass is but little decayed in itself. But such glass is apt to "flux" badly, and consequently another source of decay of those glass paintings comes in. The glass is delineated by an oxide of iron or copper, mixed with a flux— itself a glass capable of melting at a low temperature. Where intelligent fluxing was taking place (and the reverse is frequent), we find the delineation line has penetrated the glass a short distance. One specimen from Milton Swale which had been in drier ground did not undergo the disintegration described, but, upon being set up in lead-work, in a few years completely lost its tracing line, though the pattern could be traced by channels in the surface of the painted side.

Some of the silvery tone of old glass is due to slight surface decay; this may occasionally be seen in very old cottages where the quarry or pattern glazing has never been disturbed.

Occasionally painted glass is in its original leading, and if possible should never be taken out of it, though this is only possible in the limited area of tracery lights; these leads differ from modern ones in that they were cast of full length and not milled. In the present day a short thick casting is made, which is placed in the jaws of the mill on the other side of which is a long

trough. The operator then turns the mill handle, and in a short time six feet or more of the "qualm" appears in the trough, ready for stretching and planing with the ivory or bone "ladiken" before use. The old cast leads are always narrow, and the good effect has been described under Rodmersham, where the old gauge was closely imitated.

The introduction of gas, warming apparatus, and the vibration of great organs, have caused more exfoliation of ancient glass paintings than the whole gradual atmospheric effect of three centuries.

Modern glass has often failed from faulty "firing," and occasionally whole pieces have decayed and fallen out from chemical causes not having been considered; but generally modern glass has the proper proportion of silica, as in Roman specimens.

It is justifiable to case in an old painted window with plate glass, no matter how much disfigurement is thereby caused to the external architectural effect. This treatment was adopted in the east window of St. Leonard's, Shoreditch, at the suggestion of the writer.

It must be understood that the examination of old buried painted glass can only be made when mediæval churches are being underpinned;

and in the event of the removal of a post-Reformation altar-piece, considerable quantities of the east window may occasionally turn up behind it—as actually happened at Selling, where all fragments were carefully reinserted. The usual siftings within churches, during primary restorations, consist of fragments of the painted glass, and any number of small short clay pipes, which held a mere pinch of tobacco, smoked after intramural interments during the 17th century, and thrown down after one use, which accounts for the number found.

The following is a list of churches in Kent that contain ancient painted glass; it is not by any means complete, but will assist those specially engaged in its study. Winston remarked in his day that “scarcely a single old church could be entered without one scrap of 14th century glass being seen”—it should have been perhaps 15th century scraps. And unhappily the number since then has been greatly reduced.

Appledore.—Contains a little in one window head.

Ash, Wrotham.—The 14th century glass has been mentioned in the notice of this church, it will be found in the N. chancel windows; the ruby is near enough for its texture to be investigated.

Ashford.—Intermediate glass (between 1550 and 1835) in window of S. cross-aisle—shields—all enamel.

Bapchild.—A few pieces of imported 13th and 15th century. There is none, as generally stated, now in the N. chancel.

Bearstead.—In the head of a genuine 14th century tracery on the N. side is the original glazing, with natural foliage. In the W. window of the tower, amongst a good deal of restoration, is some foliated quarry glass of later date.

Bethersden.—Fragments.

Bishopsbourne.—A little imported Flemish glass, in medallions.

Bobbing.—In the heads of the 14th century windows are scraps of the original glazing, and in the N. chancel a beautiful border that was revealed by moving a monument from the jamb.

Borden.—The heads of the 14th century windows contain their original glazing—foliage-diapered grounds, roses, &c.; and a device of shepherds' crooks in saltire. Behind the organ in the E. window are some rich fragments.

Boughton Aluph.—The 14th century window heads retain the coloured glazing in the traceries; in the E. window, 15th century figures of a king and queen, and other figures with regals.

Boughton, Blean.—One fragment ; the rest all lost during restoration.

Brabourne.—A northern Norman window retains its original glazing. See *Brabourne*.

Bredgar.—N.E. window—The Man of Sorrows—good pieces in disorder in E. window of the chancel, a few border pieces and quarries elsewhere.

Brookland.—The N.E. window has a good quarry and border and crockets—the border pieces with crown and initial—all well reset.

Canterbury.—The Cathedral, one of the finest collections of 13th century glass in existence. The two windows in the N. aisle of the choir with biblical incidents should be closely examined ; the Becket windows ; the genealogy, the original parts as stated are scattered about ; the pot-metal in the trefoil-headed windows of the choir aisles. The 14th century style of glass painting in this church is now scarce. The 15th century canopies in the nave. The Edward IV. window remains ; this window fully described in vol. xxix. of the *Kent Archæological Society*.

St. Alphege, Canterbury.—Contains in the N. chancel a grisaille window head, 13th century ; some 14th century work in the head of the W. window ; and some Flemish medallions which have been imported (similar to a fine collection

of this style of glass painting that should be looked for in the "Institute" in the High Street). There are also at St. Alphege several shields.

St. George's.—A few 14th century pieces at the west end.

Holy Cross has a few pieces in a southern window of the chancel.

St. Dunstan's, which is westward, has some imported pieces, and had also at one time a little of its own.

St. Martin.—An imported German painting of St. Martin, late 15th century.

St. Peter.—In the E. window were lately some good quarries; and in the N. aisle, within a square-headed 14th century window, is some good contemporary glass with a shield charged with keys.

The angel in *St. Mildred's* is not ancient, as sometimes supposed.

St. Stephen's, Hackington, has some good quarries of early 14th and late 15th century, in the north cross-aisle.

Challock.—Several fragments and shields.

Chart, Great.—In the S.E. window a great deal of painted glass has been huddled together. At the apex is a gold well, between female half-length figures with head-dresses of the period. The dexter light contains the figure of

a man kneeling on a pavement, with two gold wells. Below is a shield, having the Goldwell lion and three wells, gold. The rest of the glazing consists of scraps of drapery, architectural work, and remains of figures and shields. The window originally was in memory of James Goldwell, Bishop of Norwich late in the 15th century, the family having held the manor of that name in this parish from an early date, as well as of Godinton and Wortin also in this parish.¹

Chartham.—The chancel windows retain some of their original glazing. The Coronation of the Blessed Virgin occurs in one of the northern traceries.

Cheriton.—In N.E. window—a representation of the Most Holy Trinity, 14th century.

Chilham.—In northern 15th century windows of the nave, borders, &c.

Chillenden.—A little good 14th century detail.

Cliffe-at-Hoo.—In the chancel 14th century borders. In the N. cross-aisle 15th century. A figure of the Blessed Virgin and Child; also a ship with fish swimming beneath—brown and yellow stain.

Cranbrook.—See description in text.

¹ The gold well is a rebus on the family name.

Crundale.—One subject in tracery head, re-leaded with certain omissions.

Ditton.—See under *Ditton*.

Doddington.—13th century. See text.

Eastling.—Quarries with Woodstock badge.

Eastwell.—In a western window good fragments.

Egerton.—Late 14th century fragments.

Faversham.—In vestry are the Cinque Ports arms, and a few fragments in the E. window of the N. chancel, which is badly occupied by the organ.

Fawkham.—See description in text.

Fordwich.—The traceries of the square-headed 14th century windows have their original glass, which has been carefully attended to recently; when seen frequently by the writer it was covered with yellow wash.

Goodnestone, Faversham.—Lately had 14th century pieces.

Goodnestone, Wingham.—A few pieces in old N. aisle.

Goudhurst.—In the 15th century S.E. window are some slight remains, high up in tracery lights.

Graveney.—In the fine traceries of this church are a few pieces, which must be distinguished from sham pieces stuck about.

Halden, High.—See under *Halden*.

Halstow, High.—A few pieces.

Harbledown.—The Hospital church, dedicated to St. Nicholas. See under *Harbledown*.

Hardres, Upper.—The glass in this church has been described under this head.

Headcorn.—The 15th century northern nave windows retain canopy work in the tracery lights.

Hernehill, Faversham.—Some small 15th century portions, and lately some amateur work effected early in the 19th century (enamel only) still remained.

Hoo St. Werburgh.—Some 14th century pieces in the chancel.

Ivychurch.—A few late pieces.

Iwade.—The cinque-cento style of glass painting lasted from 1500 to 1550. The works of this period are easily distinguished by their artistic excellence, and the manner of laying on the enamel, which appears as if it had been gone over with a small knotted piece of rag. The example in the N.E. window, though neglected and made contemptible by a local hand, is of great value—the Crucifixion and St. Mary and St. John. At a small cost the whole might be repaired; the writer was unable to effect this, though arrangements were once made to actually

convey the three lights to the best artist now living in this class of work.

Kemsing.—The glass in the S. window of the chancel, with its figure and quarries, is of the most lovely tone.

Kennington.—A few early 14th century pieces.

Kingsnorth.—15th century. A figure of St. Michael.

Leeds.—One fragment in the E. window.

Luddenham.—A few 13th century pieces.

Lullingstone.—14th century, 15th century, cinque-cento, and intermediate. See text.

Lydd.—One piece, supposed to represent "a boy bishop."

Maidstone.—In vestry, a fine cinque-cento shield and mantling.

Malling, East.—This church contains a good deal of 14th century, and some later pieces.

Meopham.—Now contains only a few quarries.

Mereworth.—Intermediate heraldic.

Mersham.—Figures, &c., in the northern windows of the nave, and a very little in the W. window compared with what there was in 1860.

Milton Swale.—The eyes of two of the unrestored 14th century windows contain brilliant yellow stain and diapers. A few pieces only of the original glazing of the E. window escaped a

restoration of the chancel about 1873. Before that the tracery areas were complete, and there were several parts of figures below. The few scraps have been well cleared from this horrible "restoration" setting, and placed in a side window; they date *c.* 1320. A 15th century canopy is in one head of the northern windows, and about 1865 a stove-pipe was actually passed through it! The writer took down the mutilated canopy and releaded it, adding pieces of the same date from his own collection of ancient glass.

Molash.—Contains good late 14th century pieces.

Monks Horton.—A few portions have survived.

Nackington.—The glass here is mentioned under *Nackington*; the pictorial subjects are both imported.

Nettlestead.—Late 15th century. See text.

Newington in Sittingbourne.—One spandrel in S.E. window—about 1310—another fragment in eye of W. window, N. aisle. Until about 1862 this church retained a considerable quantity, but during a particularly ignorant clearance the whole was thrown away, along with the rood-screen!

Nonington.—In the N. aisle, a little figure.

Offham.—Shields on the S. side, improperly

placed, and surrounded with the kind of glass used in the average front doors of suburban villas.

Otford.—See text.

Oxney, Stone.—A few 15th century pieces.

Patrixbourne.—The Flemish glass roundlets in the S. chancel were brought over from the Continent by a late Marchioness Conyngham; they are well placed for observation.

Preston, Faversham.—13th century medallions in one window of the N. side of the chancel.

Preston, Wingham.—The glass in the northern chancel windows, 14th century.

Rainham.—A few 15th century pieces in tracery of the E. window.

Ruckinge.—A few pieces of 14th century glass of the same date as that at Selling, and some later.

Ryarsh.—On the N. side a few pieces.

St. Lawrence, Ramsgate.—A very few pieces in N.E. window.

St. Peter's, Broadstairs.—A few scraps, also in the N.E. window.

Selling.—The unusual sight of a large 14th century simple traceried opening, with its complete original system of glazing, is here to be thoroughly appreciated. The scheme is outlined in the description of the church in the text, and

should have been illustrated, but no small photograph could give any idea of its arrangement.

Sevington.—Contains a few pieces of early 14th century date.

Shoreham.—Only one piece with swans.

Sittingbourne.—Imported. See text.

Smarden.—Very good late 14th century pieces in a window on the N. of the chancel.

Snargate.—A head—the Redeemer.

Snodland.—A figure with double curvature—14th century—our Saviour in act of benediction, holding ball; about the same date as the Selling figures. A head-piece relieved with ruby and blue, 14th century. A double-outlined quarry ground, all four sides being enclosed, which is rather unusual, 14th century. The emblem of St. Matthew, in the octofoil head of a north window, yellow stained, hatched and diapered background—15th century. The lower lights of this window have lipped roses in the cusps; the border-pieces were not specially prepared as they ought to have been for the curves of the head, but were cut out of rectangular pieces. It also contains the figure of a pilgrim with shell. Quarry ground very refined in execution.

Southfleet.—Contains some 14th century pieces.

Stalisfield.—One or two 15th century pieces in the E. window.

Staplehurst.—A few 14th century remnants.

Stockbury.—In the head of a 13th century lancet in the N. chancel the original glazing remains; it contains pot-metal yellow, which was superseded by the stain early in the 14th century. There are some 15th century pieces in the 15th century end window now in the N. chancel. One of these pieces appears to have belonged to a "Creation" window; a figure blowing the clouds, as depicted in the Malvern Abbey "Creation" window, is seen.

Stodmarsh.—In the lancets 13th century grisaille, and there is other glass.

Stone, Tenterden.—A few 15th century pieces.

Stourmouth.—A few pieces hardly to be recognised in the present condition of this church.

Stowting.—See text.

Sutton, East.—The painted glass here is mentioned under its heading.

Tenterden.—A small area in a northern window head.

Teynham.—Formerly had a considerable quantity, which was ignorantly removed by plumbers in the second half of the 19th century, and lost; the small remaining pieces have been mentioned in text.

Thanington.—One piece: a head, 14th century.

Throwley.—Some 15th century inscription pieces only.

Tilmanstone.—Contains small portions.

Tong.—See text.

Ulcombe.—The glass here is of good quality, chiefly 14th century.

Upchurch.—Very good 14th century fragments. See text.

Warehorne.—See text.

Westbere.—Some portions of the original glass here were happily secured, and have been re-inserted; they are well illustrated in the *Kent Archaeological Society's Transactions*, vol. xvii. The whole are of the first quarter of the 14th century.

Westwell.—The system here has been mentioned under its head in the text; it may be remarked that conservative restoration may be, in quite small particulars, carried too far. Under Winston's influence, what remained of this "Jesse" was releaded by Willement, who was not suffered to restore, which was a good thing, because in 1845 no proper pot-metal was anywhere being manufactured. But the interior of the church has to be considered; the present spotty effect is bad, and in such a building

everything should tend to try and make it at least a semblance of what it was about 1500. There are but few persons at the present time who could properly restore this whole eastern glazing, *i.e.* the Jesse in the middle, the quarry and border grisaille on each side, and the circle above. Even with the fair pot-metal now to be obtained, the ordinary spectator would be able to distinguish between the ancient and modern glass, no matter how much "tone" was fired into it; consequently no sentimental objection should be raised against a restoration, provided the proper person be chosen to do the work. The restoration of the E. window of Bowness Church, Windermere, is not to be regretted, the result being very satisfactory; and so it might be in this remarkable church; and the Jesse would be as instructive as its original designer intended.

West Wickham.—The fine late glass here, 15th century, and its bad modern setting has been referred to in the text.

Wickham, Canterbury.—In E. window of the S. aisle, the beheading of St. John Baptist by a knight in armour—14th century.

Wingham.—In the circles of the geometrical windows is some good contemporary glazing—leaves, &c.—natural.

Woodchurch.—13th century medallion, not in position.

Wormshill.—During the restoration carried on there in 1879 some slight antiquarian oversight was permitted; and the rather interesting E. window of 15th century date, with a transom above the lower lights, underwent great trials. The tracery was dissected and taken into a town four miles off. The stonemason was ordered to "copy" it. The writer in passing the yard saw this poor copy, and the original thrown aside on the scrap-heap. Eventually, after much difficulty, he succeeded in inducing the architect to reinsert as much of the old work as was then possible, the ancient glass in the tracery lights at the same time receiving the attention it required. The other glass in this church is mentioned in the text; the circle of early 14th century glass in the pierced head of one of the coupled lancets is a primitive use of the yellow stain.

ANCIENT BELLS

The bells of Kent have been well described by the late Mr. J. C. L. Stahlschmidt with some assistance by the writer.

The most ancient in this county are the clumsy

pair at Iwade dating from the early 13th century—probably a local effort. But, like every other craft practised in the Middle Ages, that of the regular bell-founder was highly artistic, as the form of bells testifies; the lettering and ornament as beautiful as that of the glass painter, if not more so, and following the detail of the 14th and 15th centuries. The quality of the note of a mediæval bell is variable, it may be as perfect as the form admits, or decidedly “panny” like earthenware, but never squally like a great many modern bells. It is possible for a skilled and observant individual to detect the presence of the mediæval bells by their sound alone, where two or more may be spliced into a set of eight. The bells founded in the county, including those of Stephen Norton, the Ulcombe, Canterbury, and Borden foundries, are by no means equal in good quality; Hatch’s larger ones are generally bad. The bulk of the later bells have been founded at Whitechapel, London, where the rule-of-thumb methods adopted by provincial founders gradually gave place to a more scientific manner of forming the bell and proportioning its thickness and diameter.

Since the 17th century, the bells in these church towers have universally been hung with all the adjuncts for describing the complete circle

when rung, even when there are only one or two, as at Iwade. The usual number before the 17th century was five, and the Sanctus which was either in the tower or elsewhere on the church.

Bell metal is simply copper and tin, all other metals, whether valuable or otherwise, being impurities. Substitutes for bells of the proper shape should on no account be admitted into any description of church.

The bells by James Bartlet of Whitechapel, at the end of the 17th century, are peculiarly musical and at the same time powerful; quite equal to those of the celebrated Miles Gray of the eastern counties.

The works of Pack and Chapman are generally of superior quality, though they failed at Hadlow to properly add to the complete small set of Bartlet's there.

Before beginning the outline descriptions and histories of the ancient Kent churches, it may be well to point out a manner of investigation that may be useful to the uninitiated.

EXTERNAL CONDITIONS

The nature of the site—whether in a town or village or apart from habitations—or if in the middle of a Roman station, or near or upon

a Roman road. The aspect of the churches of Kent varies but little from the E. and W. direction, though the naves and chancels are frequently set out with great irregularity; the person who set out Barfreston had not the slightest knowledge how to proceed or measure the diagonal lines; the same at St. Mary in the Castle Dover, and many more.

Notice the manner the churchyard has been planted with trees, and on which aspect of the church it has the greatest extent; whether a church stile or lych-gate is preserved.

Note the nature of the building—whether simple or compound, and if a tower is provided, and at what point. Whether N. and S. entrances, if both are guarded with porches and provided with receptacles for blessed water; or if the western doorway, which was usually regarded as a processional exit or final entrance, be used in the ordinary way to the exclusion of the lateral entrance: if so, how long; and if provided with hallowed-water basin called the Benatura, which is unusual in Kent in that position.

Examine all the windows, their shapes and surroundings, whether pointed or otherwise, if provided with hood moulding springing from sculpture, or plain. Whether any are high or low, and the general proportion of the openings;

and if they bear any relative proportion to the arches.

Next view the whole masonry between the windows, the character of the materials—width of joint and nature of mortar. This requires a good deal of practice. Note the position of buttresses, whether the sloping water-tables are regular in level, or if, say, one is varied, and the reason for it. Note well the freestones used. Flint masonry arrived at great perfection in the early 14th century, which was continued. Old glass can be generally detected by its grey colour, and looked for particularly in the tracery divisions. Examine the tower, say, Milton Swale, nearly the largest in England of the parochial type, and which went up in an unusually short space of time; yet the growth was as slow as possible in comparison with present-day processes. In places, during five years, perhaps only ten feet were added, followed by a great effort which suddenly stopped; and so on till the battlement was reached, after some thirty or more years had elapsed from the beginning.

INTERNAL CONDITIONS

On proceeding to enter the building, notice the porch and its door-cases; the inner entrance is frequently Norman, and perhaps reinserted.

Christ Church, Canterbury, is entered by a simple porch of rather parochial type with its stone bench tables, but has an elaborate stone vaulting charged with interesting shields locking together the accessory ribs, the better to prepare the mind for what is to follow. In this case an interior is revealed that was the result of all previous experience; we may mark the suppression of many beauties, such as the arcaded-gallery stage of earlier styles, and the shallowness of the moulded work, but a system of proportions is reached that perhaps unconsciously strikes every one. In this respect the effect, from its very lightness, is better than the massiveness at Winchester, where much the same design was adopted, but overlaid upon previous Norman work, the required additional height to the pillars being obtained by throwing in the triforium stage.

Now the entry into a parochial church produces a totally different line of thought. In many of the larger examples there may be a sense of attempted architectural proportions, but generally in Kent a church interior is the result of a number of conflicting schemes, only partially executed, and of course "cathedral" features in their entirety are not to be looked for; these being, the arch compartment with the aisle window compartment: the gallery or triforium compartment, the clear-

story compartment ; then the vaulting compartment, as viewed between any two of the nave arches immediately opposite one another. As a rule, in parochial churches, only the arch compartment presents itself for examination, and even the clearstory, in Kent, is not so often seen as in other counties. In too many old churches the pillars are not even opposite one another.

With regard to the round-arch style—called Norman—there is little need to describe it ; every observant schoolboy knows it at once, and perhaps at first blindly remarks its thick pillar, fluted cushion capital, recessed arches, and zig-zag enrichment. But the following styles, with their gradual transitions, the majority of persons have not the slightest knowledge of, nor had the 17th, 18th, and early 19th century architects, unless we except Sir Christopher Wren, who in his report on Salisbury Cathedral clearly shows his appreciation of the 13th century style ; and his strange strictures upon the introduction of what he was first to name “tracery”—called of old, “form pieces.” Several Kent churches—Newington-on-Street, Woodnesborough, St. Nicholas at Wade, &c.—show that, independent of the influence of English William, the architect to Christ Church, Canterbury, an earlier attempt was made to create a pointed-arch style in the

last years of the 12th century; but beyond some ultimate reduction of mass in pillars, the cutting off of angles, and using the pointed arch for strength and increase of width, no progress was made.

As afterwards stated, the influence of the Canterbury architect and his successors was felt over the entire eastern and part of the western districts of the county. Their construction is remarkable for its simplicity, hence we seldom find in Kent anything like the enriched capitals of the 13th century, such as occur in many cathedrals—particularly in the Yorkshire district—notably in the admirable little church of Skelton, a few miles beyond York; Stockbury was somewhat exceptionally decorated.

It is well always to bear in mind three distinct examples of 13th, 14th, and 15th century pillars selected from different churches, taking care that those chosen are free from transitional features. The pillars and arches at Westwell may represent the prevailing type of 13th century architecture as seen in Kent, these pillars being counter-changed in form, also commonly so arranged in many places. The character of these pillars is obtained by the use of a few mouldings particularly well chosen, and placed where the best possible effect was secured from them. Thus the

base arises from a plain "socle," at the top of which is a channel or "quirk"; from this arises a bold "torus" or $\frac{3}{4}$ -round moulding. Now the difference between Greek and Gothic bases occurs at this point, instead of the next member, which is a hollow, called the "scotia," or darkness, standing up; this hollow turns down, and would if used externally hold water; this is followed by the upper and smaller "torus," and from that the shaft of the pillar rises without "entasis" or batter in.

The capital is arranged in the following manner: Above the highest stone of the shaft is a projecting member called the "necking," which may be plain half round or "roll and scroll," *i.e.* the upper profile half round, the lower set a little further back, and its profile varied as it approaches the shaft.

The next member is a wide hollow called the "bell," which in the instance selected is quite plain, but is often highly enriched with figures, sculpture, or foliage. The moulding over the bell (which should project moderately, as it does at Westwell) has several slight fillets which assist the general effect.

The "abacus" above is round over the round pillars, and eight-sided over the others; it is in the instance selected a great deal undercut. Over

this, without any awkwardness, as in the previous style, rises the double-membered arch, the edges of the rebates being taken off or "chamfered," the outer one being "stopped"; above all is a bold undercut hood. A more beautiful architecture cannot be conceived, and has even been commended by men who could see no beauty in any other than pure Greek orders. In the 14th century we notice the same general anatomy of the pillar, but in most cases great variation in the detail.

Thus in the tower arch at Sittingbourne the base has the geometrical mouldings peculiar to the beginning of the 14th century, as opposed to the old classic arrangement of the "torus," whilst the pillars and arches in the nave are moulded as at Westwell.

During a few years in the first decade of the 14th century an unusually bold type of architecture is occasionally found, as at Stalisfield and in many other cases.

If the several ranges of pillars and arches in some churches be closely examined, although they seem alike, the profiles are entirely different; good instances of this occur at Horsmonden, and particularly at Upchurch, where the southern side has a mass of shallow mouldings which is entirely absent on the other side, yet only a few

years' difference in date of execution. Fourteenth century mouldings are always varied, according to situation. The 15th century architecture, both of pillars and windows, is generally recognised, but not to the same degree as the round-arch style.

The next thing to notice is the roofing, which has been already described; also if the pillars and arches have been at any time re-spaced, indicated by earlier pillars than the arches.

The windows divide themselves into plain round arch, plain pointed, coupled pointed, triplet pointed, and bar-traceried (plate tracery, which, as its name suggests, is a system of geometrical figures, as it were punched out in flat stone area, unusual in Kent, but common in Northants). Bar-traceried windows either form geometrical or flowing figures in their heads, the former the older type, or the uprights or mullions are seen to pass straight to the curve of the arch. This is called rectilinear tracery, and is peculiar to England; it occurs under English influence in the clearstory of Calais church.

The position of piscinæ should be noted at the E. end of the nave or in its aisles, and those in the chancels, as well as the sedilia.

The screens and stalls, and remains of mural paintings, which in most instances have been

removed by re-plastering or skinning the walls. The earliest churches were all decorated with these paintings.

The monuments, brasses and ledgers, the bells. The ornaments and inscriptions on bells can be obtained by squeezing modelling-clay or other soft substances, taking care in climbing about not to seize hold of the wheel and thereby injure its true running.

The majority of these ancient churches will be found open at all times, the number happily increasing of late years.

Two serious evils are constantly noticed: the encouragement of the insidious growth of ivy and ampelopsis, which should everywhere be eradicated, and the absence of proper protection from lightning. Recently Westwell and Woodchurch have been seriously injured, their spires being nearly destroyed, and yet during the careful repair no protection against future shocks was provided. It is generally foolishly argued that the building dates from the 13th century and has never had a conductor, and therefore needs none !

An old photograph of Westwell shows the western surface of the tower *scarred* with lightning rents; and Milton Swale is rent through and rendered insecure from the same cause.

Every church, whether with tower or otherwise, requires at least one complete conductor, with connections to the lead gutters. Churches with unprotected spires actually invite their own destruction during storms.

In many of the churches that have been described, attention has been drawn to the "low side window." The writer has no intention of advancing any fresh theory as to the use of the opening wooden shutter, but the surroundings in each instance have to be considered.

During 1890, at Milton Swale, two examples immediately opposite each other were then exposed; they date from the 14th century, and were each two-light, with a tracery head. Their primary use obviously was to give light to a screened enclosure on each side of the great rood-screen; the jambs were decorated with wall painting. The northern opening was so much injured when built up that the shutter could not be traced; but in the southern, the hooks for a shutter are indicated, and there is a small piscina basin in the window sill. The church at Edburton below Brighton Dyke has two such windows which must have served a similar purpose.

The Bobbing example was partially exposed by the writer some years ago, and has quite lately been entirely reopened, its perfect iron grille with

square divisions being preserved; the shutter was decayed. A glass painting has now been inserted behind it; in this case the position, just W. of the sedilia, has to be considered.

But the most interesting instance is to be found at Doddington, where on the N. side of the chancel is a recess formed in the wall behind the chancel-arch pier. The lower part of a single-light window is here rebated for a shutter; the eastern side of the recess having a moulded niche with bracket for statuette, below which is a sloping stone desk arranged for a book, the western wall having a square aumbry with hinges.

The example at Brook is remarkable in that the external wall is hewn out sufficiently for a person to sit in, the inner opening being a vesica-shaped window flush with the inner wall.

In some places, owing to their situation near or upon important roads, we should naturally look for the traces of external openings of the character described; but whereas Milton, which was somewhat isolated, has a pair of low side windows, it is remarkable that the church at Sittingbourne, the adjoining parish, with its four chancels, and situated on the Watling Street, gives no indication of anything of the kind: the only external provision there having been at the S.E. angle, where a niche contained a statue of the

Blessed Virgin, known as "St. Mary of the Boteras," close to which remained till 1765 a large lych-gate or "porch," as it was described, within which travellers and pilgrims could shelter.

A close inspection of some of the churches of Brittany or rural parts of France might elucidate the use of the opening shutter, some example being found where all the surroundings still remain in a complete state.

It should be remembered that a "procession path" was generally arranged close round the outside of churches, and that it was the constant desire of many persons during their life that they should, after death, be buried in that path; a circumstance that brought about the gradual shifting of the pathways in churchyards, so that we no longer see the surroundings that were immediately external to these low side windows which had casements.

At Elmstone a rectangular "low side" appears to the W. of the chancel S. wall; close to it on the same line appears a foliated-headed opening, but in the nave; these were the only windows in the whole S. wall of this church.

Where a "high side" window occurs in Kent, it was usually the only window originally placed in the S. wall; it was adjacent to the porch. See illustration of Goodnestone.

SIZES OF KENT CHURCHES

Christ Church, Canterbury . . .	length 514 feet
St. Andrew's, Rochester . . .	313 "
Lydd	199 "
Maidstone	168 "
Minster, Thanet	160 $\frac{1}{2}$ "
Faversham	160 "
Margate	150 "
New Romney	148 "
Ashford	136 "
Sittingbourne	135 "
St. Margaret-at-Cliff, Dover . .	126 "
Reculver (ruin)	120 "
St. Laurence, Thanet	109 "
St. Martin's, Canterbury . . .	100 "
St. Pancras (ruin) is about the same length	
Erith	85 "
Nettlestead	85 "
Barfreston	43 ft. 7 in.

The above list is chosen as illustrating churches of the largest class down to quite the smaller type; the figures have been taken from scaled plans. In the case of Canterbury Cathedral, the scales in different works do not quite agree, but Taylor and Cresy's plans in Britton's *Canterbury Cathedral* are likely to be the most accurate. Some total lengths include the extremities of the plinths of the buttresses, others the inside measurements. The chancels in Kent generally nearly

equal the naves. Luddenham is a typical example amongst the smaller class ; on the contrary, Graveney is a singular exception. Barfreston is about the size of the average small church that was placed in those manors where there were few inhabitants, if any, beyond those residing, and engaged in, the great house. Milton, Canterbury, is a survival of this kind.

TABLE OF DATES OF THE ARCHITECTURAL FORMS USED IN KENT CHURCHES

FEATURES.	DATE.
<i>The Round Arch Style.</i>	From the earliest period till 1189.
In simple form, Buckland (Illus.). Enriched, Barfreston (Illus.). Window areas undivided ; excep- tion, Borden, in tower.	
<i>The First Pointed Style.</i>	1189-1272.
Pointed arches not exclusively used during the whole of the Middle Ages. Round arch with 13th cen- tury ornament — <i>e.g.</i> door-case, Minster, Sheppey, oblong win- dows. Thannington, tower, &c. Arches acutely pointed, less so frequently in windows.	<i>c.</i> 1250.

The Second Pointed Style.

1272-1377.

The arches widened. The areas of windows divided by stone divisions, by intersecting mullions ; forming geometrical figures in the heads. (Begun in the E. wheel window, Barfreton.)

Mepham.

c. 1280.

Plain bar tracery, Sheldwich.

c. 1200.

The " Kent " tracery.

c. 1316.

Square-head bar-traceried windows.

c. 1325.

Carved foliage in natural form.

The shouldered square door-case or window.

The flowing tracery.

c. 1340.

The Third Pointed Style.

1377-1546.

Continued use of square-headed traceried windows, most frequently in the sides of churches, with pointed windows at the ends. Tracery forming rectilinear panels.

Revived in places,
17th century.

Used occasionally,
18th century.

The four centred arch.

The omission of cusping in tracery.

1500.

The Italian Revival.

In the country districts of Kent this style is very little seen. Mereworth, Otterden, Ringwould tower. Goudhurst, door-case, &c., being exceptions.

NOTES ON THE KENT CHURCHES ARRANGED ALPHABETICALLY

NOTES ON THE KENT CHURCHES ARRANGED ALPHABETICALLY

Where no railway station is mentioned, it is to be assumed that a station is in or near the parish. *Brasses*—The Rev. H. W. Macklin's book, *Monumental Brasses*, has been chiefly relied on ; in former years the writer rubbed a considerable number in both divisions of the county.

Acrise. *St. Martin.* (Elham Station, 2 miles.)
—This building is a good example of the smallest type that has not been in any way enlarged since it was erected in the 12th century ; consisting of nave and narrower chancel, built with flints, the quoins or angles of Caen stone, and the whole covered with plaster or rough cast ; but the flint masonry showing well at the W. end. The porch is to the S. side. The windows are Norman and 13th century, having been altered during repairs. The two western buttresses are 15th century, and formed the basis of a bell gable ; a turret substituted. The chancel arch is here retained, the causes of its too frequent removal being subsequent undue heightening and widening, causing it to fall from want of

lateral abutment ; or its total removal was often effected when large rood-lofts came to be introduced. In this instance the arch was heightened and made pointed in the 13th century ; and, as described by the present rector, "the western face has Norman embattled ornament, utilised as far as it would go ; the eastern surface plain." Monuments to the Papillon family.

Brasses : May Heyman, 1601. Arms, &c. : Hamon, 1613. The bell, 1664. (Registers, 1561.)

Addington. *St. Margaret.* (Wrotham Station, 2 miles.)—Nave and western tower, N. porch, blocked S. door-case, chancel and S. chapel. The church originally dated from the 12th century, the quoins of which appear in the nave, which was lengthened in the 15th century, when the well-designed Kentish type of tower was built. The chancel arch is late 14th century. The N. porch has a carved wooden verge-board. A piscina in S.E. of nave, another in the N. chapel, also an aumbry or locker.

Brasses : Arm., demi, 1378. Arm., William Snayth, Esq., and w. Canopy, 1409. Arm., c. 1425, c. 1460. Arm., Robert Wotton, Esq., and w., 1470. Priest, demi, with chalice, c. 1470. Some bells founded at Borden during the 17th century. (Registers, 1562.)

Adisham. *The Holy Innocents.*—The church is completely cruciform, central tower and tiled spire with plain angles like many examples in Calvados and the north of France. Internally the eastern and western arches at the crossing are pointed, having been altered to that form in the 14th century (we may remark in this and other places what expert “needling” operations took place). The imposts have the original cushion capital. The chancel is 13th century, and its descent by a step from the nave, as at first designed, was not allowed to be altered during the restoration; the Rev. Montague Villiers, when rector, not suffering the usual shifting of the levels, whereby the perspective effect of many old churches has been spoilt by placing steps where not intended. The late 13th century woodwork in the S. cross-aisle formed part of the high altar-piece in Christ Church, Canterbury. It was placed here by Archdeacon Battely in the 17th century; it contains paintings of the four Evangelists, and quatrefoil ornaments with diaper grounds. The rest of this altar-piece was finally removed 1840, having undergone mutilations, restorations, and renaissance recastings. The font is square, on a circular cylinder with four three-quarter shafts. A chapel to the W. of N. transept. The nave

roof has bracketed tie-beams of the usual framing (see Introduction), mural decoration, splay of windows. There are stone bench-tables along part of the nave walls. A string-course beneath the windows of the nave, which are 14th century. A piscina S.E. corner of the nave; also an elaborate one in the S. cross-chancel. A few ancient oak benches; in many Kent churches these were retained beneath the heightened wainscot of the 17th and 18th centuries. The stone coffin of Thomas de Upton, rector, 14th century, is in the S. transept. (Registers, 1539.)

Aldington. *St. Martin.* (Smeeth Station, 2 miles.)—As frequently found in Kent, this church has only a single aisle to the nave and chancel. The tower to the W. is 15th century, having plinth lines, panelling, and niches; the parapet which was left unsupplied has been recently added. The gradual growth of the building is easily traced, the N. wall being of Early Norman masonry. The pillars and arches are 14th century; at the W. end of the aisle is a window which probably opened into an anchorage cell. The northern windows of the chancel, as well as the eastern, are 15th century. In the S. chancel are 13th century windows. The whole restored from a decrepit and patched condition.

Brasses: Arm. and w., c. 1470. Fragment,

1475. Bells, Whitechapel, 1774; one of the few places where change-ringing survived till 1879, when it was revived in many parishes.

Alkham. *St. Anthony.* (Kearsney Station, $2\frac{1}{2}$ miles.)—Western tower and parapet, with pyramidal roof, early 13th century; nave and narrow S. aisle. The chancel has a large N. aisle. On the nave is a clearstory with circular windows. The pillars and arches are 13th century; a double respond occurring shows that the church has been lengthened. The E. window of the chancel is of a simple type of bar-traceried form, first met with at Selling, afterwards developed at Chartham in the transept ends, Milton Swale, and formerly Sheldwich, dating round the first few years of the 14th century. The N. chancel E. window has a pair of lancets with open circle above; this apartment prolonged westwards gives a partial N. aisle; the N. wall of this chancel has a bench-table, above which is well-designed arcading with trefoil heads. The range of lancets over this are upon a string-course, the rear arches being provided with shafting pillars. The sedilia in the S. chancel ascend to the E.; the top seat is widest and divided by a solid septum from the other seats. The piscina to the E. The N. wall of the nave has 13th century windows. On the

S. of the chancel, square-headed 14th century; on the S. side of the nave-aisle, flat-headed 15th century windows. There are remains of wood-work. The font is a plain octagon.

In the chancel is a tomb inscribed:

✠ Hic jacet Herbertus, Simonis Proles, vir opertus
Ad Bona Spe certus, Fidei Sermoni discertus.

BRYAN FAUSSETT'S *Collecta*.

Bells: 17th and 19th century. (Registers, 1558.)

All Hallows', Hoo. (Sharnal Street Station, 4 miles.)—The following notes are from a leaflet by Mr. Leland Duncan, F.S.A.:—

"The original building in part remains, the western wall and part of the adjacent walls 12th century. Arches on the S. side of the nave also. Later the N. aisle 13th century. The church had nave and narrow aisles and chancel; 15th century clearstory added. Bench ends in nave, traces of colour on the pillars of the N. side. The font tub-shaped. A portion of interlaced ornament W. of S. aisle arcade. The northern chancel removed."

Brass: Wm. Copinger, arm., kng., 1594. One bell with floral ornament. (Registers, 1629; accounts, 1555.)

Allington. St. Lawrence. (Maidstone Station,

1½ miles.)—With the exception of the tower and spire has been nearly rebuilt; one entrance is regarded as of Early Norman design. (Registers, 1630.)

All Saints', Thanet.—Was formerly situated between St. Nicholas and Birchington. It is not now to be traced, but its font was recovered 1876, and placed in Hilborough Chapel, Reculver, which at that time was being rebuilt to a proper design.

Appledore. *St. Peter and St. Paul.*—The church is situated, as its name suggests, near the "inned land." The plan is western tower, nave and S. aisle, chancel and S. chancel. The portion to the N. of the chancel constitutes the remains of a former cross-aisle of a smaller church. The base of the tower is traditionally part of an old fort. The N. wall of the nave is arranged with a small 14th century window over the door-case in the same way as at Sittingbourne. The range of pillars and arches has shallow bell capitals, and double-member arches; the chancel arch has been removed to make way for the rood-loft access which appears in the middle wall. The screens remain entire, and are treated in the oblong-panel manner; the mullions in one part have an unusually flat section. The old cross-aisle has a small eastern arch, having 13th

century foliated capitals, which opens into a square-ended annexe with small lancet E. windows, the splays of which are varied to shed the light. The 14th century windows on the S. side of the nave have a flamboyant tendency in their traceries, but not as in foreign examples, having the mouldings also of that drawn-out form; in one is a little ancient painted glass. The E. window is reticulated 14th century. The upper part of the tower has a pierced quatrefoil, and the belfry window has been muddled into the string-course in an awkward way. The western door-case is 15th century with capitals and shafts, the hood-moulding supported by angels, there being late niches above. The font 15th century. Under a 15th century window in the S. chancel, but almost buried when examined by the writer beneath a deal floor, is an uninscribed table-tomb with a canopy, below the string-course, beneath which is a feathered recess. (Registers, 1700.)

At Horns Place, one mile N.E., is a perfect 15th century domestic chapel, such as were licensed in 1366 in the larger homesteads. The early 15th century window traceries are nearly perfect, but built up. The roof is pointed and panelled; the building is in two stages, the lower having been a small oratory to look into from

without. (Illust. *Kent Arch. Soc. Transactions*, vol. xiv.)

Ash (next Sandwich). *St. Nicholas*. (Sandwich Station, 2 miles.)—Nave and N. aisle, complete cross-aisle, two chancels. The tower, which is in the centre, was rebuilt in this position, which was unusual in the 16th century; it has a leaded spire, and is a prominent sea-mark. In the latest development the S. nave aisle was not retained. The chief entrance is to the N.—a porch with room over—and it must be understood that in Kent the chief entrance is placed as a rule on the side from whence the greater number of parishioners came. In some cases both lateral entrances were equally dignified, and it is rare for the western processional door to be the main entrance. The churchyard, too, was generally largest on the side where most frequented, whether N. or S. The range of pillars and arches is fairly regular, considering that re-spacing has taken place, and the pillars are of different dates—some 13th century. The arches are plain chamfered, with undercut hood-mouldings; the rebuilding of the tower has left the eastern respond in a hollow. The four great tower arches are latest 15th century design. The windows generally are 14th and 15th century. An older tower is to be traced. Remains of oak screen, 1663.

The monuments are of great interest, the most ancient being that to a cross-legged knight, under an arch between the high chancel and N. or Molland Chancel. It is supposed to be Sir John de Goshall (14th century); the figure has the defences for the shoulders called ailettes.

There is an unknown figure of a lady under another recess, of the early 14th century, the head enveloped in a couver-chef and wimple, the body in a robe reaching to the feet; the long tight sleeves of the kirtle are visible below the elbow.

On the eastern side of the entrance to the Molland Chancel is the figure of one of the Leverick family, in a highly ornamental suit of plate armour; the bascinet is spherical, with an escalloped border, and the camail is secured to the shoulders by embossed plates representing lions' heads. The legs crossed.

Within the N. chancel are the alabaster figures of a knight and lady on a table-tomb with crocketed canopy over, on one side springing from an angel. This tomb is not complete, one end being cut off.

It is generally regarded that these figures of John Septvans and his wife were removed from the Lady Chancel of Sittingbourne Church about 1613, on account of a family desire that the

Septvans' memorials should all be in one place. Le Neve describes (Harl. MS.) the elaborate monuments of John Septvans and Katherine his wife, at Sittingbourne, and the writer during repairs has traced the position of the monument, adjacent to certain pillars.

Brasses: Lady Mestil, canopy, *c.* 1440; L., *c.* 1460. Civ. and w., sm., 1525. Arm. and w., 1602. Civ. and w., 1642. Both of these are Septvans. Jane Keriell has a unique head-dress, in which the netted horns are joined to a large inverted horse shoe ornament rising high above the forehead. (Registers, 1558.)

Ash (near Wrotham). *St. Peter and St. Paul.* (Fawkham Station, $3\frac{1}{2}$ miles.)—This church is well worth visiting, in conjunction with Kingsdown. The plan is complete—western tower, nave and aisles, chancel and N. chancel; the excrescence at the E. end of the extended S. aisle ought to be removed. The base of the tower is executed in Tonbridge stone—that was not often carried up into the chalk district. The porch to the S. The nave has on each side three arches designed about the middle of the 14th century. The chancel arch is retained; in the septum wall above are two openings. The chancel walls are 13th century; a restored 15th century window at the end. The N. chancel

base of screen remains, and the whole of the screens, removed to a barn and subsequently lost, are remembered in the parish. The N. chancel windows are bold in design, the rear arch being well raised, forming an internal tympanum, which always produces a good effect wherever introduced. A great deal of painted glass is in position, consisting of border pieces, double-outlined quarries, roses, &c.; the ruby glass is streaky, as if pencil lines were traced in it. A 15th century canopy in the S. aisle E. window, which is blocked out by the outbuilding.

Brasses: Richard Galon, priest, demi, 1465. (Registers, 1560.)

Ashford. *St. Mary.*—Externally the tower of this church is a grand object, as viewed on entering the town from the E. and all points of the surrounding country. Internally, though there are some fine effects about the cross-aisle and through the great arches of the tower, the proportions and architectural details are very bad—arches springing from different heights, the aisles too wide for the nave, &c.—but a certain judicious lengthening of the nave has certainly assisted the general effect; the manner in which the church is now maintained is exemplary. The tower was reinforced by Sir John Fogge in the 17th century; the whole building presents a com-

plete cross-plan. The pillars and arches have in places been re-worked, there is an eastern aisle to the cross-aisle, and N. and S. aisles to the choir. A profile of the bases and capitals drawn by the Rev. G. M. Livett will be found in the *Kent Arch. Soc. Journal*, vol. xxvi. The chief entrance has come to be at the N. end of the cross-aisle, which is not in accordance with ancient custom. The stalls are partly ancient.

Monuments: In the transept aisle, S., against the end wall, Thomas Smyth, Esquire, and Alicia his wife, in front of which are small figures of children. Date 1591. On the west side, beneath an arch, Sir Michael Smyth, Knight, 1628; in one window is some intermediate heraldic glass.

Bells: A ring of eight, mostly of poor quality, by Hatch of Ulcombe—a fine “covering” White-chapel tenor. Brasses: Lady, mutil.; canopy, 1375. Several fragments—the lady, Elizabeth, Countess of Athol, Thomas Fogg, and Sir John Fogg; mantling with angel holding inscription with stalk and leaves and lipped rose at each side of the circle. The table tomb on N. side of the chancel is beautifully panelled. (Registers, 1578.)

Ashurst.—Dedication unknown. Nave and chancel, the arch removed. The windows are chiefly 14th century, including the E., the

northern and southern being 15th century. There is a plain Easter Sepulchre in the N. wall. (Registers, 1692.)

Aylesford. *St. Peter.*—The church has an oblong plan, divided by 15th century pillars and arches, those between the chancels being smaller. The tower to the W. of the nave is of Norman design, the windows being flush outside with the walls and quite plain; the bell stage 15th century, with windows and string-course. The rood-loft stairs are in a turret on the south side; the entrance has a hood-mould. The chancel arch retained. On the north side is a low side window. Monuments to the Milner family.

Brasses: Cosynton, Arm. and w., 1426. Palimpsest inscription, Savell, 1545. (Registers, 1653.)

Badlesmere. *St. Leonard.* (Chartham Station, 4 miles.)—Nave and chancel, western turret. A well-proportioned building smothered in Parker's cement, a substance that did more harm in the first quarter of the 19th century to churches all over England than the atmospheric effect of centuries; the men who went about putting it on learnt to imitate string-course, Norman tooling, and even the natural 14th century foliage! The chancel arch has been removed. The roofs original 14th century. The E. window, as

common about Canterbury, has two lancets. There are two small bench ends: on one appears the "Est Non est" device, representing the doctrine of the Most Holy Trinity. The 18th century altar-piece has a foliated finial crop. One of the four Reculver bells is in use here. (Registers, 1558.)

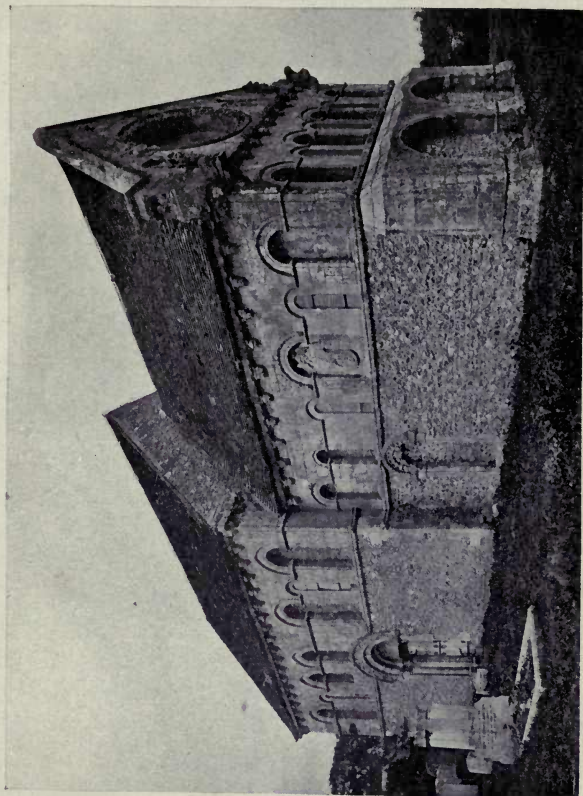
Bapchild. *St. Lawrence.* (Sittingbourne Station, $1\frac{1}{2}$ miles.)—The constructional history of this church is extremely difficult to follow, or to make any theory fit at all points. A slight excavation on the S. side would decide a great deal. The difficulty begins at the W. end, where, not as in the case of Tong, the next parish, the after addition of the aisles is evident; but here the only aisle and nave are in one continuously constructed flint wall without quoins, and the tower is provided for a S. aisle, of which there is not the slightest trace of one ever having existed. But we must conclude that after the aisle was pierced, as clearly indicated within, the W. end was rebuilt, and that in adapting the old S. cross-aisle as the tower, provision was made in the early 14th century for its area to open not only into the church, but also into a S. aisle if ever it should be built.

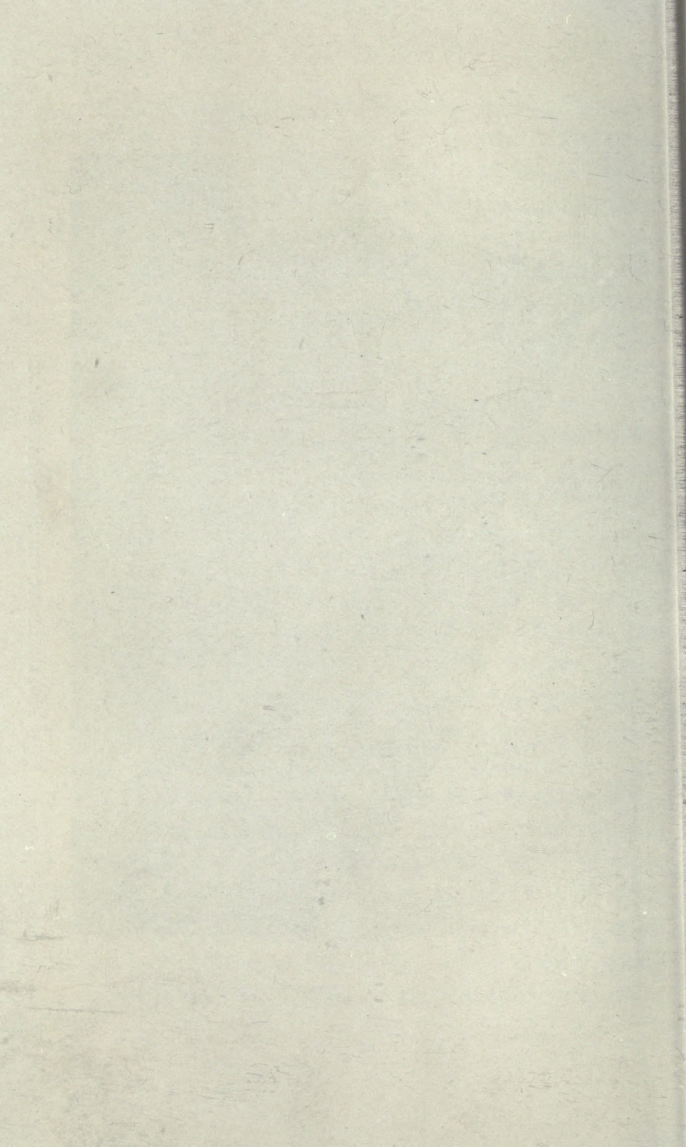
The plan at present consists of nave and N. aisle which nearly reaches to the ground. Chancel

and full-sized N. chancel, tower and shingled spire of lovely proportion to the S.E. The porch of brick (1525) has a fret pattern with darker brick. The S. and W. walls of the nave are Norman. The tower at its base is so also. The E. wall of the chancel, showing its original Norman windows, is of the same epoch. Internally the nave arches are wall piercings; the two western plain round-headed arches are early, and have the fluted or cushion abacus on the oblong-pier mass; an irregular pier then occurs which has a 15th century niche crocketed over the modern font. The arches to the E., though all round-headed, gradually assume the mouldings of the 13th century, with boutel edge. The chancel arch is a 15th century heightening nearly to the roof; the rood-loft stairs being in an annexe to the S., overlapping the tower arch to the W.; this shows that all idea of a S. aisle was abandoned by the 16th century. The chancel, originally Norman, has three lancets on the S. side; two of these externally are well designed with elegant hood-moulds, but the third was in the shade of an apse, which was to the E. of the tower; this feature was ignorantly removed in the early part of the 19th century. The internal splays of these three windows are illustrated in Brandon's *Analysis*. The N.

chancel is divided from the other by three pointed arches on round pillars, the capitals foliated in a rough manner. The N. chancel has a bench-table, and remarkable string-course of 12th century date, illustrated in Brandon's *Analysis*. There is also mural arcading of 13th century date. The windows above, all 15th century. The roof space over each altar space is panelled in oak; the present Lord's table in the S. chancel was designed by A. W. Pugin. A piscina and credence bracket have been cleverly hewn out in the eastern respond between the chancels (illustrated in a later edition of *Old England*). The interior of the tower is specially interesting; as before stated it has W. and S. arches (both of which were blocked from the beginning), formed in the 13th century. The E. wall has a plain semicircular arch which has a piscina in its southern pier (illustrated in the first edition of *Old England*). This led into the destroyed apse, which was similar to that at Godmersham.

The roofs are unfortunately at present ceiled in, but at the N. side of the chancel, opposite the tower section, is a remarkable moulded wall plate that may be Norman, though much like 16th century detail; in both periods men were trying to copy Roman ornament. The stalls, much sawn in pieces, never belonged to the church,





but were cast out of Rodmersham *c.* 1840. There are two Norman windows to the W.; the small one at the W. of the aisle contains 13th century and other ancient painted glass, presented and set up by the writer 1880. The painted glass of the 15th century W. window and that in the N. chancel was all rejected when the horrible modern designs that disfigure this ancient building were put up. It would be right in this case to remove the present cobbled-up E. window, and reopen the upper and two lower Norman windows, making a new one for the middle, which if dated would always tell its own tale. The ancient bell (see Bells of Kent) has had to be replaced. (Registers, 1562.)

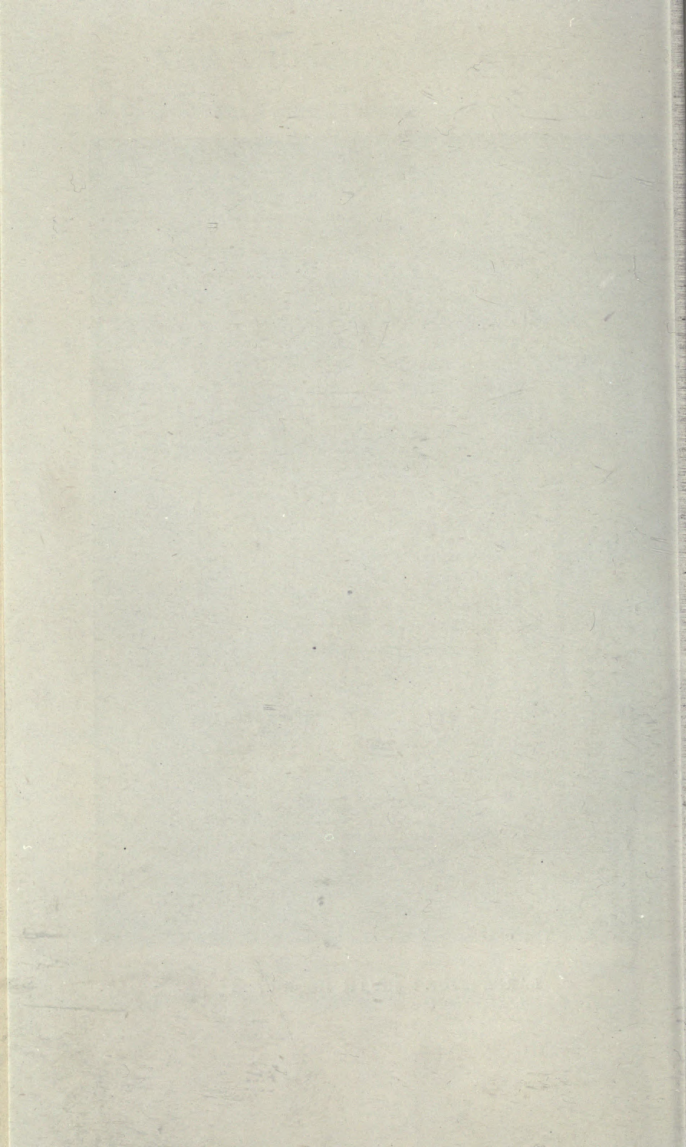
Barfreston. (Shepherd's Well Station, 1½ miles.)—Was originally dedicated to St. Nicholas. This is a remarkable Caen stone and highly ornate structure consisting of nave and chancel. The materials were possibly brought from Hackington, Canterbury, where Archbishop Baldwin began a very large collegiate church that should not only rival Christ Church, but also take the cathedral rank; and Barfreston is just the kind of building that would be first set up as a chapel for the workmen. It was found by R. C. Hussey that the ashlar of the church had all been in some previous position,

but only a very short time; and the circular E. window, the area of which is divided by little radiating pillars like spokes of a wheel, was found to contain one of these formed in oak, showing that the stone one had become broken or lost in transit.

The above-named restorer has in this instance given such a good account of himself (*K.A.S.*, vol. xvi.) that we are disposed to condone his misdirected zeal in certain other churches. Quite lately the quatrefoil at the W. end over the 15th century inserted W. window has been re-opened, and the ancient bell removed to the yew tree, unless it has since been properly placed on plain wrought-iron brackets bolted into the W. wall. Externally the church shows distinct transition from the Norman style, the arcading or niches of far greater area than the windows, showing semicircular on one side and pointed on the other; the little windows are all round-headed. During the 14th century one or two were altered and cusped, but on turning round the re-worked jambs of these the original jamb was recovered. In addition to the N. and S. entrances there is a narrow blocked priest's door to the chancel. The following account of the entrance is characteristic: "The door itself is square-headed, a transom worked with rope



BARFRETON : SOUTH DOOR-CASE



ornament extending across the arch, the head of which is filled with elaborate sculpture. In the centre is represented our Saviour enthroned on a cloud, around which is a good deal of foliated and scroll work, with medallions, in which are heads of saints and bishops."—Sir Stephen Glynne. (See Illustration.)

Mr. Jackson, in his recent beautiful work on Byzantine architecture, has an illustration of this door-case, and he regards the carving as having been executed by Canterbury workmen. Internally, string-courses, ornamented embattled, occur below the windows; the chancel arch is semi-circular with shaftings and annulet bands, the arch members being ornamented with the "indent," the "chevron," the "billet," and "roll." Over the windows the "dog-tooth" or pyramid leaf-ornament is seen. The eaves' courses are all sculptured, as everywhere else in and out of the building. A hunting scene is figured in one part. The roofs follow the Normandy plan, as at Colombelle near Caen, and at Rouen; the same is also seen at Kemsing, but the trussing is not at all up to the artistic effect and strength of the usual plan of framing a trussed-rafter roof in England. Barfreston Church was founded by one of the High Constables of Dover Castle. The workmen employed were evidently not

masons. Husseys' master mason, without instruction, reset the side chancel-arch recesses in proper order in 1840. (Registers, 1572.)

Barham. *St. John Baptist.*—Western tower and shingled spire. Nave and chancel under one roof with king-posts, a cross-aisle joined to main building by lintels, S. aisle; the pillars and arches 14th century, well designed; severe restoration 1856. (Registers, 1558.)

Barming. *St. Margaret.*—Nave and chancel, western tower, shingled spire. The original chancel arch. The E. end has its Norman windows, arranged two below with one above. (Registers, 1541.)

Bearstead. *The Holy Cross.*—Nave and chancel, N. aisle and chancel, western tower with sculptured figures of animals on the coping. The pillars and arches irregular, the western arch unaltered, 13th century; half the next arch the same, the other half 16th century with awkward curve; the pillar to the E. of this 15th century, with hollow faces as at Leeds, supporting a wide four-centre arch. There is yet a fourth irregular arch, which takes its eastern bearing on a wide respond, with 14th century geometrical mouldings. In the N. wall of nave is an unrestored 14th century window having original painted glass in the quatrefoil; the next window has the

shouldered head. Upon the entry to the right the rear arch of the window has geometrical mouldings. Later 14th century painted glass, quarry pattern, is seen in western 15th century window. (Registers, 1653.)

Beckenham. *St. George.*—Rebuilt 1886.

Brasses: Arm. in tabard and two w.'s, heraldic, kng., 1552. Lady, 1563.

Bekesbourne. *St. Peter.*—Nave and chancel, western tower long in ruin. When examining the building during restoration in 1881 the writer laid the keystone of new chancel-arch. The N. door is Norman. (Registers, 1558.)

Benenden. *St. George.* (Cranbrook Station, 4 miles.)—This church has several times been rebuilt. There are traces of original windows. It formerly had a timber campanile. (Registers, 1653.)

Bethersden. *St. Margaret.* (Pluckley Station, 3 miles.)—The church is complete in plan, the chancel arch retained, springing from corbels. The windows are partly 14th century with square heads; others easily distinguished of the same form are 15th century: portions of old glass. There are three arches on each side, 14th century. The chancel aisles each have one arch, the chancel longer than the chapels. The tower arch is one of those very fine ones of rag-stone which

abound throughout the county. The roofs of the usual framing. Rood-loft stairs on S. side. Western tower door-case bold, its hood-mould springing from human figures. The fresh-water marble used in many churches for every purpose is quarried in this parish.

Brasses: Wm. Lovelace, civ., 1459; Thos. Lovelace, civ., sm., 1591. 1459, William Lovelace, gent. (Registers, 1556.)

Betteshanger. *St. Mary.* (Sandwich Station, 4 miles.)—Rebuilt 1853. (Registers, 1562.)

Bexley. *St. Mary.*—See *K.A.S.*, vol. xviii. Nave and N. aisle, western tower with interrupted outline of spire, two chancels. The pillars and arches late 13th century. The chancel arch removed, modern screen and loft with organ placed over. Remains of Norman door-case in modern porch, N. door-case 13th century; 13th century windows in tower and chancel; sedilia, 13th century, ascending to E.

Brasses: A hunting horn, &c., c. 1450, civ., sm., 1513. The 18th century lych-gate has been removed to another position. (Registers, 1562.)

Bicknor. *St. James.* (Hollingbourn Station, 3 miles.)—The present building is an absolute changeling, replacing the ancient very early aisled nave and single chancel, tower N.W. During 1861 severe frosts broke up the whole chalk

ashlar exposed for restoration; huge fires were lighted, but to no purpose. The building is interesting only as a model of the original. Travertine arch rebuilt into tower. The quackery of steel bells from 1862 Exhibition. (Registers, 1571.)

Bidborough. *St. Laurence.* (Southborough Station, 1 mile.)—Nave and N. aisle, chancel, S. porch, chancel arch removed; the arches effected by piercing old outer wall, western tower; access to rood-loft can be traced. (Registers: Burials, 1593; baptisms, 1632; marriages, 1701.)

Biddenden. *All Saints.*—The tower is an elegant specimen of the Kent type. The plan regular, the chancel longer than its aisles. The pillars and arches 13th century; the eastern nave arches tampered with, as first described by the writer (*K.A.S.*, vol. xxiii.). The chancel arch has been widened, a squint opening has been contrived; no arch between S. aisle of nave and chancel; part of screen with vignette ornament; 14th century windows. The chancel pillars and arches 15th century, with hollow surfaces; the S. chancel has a panelled ceiling with traces of colouring. Equal sedilia, 14th century; tomb, 1541; monument to Sir Thos. Mayne, 1566, who had fourteen children; pulpit, 17th century.

Brasses: 2 civs. and w., sm., c. 1520. Arm. and w., kng., 1566. Civ., 1593. Civ. and w., 1628, 1641-1685. Civ. and 2 w.'s 1584, 1598, 1609. (Registers, 1538.)

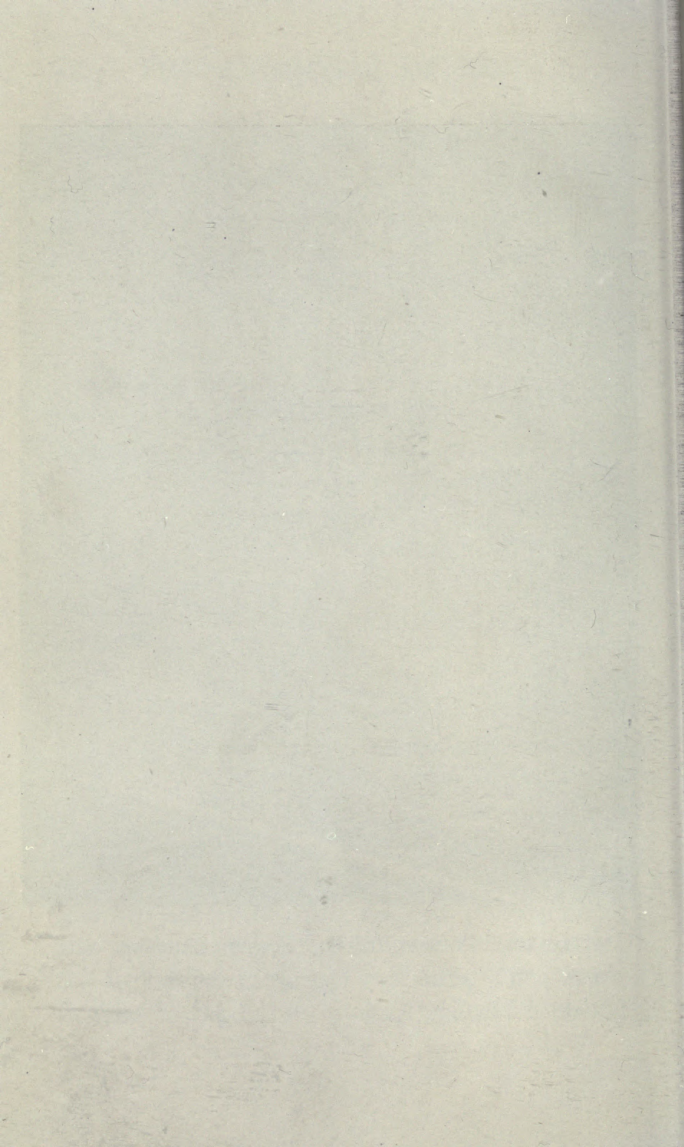
Bilsington. *St. Peter and St. Paul.* (Ham Street Station, 3 miles.)—Nave and chancel 13th century, part of western tower. The nave has 14th century inserted windows to the N., retaining a little painted glass; chancel arch in place, 13th century. (Registers, 1562.)

Bilsington Priory.—A large hall remains, together with another building, connected to the hall by an octagonal staircase. The details are 13th century. Excellent views in vol. xxvii. *Kent Archæological Transactions.* This Priory was founded 1253 for Canons-regular, St. Augustine Order.

Birchington. *All Saints.*—The church has undergone drastic restoration. Good end 15th century windows have been replaced by 19th century mongrel geometrical. The pillars and arches are late 14th century, the chancel arch retained. It was intended to rebuild the tower to the S.W., for which arches were prepared, but this was not carried out; the 13th century tower and spire to the S.E. A panelled table-tomb, Sir H. Crispe, 1575, and first wife. The tower is open to the E. into a small chapel; a chest;



BIRCHINGTON: TOMB IN NORTH CHANCEL



the building is planned on a large scale, like Bapchild. Modern memorial window to Gabriel Charles Dante Rossetti, who died here, 1882.

Brasses: Civ., 1449, 1459; lady, 1518, 1528, 1533; John Heynys, priest, with chalice, 1523; a chrism child at the side of father and mother, 1533. (Registers, 1538.)

Bircholt. *St. Margaret.*—No remains.

Birling. *All Saints.* (Malling Station, 2 miles.)—Externally this building has a fine colour, and is situated to advantage on a bank; elegant 15th century tower with angle buttresses, pyramidal roof; nave and aisles, chancel. A modern font cover is worthy of notice; an objectionable trap-door in middle of chancel floor! Windows 14th and 15th centuries.

Brasses: Walter Mylys, civ., 1522. Sir Thomas Neville was buried at Birling, 1535, and his heart at Mereworth, where is a stone monument consisting of two hands holding a heart, just as in some brasses. (Registers, 1558.)

Bishopsbourne. *St. Mary.*—A span nave and western tower; side chapels give a cross effect within, each opens to the nave by two arches of different dates; no chancel arch; the roof tie-beams on brackets; a small collection of Dutch intermediate glass paintings; monument to "Judicious Hooker," Richard Hooker, who

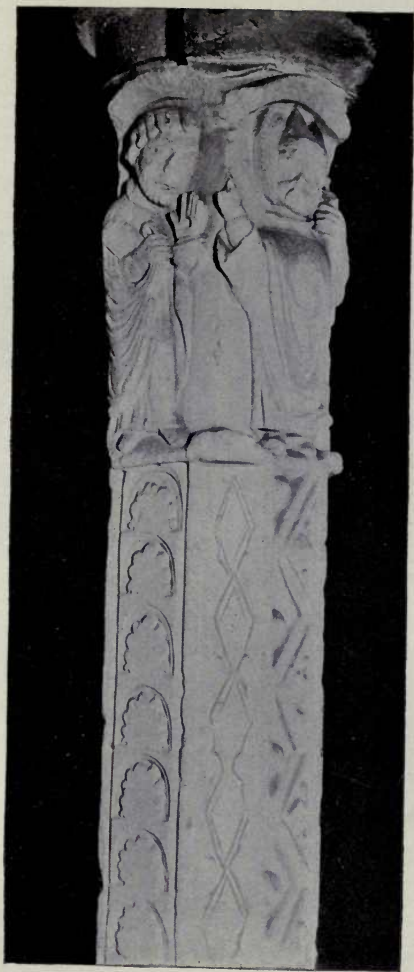
was rector here from 1595 to 1600. (Registers, 1558.)

Blackmanstone. *Romney Marsh.*—Ruins.

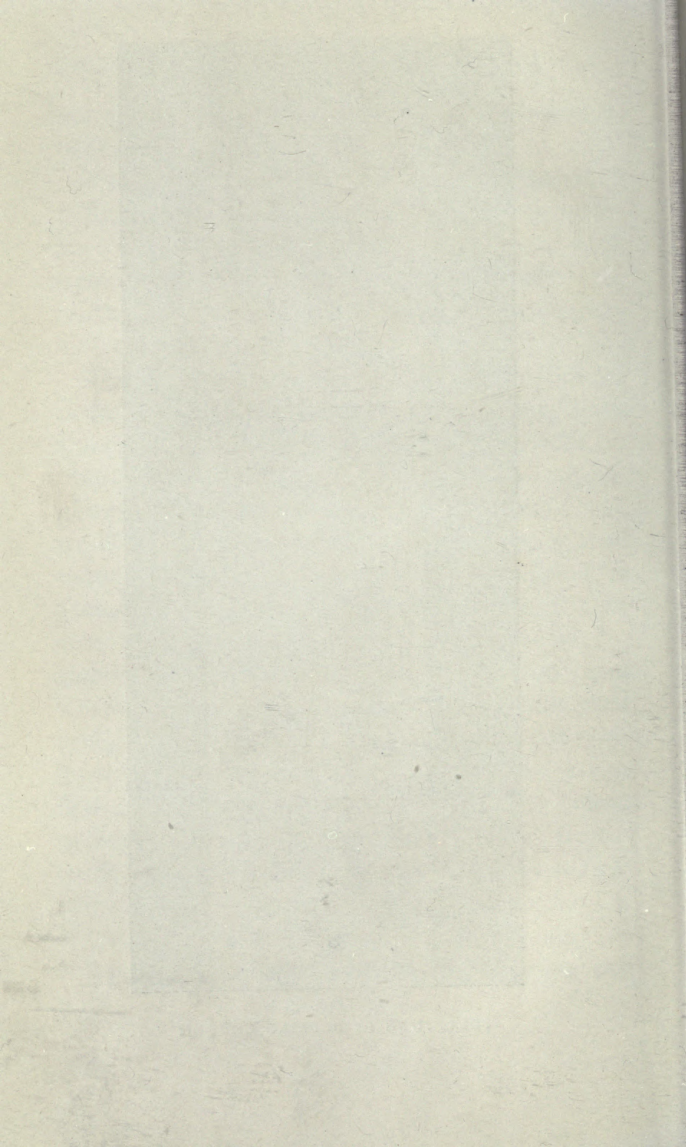
Blean. *St. Cosmus and St. Damian.* (Canterbury Station, 3 miles.)—Nave and chancel, S. aisle and porch, modern bell gable, chiefly 13th century details; and windows late 14th century insertions. (Registers, 1553.)

Bobbing. *St. Bartholomew.* (Sittingbourne Station, 2 miles.)—Originally 13th century nave and chancel; during the second quarter of 14th century the N. wall was underset with octagonal pillars and arches of rag-stone; the capitals well moulded; lofty chancel arch. The gabled N. aisle extends along part of the chancel, to which it is open, by a single arch. The windows are all 14th century in the body of the building,¹ some designed with double cusping on the trefoil plan. Chancel same width as nave. The sedilia well designed. In 1862 the writer witnessed the removal of the western shaft in order to insert new rail; the inner surface was then found to be a sculpture (upside down). The subject is St. Martial, Archbishop of Limoges—afterwards Paris—who is in the act of ordaining a deacon. This work must have come over in a load of Caen stone; the shaft moulding can

¹ See illustration.



SCULPTURE IN BOBBING CHURCH



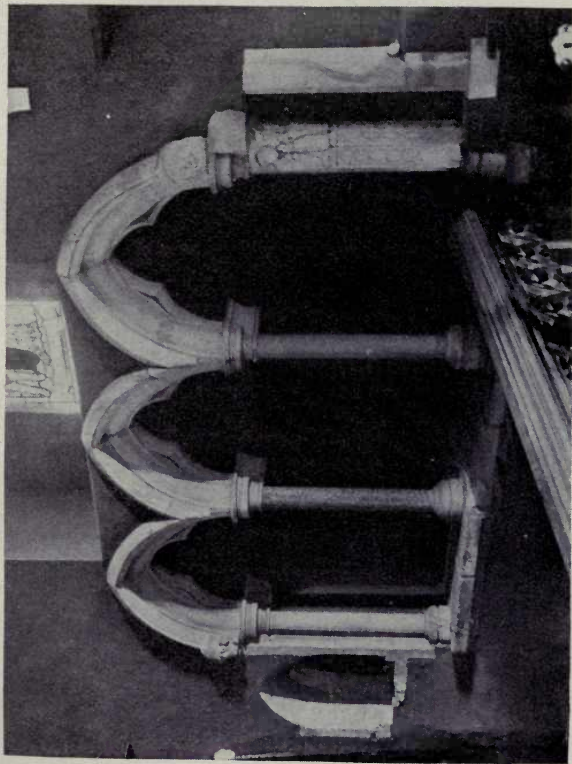
be now felt behind the sculpture, which is placed on view; adjacent to this is an oblong low-side grated window, lately reopened and glazed. The E. window of the chancel is reticulated, carefully restored tracery by Hussey, contains a good modern glass painting by Mr. Thomas Curtis. One of the mural monuments, in memory of Charles and Humphrey Tufton, was placed partly over the edge of a window; when shifted, the delicate 14th century leaf-border painted glass appeared: this was re-leaded by the writer; afterwards copied for original 14th century window in Sittingbourne crypt. A Jacobean singing desk. The tower plain, its 13th century lancet windows, seen over well-designed 14th century W. window, were rejected from nave.

Brasses: Sir Arnold Savage, arm. and w., c. 1420; arm. mutil.; can., 1420; L., 1496. These brasses have been wrongly removed from N. chancel and placed on tower wall. (Registers, 1560.)

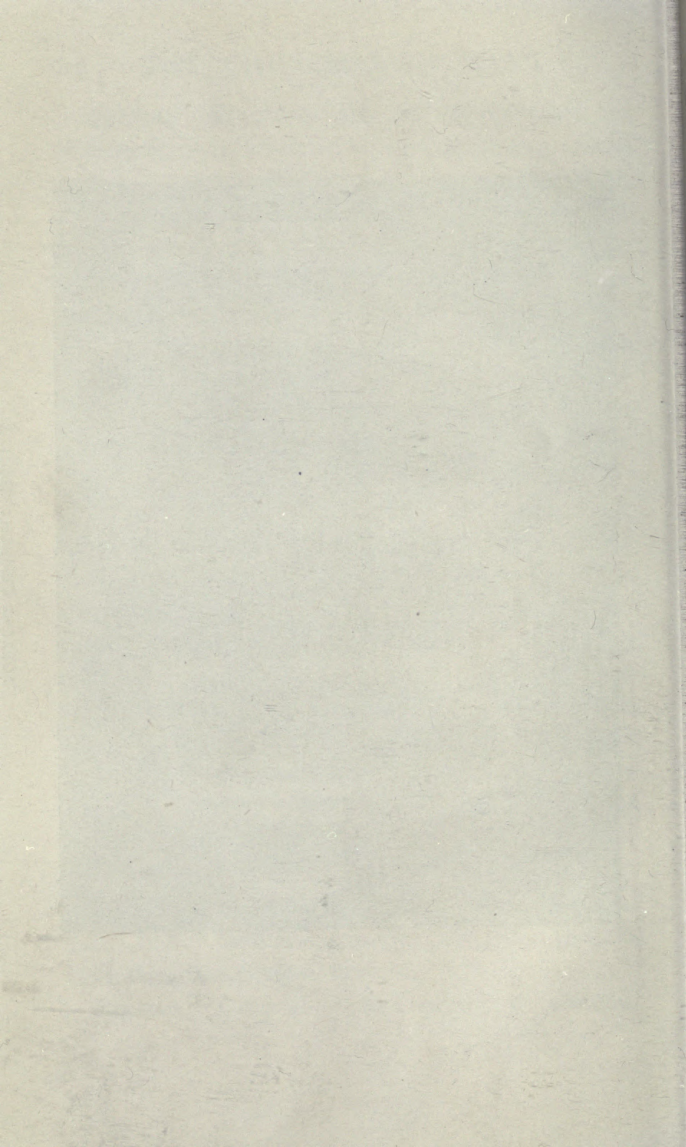
Bonnington. *St. Runwald.* (Smeeth Station, $2\frac{1}{2}$ miles.)—Nave and chancel; the arch retained. The nave contained 14th century windows with painted glass. The E. window two lancets below, one above; 15th century insertions. (Registers, 1679.)

Borden. *St. Peter and St. Paul.* (Sittingbourne Station, 2 miles.)—The church as a whole presents a square plan; the western tower is Early Norman; its N. window below is original, and the unusual two-light opening above the inserted W. window (15th century) is so also. The W. entrance with nutmeg ornament has been reinserted; the porch 15th century. The tower arch is Norman, with chevronry ornament. The nave has two arches on each side of different dates in the 13th century; the southern pillar is foliated in the natural manner. The Norman chancel arch removed for rood-loft approaches. Part of southern wall Norman; one of a pair of lancets remains in this old cross-aisle end, the other obliterated by 16th century three-light window. The aisles widened, the N. in 14th century, the S. 15th century, the windows corresponding. The S. chancel 14th century, with a principal rafter-coved roof having Tudor-flower cresting along the wall plates. Ancient painted glass in tracery of nearly all the 14th century two-light windows. A large wall painting of St. Christopher, reopened on N. nave wall by Mr. Philip Johnston, F.R.I.B.A. Monument to Dr. Plott, who resided at Sutton Baron, near here.

Brasses: Civ., c. 1420; priest in almuce,



BOBBING CHURCH: SEDILIA



1490; William Fordmell. The brasses found by the writer in 1866, a short time after a restoration, amongst rubbish in a shed near the village, are now placed on wall. (Registers, 1555.)

Boughton Aluph. *All Saints.* (Wye Station, 2 miles.)—One of the most remarkable amongst parochial churches. A bold architect of the later part of the 14th century was entrusted with the enlargement of the church, and was only handicapped in fully developing his grand scheme by having to retain two ordinary 13th century chancels. Not only did he build a lofty nave and aisles with magnificent windows (Brandon's *Analysis*), but placed (what was intended as) a lantern on rag-stone pillars but little increased in diameter from those of the nave; one of these is a little out of plumb, not from defective design, but from the evil practice of internal grave-digging. Original painted glass in untampered-with traceries. Wall painting; screen work. Externally the lantern reveals its 14th century string-course, and some of its windows, part altered 15th century. Sedilia with sculpture. Descent to chancel. Figures playing regals, in glass of E. window, together with a king and queen. Recumbent effigy of a lady, 1631. (Registers, 1558.)

Boughton under Blean. *St. Peter and St.*

Paul. (Selling Station, 2 miles.)—Nave and aisles; S. cross-aisle, chancel and N. chancel; western tower. The cross-aisle end window (15th century) is designed with a geometrical figure in the apex, like Tarring and some Sussex examples. The internal arches on the N. side are regular; pillars counter-changed, octagonal, and round (13th century); at the W. end on each side is the deformity of a half-arch. The irregularity of the southern arches is due to the cross-aisle and the prior piercing of an old outer wall. The chancel arch is a heightening. The screen remains; it is treated in the traceried-window manner, rising transoms in each compartment, the panels below having indications of coming Renaissance. The triplet of 13th century lancets retained at east end. One fragment of painted glass. Alabaster tomb (Sir J. Hawkins), 1587. Curious 14th century Lombardic inscription round incised cross.

Brasses: Civ. and w., 1508, 1591, and 1591; Arm., 1587. (Registers, 1558.)

Boughton Malherbe. *St. Nicholas.* (Lenham Station, 2 miles.)—Has been nearly rebuilt; some old features noticed by Hussey and Glynne are either copied or preserved.

Brasses: Civ. and w., kng., sm., 1499; arm. and w., 1529. (Registers, 1671.)

Boughton Monchelsea. *St. Peter.* (Maidstone Station, $3\frac{1}{2}$ miles.)—Nave and N. aisle, chancel and central tower. The aisle passes the tower on the N. side. The church incorporates an early design, which can be detected amongst modern repairs. (Registers, 1551.)

Boxley. *All Saints.* (Maidstone Station, $2\frac{1}{4}$ miles.)—The chief interest is the hipped roof narthex W. of the tower, which is regarded as a shelter for pilgrims travelling along “the old road.” The nave has 13th century arches on round pillars, three on each side. Windows 14th and 15th century, with slight flamboyant tendency.

Brasses: 1451, William Snell, M.A.; priest in acad., arm., 1576. (Registers, 1559.)

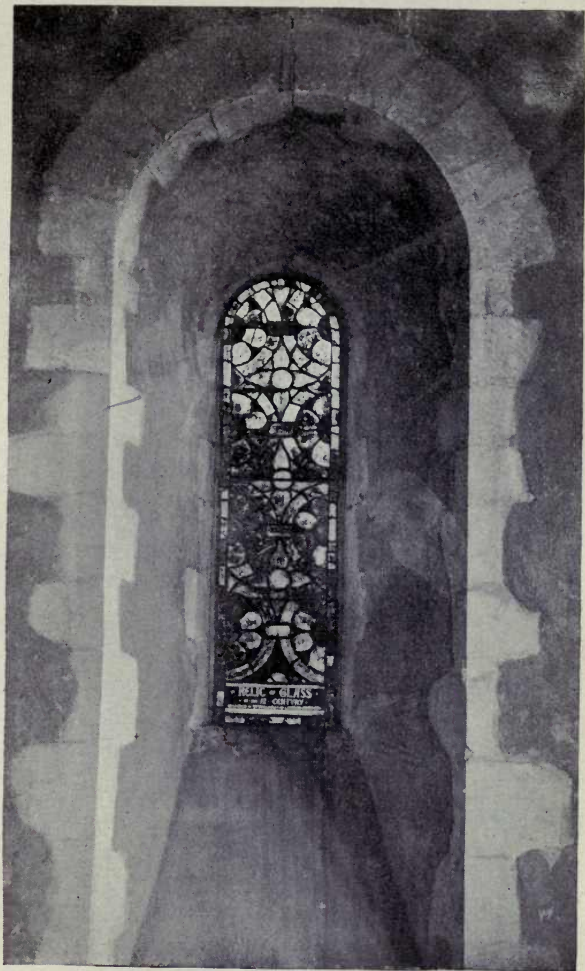
Brabourne. *St. Mary.* (Smeeth Station, 2 miles.)—Western plain Norman tower, nave and chancel, S. aisle and chancel, clearstory 13th century. The nave is divided from aisle by three 13th century circular pillars and arches. The Norman tower arch underset in pointed form. Chancel arch late Norman. The northern windows Norman; one of these in the chancel retains its original coloured glazing, so much worn that the hatching cannot be made out; this is the oldest glazing in the county. A heart shrine occurs on a pier to the right of the chancel. A

monument occupies the E. end, and takes the place of an altar-piece. A string-course, 12th century, round chancel, half-pillars above with elaborate capitals, either vaulting intended or an upper stage; in front of one pillar is a helmet and crest (bird's head). Priests' door to N., Norman, marked with cross-billet ornament round arch, drop keystone.

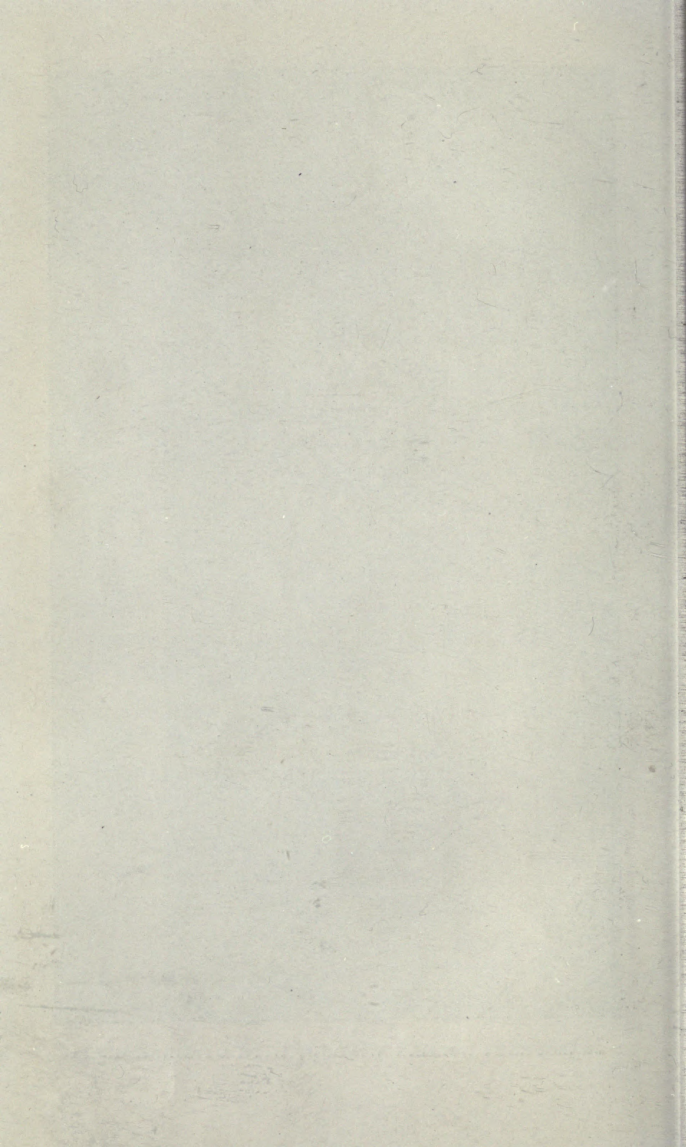
Brasses: William Scott, Esq., plate armour. Arm., canopy, 1434; lady, 1450, 1528; arm., 1527. (Registers, 1558.)

Brasted. *St. Martin*.—With the exception of the western tower, this church has been unhappily rebuilt. During 1866 the writer examined the tower, the abode of owls and other birds, the staircase so filled with sticks and bines that the foothold was insecure. The bells were literally white-washed; one had fallen far below during ringing, and was arrested between two huge beams bent apart. It is regarded that the tower was strengthened after its completion, the western buttresses forming a sort of porch. A Lombardic inscription, 14th century, Edmund de Mepham.

Bredgar. *St. John Baptist*. (Sittingbourne Station, 3 miles.)—Western tower, N. gabled aisle, S. lean-to aisle; both aisles extend half length of chancel. Beneath the E. window



BRABOURNE: NORMAN WINDOW, WITH ORIGINAL GLASS



chancel the masonry is Norman, the western door-case is of that date, reinserted with some alteration of the outer member in 15th century, when the unbuttressed tower was wholly built with large rag-stone quoins. The turret is angular, and has a water-table for the spirelet, removed. The interior is very light, pillars and arches 15th century. The chancel arch has no counter-forts, the pillars being clustered to receive it; according to Hasted it fell; if so the rebuilding does not show. The windows are all varied, some 14th century examples have been reinserted in 15th century: old painted glass, "the Man of Sorrows," E. window N. aisle. The chancel E. window has had its cusps tampered with, and some good glass replaced in disorder. Rood-loft turret S. side, open roof of S. aisle. King-post on other parts. Jacobean tower arch screen.

Brasses: Thomas Coly, priest in acad., with chalice, 1518. A doubt has been expressed whether this "Master of the College" was in Holy Orders, and whether he holds a chalice, the object in his hands having more the appearance of a basin or other vessel. Another inscription brass has recently been replaced in the church. (Registers, 1559.)

The College, Holy Trinity, is complete S. of the pond; it has a 15th century window; a

pointed inner entrance N. where is a tunnel-vaulted apartment, traces of a low-side window; and its king-post roof extends from end to end, with ashlar pieces; these are omitted on half timber buildings, such as the vicarage here once was. The College walls are very thick, and have rag quoins.

Bredhurst. *St. Peter.* (Rainham Station, 3 miles.)—The nave has been rebuilt, about 1873, in modern late 13th century, in a manner that will never be interesting. The two chancels remain full of detail. The chancel E. window 13th century, the lancets are between thin sections of wall. The double E. window of the S. chancel has central shaft and good mouldings; high up in this part is mural decoration, identical with the engraved ornament on the 13th century paten—in use. (Registers, 1545.)

Brenchley. *All Saints.* (Paddock Wood Station, 1 mile.)—"This fine building has a massive square tower at W. end, the walls and buttresses 6 feet thick; the E. wall is built up solid, 10 feet in thickness. The plan is cruciform, with N. and S. aisles and transepts, which project from the body of the church 25 feet. The columns of the nave are round, with 13th century caps and bases, spaced differently on the N. and S. A circular stone staircase led to the rood-loft, which

was handsome, judging by the remains *in situ*; in one of the panels is seen the date, 1536. The nave has a clearstory with double lights, the roof has carved brackets. There are remains of sedilia and piscina, credence, and priests' door." (*K.A.S.*, J. F. Wadmore, vol. xiii.)

As at Rainham, the place over the former rood-loft was ceiled and decorated. An early arch is in the tower wall. (Registers, 1560.)

Brenzett. *St. Eanswith.*—Rebuilt 1902. (Registers, 1538.)

Bridge. *St. Peter.*—Has been much rebuilt and restored. A good Norman door-case appears in an eastern wall! An eastern window is designed as awkwardly as possible. The tympanum of the W. door-case (Norman), illust. *Ant. Itinerary*, vol. ii. Sculpture—Expulsion from Paradise. (Registers, 1565.)

Broadstairs, or Bradstow. (Broadstairs Station, 1 mile.)—Once had a chapel towards which ships dropped sail. *St. Peter's.* Western tower to the N. aisle, nave and aisles, chancel and S. chancel. The large western window in the tower space has been regarded as 14th century intersecting, but Mocket in his "Journal" relates its creditable restoration in early 19th century. The internal arches are irregular on both sides, due to portions of old outer wall

being retained as piers; on the N. side are four plain semicircular arches on circular pillars with claw feet on bases, with cushion capitals. On the S. is a pointed arch with angle-shafts to its piers. The other two arches pointed, on circular pillars, with a respond at the end against a pier of old wall. The chancel is divided from the S. chancel by 13th century arch having dog-tooth ornament. The N. aisle is prolonged the full length of the chancel, to which it opens by three arches on square piers; E. window of aisle has a little old glass. The chancel arch removed.

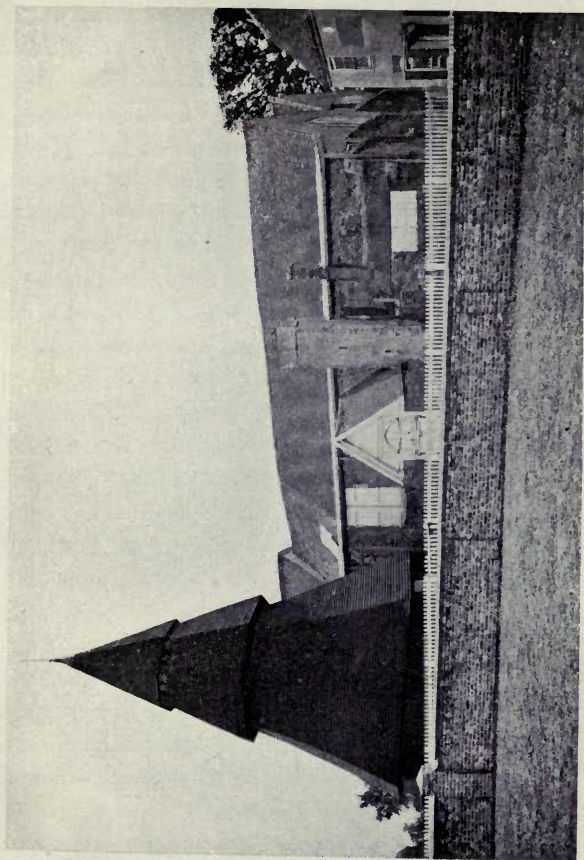
Brasses: Rich. Colmer, civ. and w., 1485; Rich. Erstone, civ. and w., sm., 1503. (Registers, 1582.)

Broomfield. *St. Margaret.* (Hollingbourne Station, 2 miles.)—A small church in Leeds Park, with a few 13th century windows. Restored 1881. (Registers, 1575.)

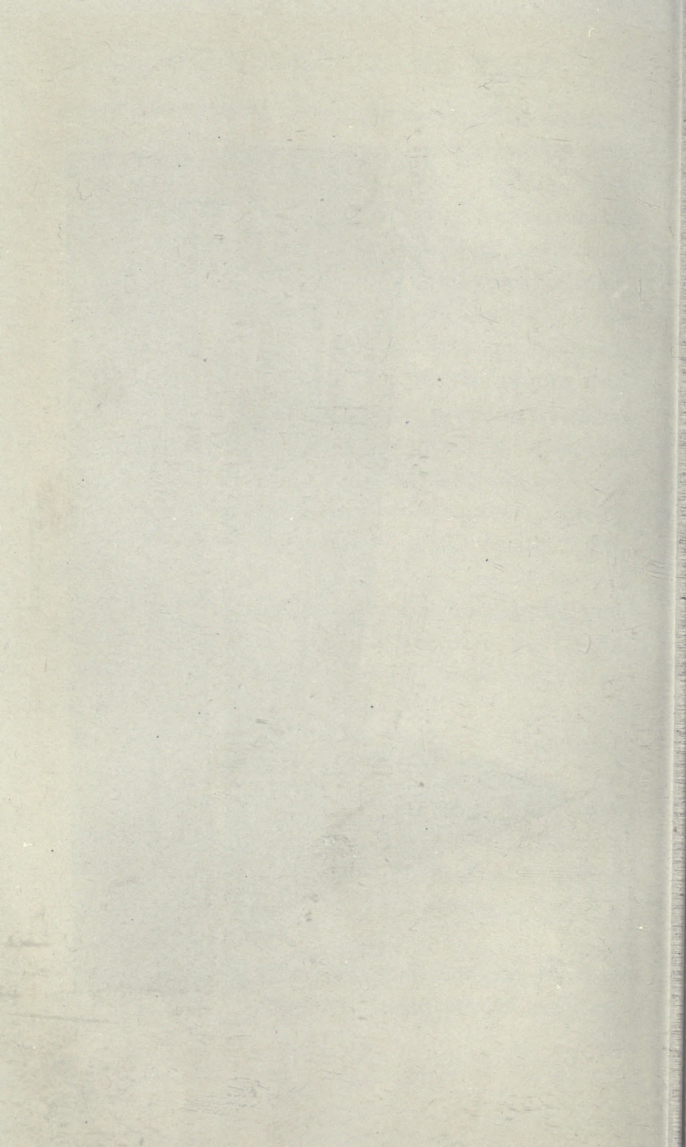
Bromley. *St. Peter and St. Paul.*—Has been rebuilt several times on the old foundations. The 15th century tower incorporated. Contains part of Norman font and ancient staircase and door.

Brasses: Rich. Thornhill, and 2 w.'s 1600. (Register of burials, 1578; marriages, 1575; baptisms, 1558).

Brook. *St. Mary.* (Wye Station, 2½ miles.)—This is one of the best examples of an un-



BROOKLAND



altered church, representing what the majority of larger Kent churches were like before aisles were added—western tower, nave, and chancel. The nave has plain semicircular windows high up, and one large intersecting traceried 14th century. The tower arch is Norman, having ornament on its square abaci. Behind the Norman chancel arch on the N. is a low side vesica window flush within, but approached externally by an excavation in the wall large enough to sit in. The first apartment in the tower has mural decoration and opens to the church by a pair of two-light round-headed windows, which are covered by one semicircular arch. There is also medallion decoration in the chancel; the sacrarium is laid with old pattern tiles. The quoins of the church are formed in Quarr Abbey oolite, Isle of Wight; if magnified, the shelly texture is remarkable. (Registers, 1695.)

Brookland. *St. Augustine.*—Most of the Romney Marsh churches form good models for guidance in the erection of modern structures at a moderate cost; a study of this church, avoiding its accidental irregularities due to slow growth, might suggest the design for a convenient house of prayer in some increasing district. Plan—nave and aisles without cross-arches.

The earliest part is the chancel, which was begun in the 13th century, the rest having been gradually executed at different periods. The declination of the building is well seen in the peculiar twisting of the tracery and mullions of the E. window at the end of the S. aisle, due to the church having been founded on an artificial mound. The pillars and arches differ in spacing on each side ; all the pillars are octagonal, the hood-moulding springing above that of the arch ; this feature is omitted along the N. side aisle ; the aisles not equal in width. By the side of the 15th century N. door is a square turret, designed to give access to the lead flat which partially covers the side aisle. Some good 14th century glass has been carefully releaded ; it was at one time enclosed in a vestry contrived at the end of the N. aisle ; this has been removed, and the window is now seen at the E. end. The lead font is late Norman ; two tiers of round-headed arches appear in the upper part, twenty in each tier, containing representations of the signs of the zodiac in the upper tier, and the months in the lower tier ; to complete the twenty compartments the eight months from March to October are repeated, as also are the signs from Capricornus to Scorpio. An ornamental cable moulding runs

above the zodiacal signs. "Decembre" is illustrated by a butcher with a hatchet about to fell an ox. Some old benches remain which were beneath high pews. The detached campanile is the feature of the exterior, and is becoming well known now that motors pass it between Hastings and Folkestone. It is an eight-sided structure, resembling on a large scale the spires of Bexley or Upchurch placed upon the ground; it was or is covered by weather-board and frequently tarred. Internally massive beams placed saltire-wise form the framing; the floor is like an old threshing-floor. There are five bells—four by John Hodson, London, 1685; the tenor, 13th century; the third by Jordan, 1442, also a London bell-founder.

Brasses: Thos. Leddes priest, sm., 1503. (Registers, 1558.)

Buckland (near Dover). *St. Andrew*.—Apparently a 13th century building, if the fabric is not older, lengthened westwards 1880; in order to effect the enlargement an ancient yew tree was bodily removed by a large number of men; the tree has survived the ordeal. In the chancel the piscina will be found of interest. (Registers, 1577.)

Buckland. (Teynham Station, 1 mile.)—The church, now in ruins, had originally nave and

chancel, and probably spire turret on timber support at the end of nave. A few years ago the nave walls were entire, with plain Early Norman door-case to the S.; some other features and a Decorated window at the W. end also appeared, but all has gradually fallen. The bell, cast in 17th century, is in the adjoining farmhouse.

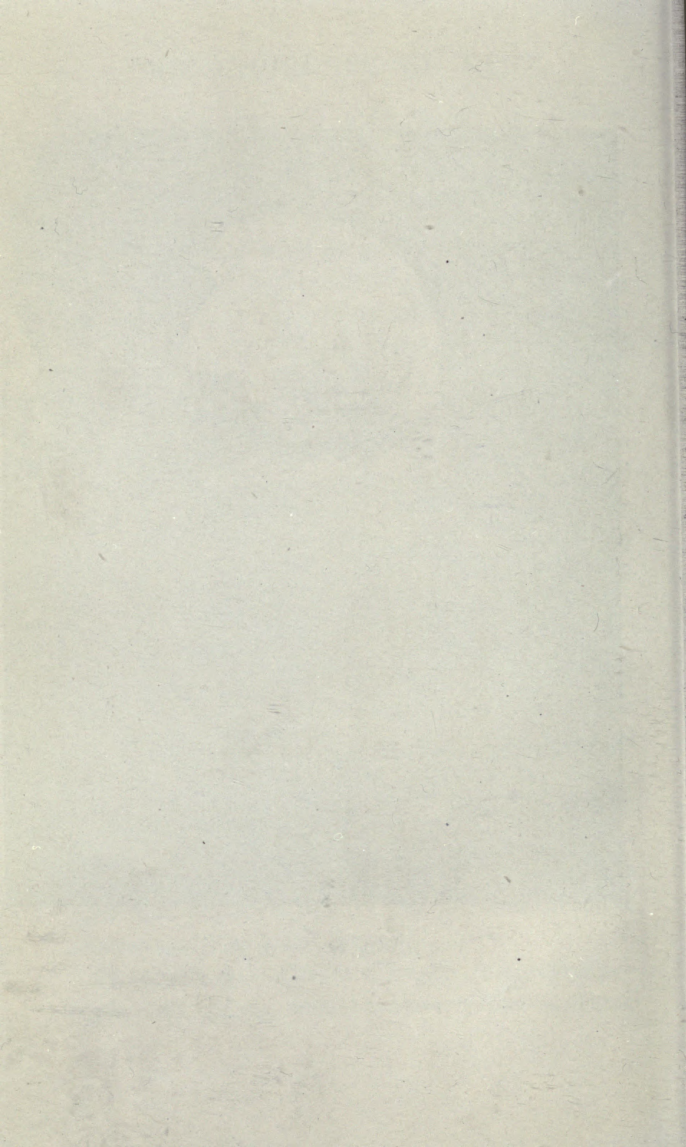
Burham. *St. Mary.* (Snodland Ferry, 1½ miles.)—"Originally was an Early Norman church of the common plan; a century later a N. aisle was added, to be followed shortly by a S. aisle; then in the 13th century a new chancel was built up round the old one on a much larger scale, having side chapels separated from it by an arcade of two arches. Later a tower built at W. end" (The Rev. G. M. Livett, *K.A.S.*, vol. xx.). (Registers, 1600.)

Burmarsh. *All Saints.* (New Romney or Hythe, 5 miles.)—A Norman fabric. The Rev. C. J. Oliphant kindly communicates the following: "Nave, and chancel slightly narrower; tower at W., early masonry and window in chancel. S. porch door-case Norman, considered too lofty to be in position; windows 14th and 15th century." The chancel arch removed. (Registers, 1572.)

Canterbury. *Christ Church (Cathedral).*—Nave and aisles, western towers, the southern



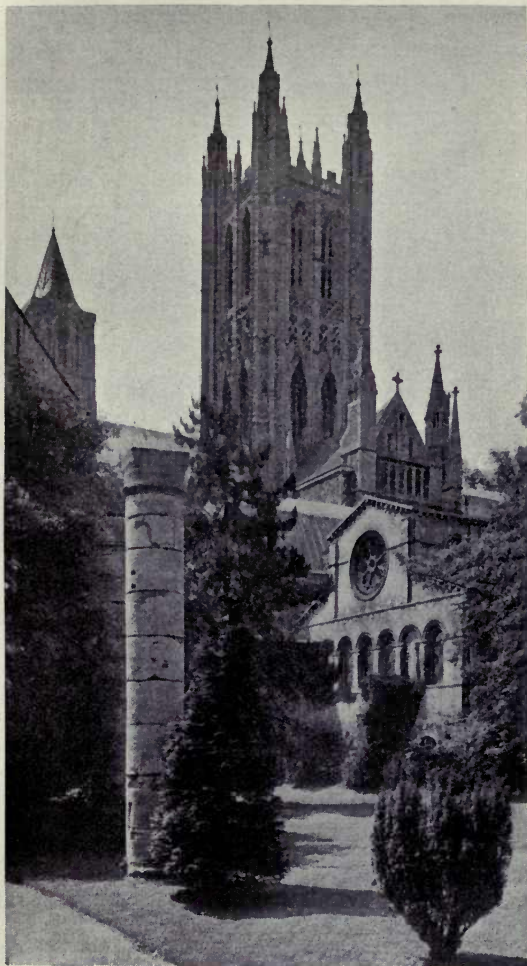
BUCKLAND, TEYNHAM: S. DOOR



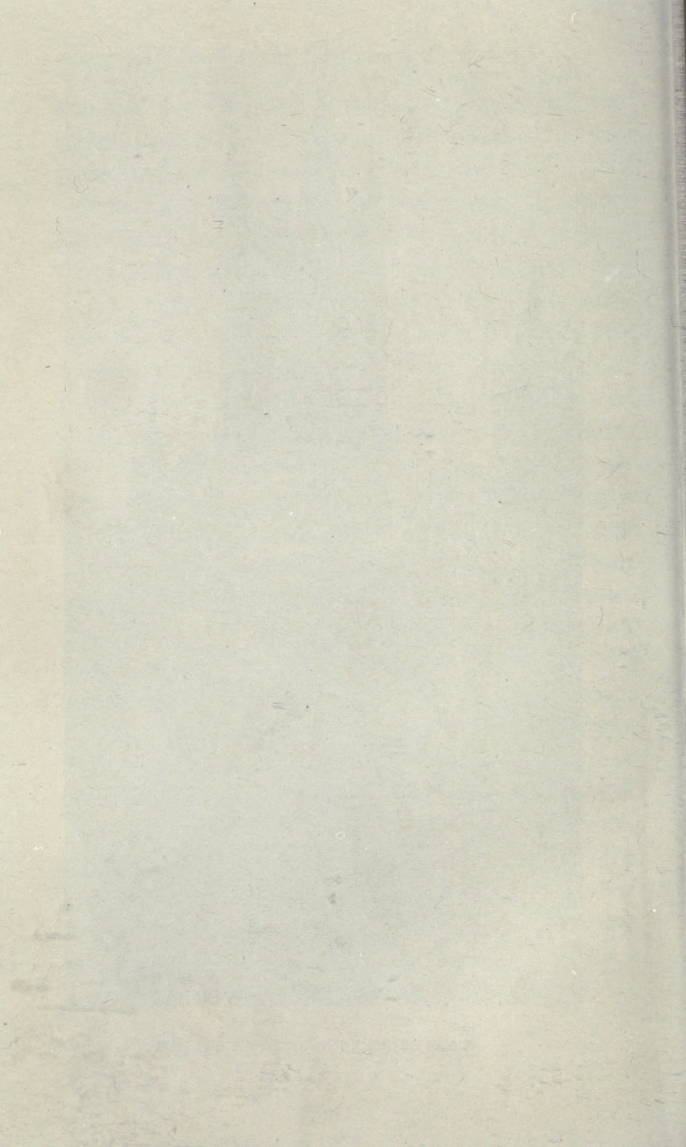
forming a porch; western cross-aisle without side-aisles, a central tower, choir and aisles, with lateral chapels; to the N., sacristy chapel and treasury, as well as ornate water-tower; an eastern cross-aisle having apses in its eastern walls. Two small arcaded Norman towers with leaded herring-bone spires relieve the great length of the eastern limbs of the church. The E. end is apsidal in the French manner, the original termination having previously been in this form. To the extreme E. is a circular chapel, which was intended to be crowned by a lantern and spire; an attempt was made as late as 1748, from the bequest of Captain Pudner, R.N., to proceed with this work, and during the 19th century several designs were made with this eastern addition in view. The battlement effect seen at present is due to the intended windows of the lantern, which were actually begun in 1748. The cloister garth is to the N. of the nave, as were the usual monastic buildings; the oblong chapter-house is approached from the eastern alley of the cloister. The S.W. tower is 15th century, the N.W. is entirely modern, replacing an arcaded Norman one which had a leaded spire. The date of the present tower is 1834, and it has required almost complete restoration. Over the S.W. porch

appears the Crucifixion in the stonework; the internal vaulting of this entrance has been referred to in the Introduction.

The nave is entirely 15th century, replacing Lanfranc's nave, of which the former N.W. tower was the last remnant. This part is one of the finest architectural works in existence; the vaulting system is quadripartite, but "lierne" or additional ribs are introduced as surface ornamentation. The four great piers of the tower in the centre, which is partly open to the interior, have Norman cores encased within the 15th century ashlar. Three sides are further assisted by straining arches, which are rendered light and ornamental with tracery piercing. An inscription in Latin ("Not unto us, Lord."—Ps. cxv.), surmounted by the badge of Prior Goldstone, gilded stones, shows the date of this work 1495. All the nave windows are uniform and of great size, the western cross-aisle windows being of larger rank. At the E. of the nave several flights of steps occur, and a great feature of this building is the raising of its eastern divisions on further ascents, so that we have practically nave, choir, Trinity Chapel, and eastern circular chapel at different levels. The choir is divided from the nave by the pulpitum (a close screen containing a staircase), which has its western face sculptured. The



CANTERBURY: RECVLVER PILLAR



rood-screen was to the W., and has been removed; beneath was the altar of the Holy Cross, or nave altar. The pillars and arches dividing the choir from its aisles are 13th century, counter-changed octagonal and round, the bases having claw feet. The parclose screen is elegant 14th century work. The fine western stalls are 16th century design, covering the stone stalls of the early 14th century. The side aisles show how the building was restored and enlarged after 1175: the heightening of the pilaster shafts, and the insertion of small trefoil-headed windows, which are filled with most brilliant ancient painted glass. The vaulting system should be noticed. The main vault is double the width of the aisle vaulting, and embraces two bays of the arched divisions. It will be noticed at the crossing of the eastern transept that the church begins to narrow, the arches being canted. The effect is undoubtedly very fine, though it should never be imitated. The reason for this was the presence of the two little towers before mentioned, which were to be retained; by narrowing the choir they were thus avoided and excluded. The side aisles are joined together by a peripetal aisle, the pillars round which are coupled in the same way as seen on the W. front of the modern St. Paul's Cathedral in London. The

capitals at Canterbury nearly approach the Corinthian acanthus foliage. The modern altarpiece is a miserable affair; by multiplication of a panel (copied from the crypt Lady Chapel) a sort of palisade rising to the centre has been placed across the church, instead of a proper baldachin, such as was never lost sight of till 1831. (See Adisham; and Dart's History of the Cathedral, as well as the Rev. C. Woodruffe's account of the Cathedral.) The circular eastern chapel, known as Becket's Crown, has the archbishop's chair in the middle; the date of this chair appears to be 14th century, but it may be far earlier. In the N. choir aisle should be noticed a singularly elegant little chapel guarded by a 15th century oak screen. This chapel is almost suspended between two external buttresses; it is covered by fan vaulting on a miniature scale. This manner of stone roofing was peculiar to England, and was the last original effort of Gothic art; it is seen in many cathedrals, and at Henry VII's Chapel, Westminster, is so arranged that the side walls are reduced to the area of the windows only. Along the S. choir aisle St. Anselm's Chapel should be noticed, with its apse which has rough vaulting, and the large traceried 14th century inserted window, the side wings of which have the Kent tracery (Introduction). The triumph of the

Pointed arch under English William is well seen in this eastern end of the church, both as a constructive improvement in vaulting systems as well as in mural arcading—in the western part of the choir the round and pointed forms being mixed in a most remarkable way. The whole of the choir and its chapels are upon a crypt, the same number of apses, &c., as above, all appearing beneath. On the way down we notice the masonry is here and there relieved by the introduction of a diaper and lattice ornament. The earliest masonry at the W. end is wide jointed, of the time of Ernulf, 1077. The pillars, which are circular, have cushion capitals, some of which were in after years curiously carved. The vaulting is quadripartite between flat transverse arches, there are no ribs; the central space is divided into three aisles by the pillars, the part beneath the choir aisles being divided from this by piers; this outermost aisle communicates with chapels beneath the cross-aisles. The part beneath the southern division of the eastern transept has an elaborate 15th century vaulting, this part being used by a French congregation; it was originally the Black Prince's chantry. Beyond this, to the E., is a blocked-in chapel apse decorated with paintings (*Kent Archæological Transactions*, vol. xiii.). At the E. of the part of the crypt already

described, in the turn of the pillars supporting the apse above, is the enclosure of a former chapel dedicated to Our Lady, which still retains signs in the vaulting of its former brilliant decoration; the enclosing screen-work is early 14th century. Beyond and to the E. the crypt is bold 13th century work. The great cloister is 15th century; in passing to it from the church the door-case should be examined. The three elaborate late 13th century arcade arches are cut into by the later cloister vaulting, which is blended in rather a clever way. The entrance is also an insertion. Amongst the 13th century carved foliage is a bird on its nest. The N. wall of this court, with its mural arcading and sunk string-course and door-cases, was erected under Prior John de Sittingbourne. The chapter-house is a fine oblong building with grand 15th century windows, and a seven-canted timber roof underlined with boarding and ribs arranged as tracery figures of star form within squares. This roof was of a lovely silver-grey colour till some few years back, when it was unfortunately decorated with painting. The monastic buildings are mostly in ruins. A bad design for the library has unfortunately been placed over the ruins of the great dormitory. The original sanitary arrangements were thoroughly scientific, the great drain

being even better than modern engineering work of this kind. The water supply is still in use as designed in the 12th century. Returning into the nave, the font of Italian design, with its cover, was presented by John Warner, bishop of Rochester, 1662. The painted glass left in the N.W. transept window is of a peculiarly soft tone, like that at the church of Little Malvern—subject, Edward IV. and his family—1470. Formerly scriptural subjects as well as incidents in St. Thomas of Canterbury's life adorned this window. These were knocked out by Richard Culmer during the Commonwealth.

The following is a list of the most interesting of the monuments, placed according to their dates:—

Tomb of Archbishop Hubert Walter, a good 13th century design, in the S. aisle of the Trinity Chapel. The tomb of Archbishop Peckham, 1292, in the N.W. transept. The supposed tomb of the Countess of Athol, S.E. of the most ancient portion of crypt. Mr. W. H. St. John Hope has shown this tomb to date a century and a half later, and belonging to Lady Elizabeth Tryvet (*Kent Archaeological Society*, vol. xxvii.). The tomb of Archbishop Reynolds, in the S. aisle of the choir, 1327. The tomb of Archbishop Mepham, in an aisle S.E. of the choir, 1333. Tomb of Arch-

bishop Stratford, in the choir S. side, near the ascent, 1348. Tomb of Archbishop Bradwardin, St. Anselm's Chapel, on S. side of choir aisle, 1349. Tomb of Archbishop Sudbury, S. of the choir, 1382. Tomb of Lady Mohun of Dunster, erected by herself in the crypt, S. screen of Lady Chapel, 1395. Tomb of Archbishop Courtney, in the Trinity Chapel, 1396. Tomb of King Henry IV. and Queen Joane, on the N. side of Trinity Chapel, 1425-35. Tomb of Margaret Holland and her husbands—the Earl of Somerset, 1410, and the Duke of Clarence, 1421—in St. Michael's Chapel, leading E. of S. transept. In Trinity Chapel N. wall, as mentioned previously, the little chantry of Henry IV. Tomb of Archbishop Chicheley, N. of choir, 1440. This tomb is still periodically redecorated, and has been further enriched by modern sculptured figures. It represents Life and Death: the archbishop fully robed above, and underneath a skeleton. Tomb of Archbishop Kemp, S. of raised part of choir, 1454. Tomb of Archbishop Bouchier, in the N. side of the raised choir. Tomb of Archbishop Morton, on the S. of the old western end of crypt, erected in his lifetime, 1495-1500. Tomb of Archbishop Wareham, in the N. wall of N.W. transept E. of that to Archbishop Peckham, 1532. Tomb of Cardinal Pole,

in the circular chapel at E. end, 1558. Monument of Dean Wooton, N.E. of Trinity Chapel, 1567. Brick tomb, Odo Colignie Cardinal Chastillion, in Trinity Chapel, S.E., Bishop-elect of Beauvais. He came into England 1568, and was received by Queen Elizabeth; he died suddenly, Feb. 14, 1571. The temporary character of the tomb is due to the expected removal of the Cardinal's body to France. The Black Prince's tomb retains its brass inscription in the case-ment, and the funeral achievements are upon a beam above; the arms show "France ancient"—the fleur-de-lis scattered over the field—instead of three in number, as "France modern." Sir James Hales and his widow, in nave to the N.E.; remarkable as showing burial in the deep, from the side of a ship. In the Lady Chapel leading out of the N.W. transept are several monuments to the Deans of the Cathedral. The copper painting of Dean Bargrave should be noticed; he was appointed Dean 1625. The E. window in this chapel has been noticed previously, its original painted glass surviving in consequence of being out of reach of the fanatics during the Commonwealth. There are various cenotaph tombs to archbishops of the 19th century. Archbishop Tait in N.E. cross aisle. Archbishop Benson was buried in the vault prepared by

Geo. Austen for himself and his family, beneath the N.W. tower, which Austen built; the area of the vault was divided; the monument above to this archbishop is designed after the manner of Archbishop Peckham's. Archbishop Temple was buried in the great cloister garth; his monument is in Becket's Crown. There is a tablet to the memory of Lieut. Bennett, who fell in the "Courtenay riots," 1832. The 19th century nave pulpit was erected to the memory of Dean Payne-Smith; it is not considered a suitable design, and perhaps may some day be removed to the chapter-house or elsewhere. Almost all the modern painted glass is poor in design and execution, the latest insertions being very unsatisfactory; but in this respect Canterbury has fared no worse than other cathedrals. The material of which this vast church is erected is Caen stone from Normandy. The introduction of steam power in various parts of the city, and far worse the furnace for heating the building, which is placed much too near, have caused great decay to the stonework, which has been constantly renewed in better material. Situated in a valley with a river, the atmosphere of the place is unfavourable to the preservation of freestone, though, throughout the city quantities of Caen stone ashlar from destroyed buildings will be

found, generally in sound condition. Some ornamental mediæval brickwork has been re-erected in a wall behind the King's School, at the end of Palace Street.

PAROCHIAL CHURCHES

All Saints.—A discreditable design of Rickman's replaces ancient fabric. (Registers, 1559.)

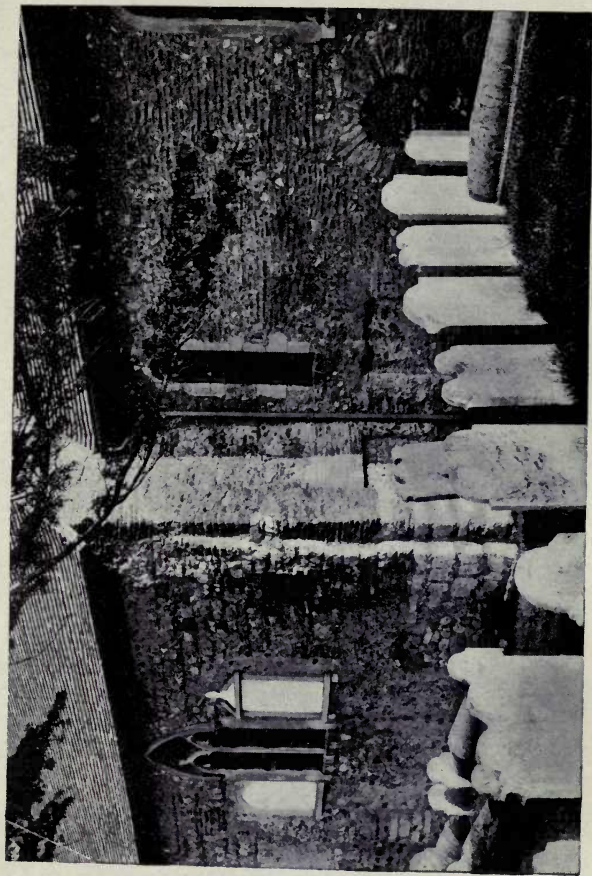
St. Alphege.—A good building with N.W. tower, N. aisle and chancels to nave and aisle. The tower which had pre-Conquest masonry was ruined by restoration about 1884, when rebuilt. The pillars and arches are elegant 15th century with hollow-faced capitals. The font 15th century, and cover suspended on iron bracket. A niche on one of the pillars contains a shield charged with lucies or pike. The rood-loft access is in the N. wall, the entrance more ornate than usual; on the S. wall opposite, one of the uprights of the rood-loft gallery railing is showing. In a 13th century lancet, N. side, is grisaille glazing; and in the southern windows and traceries of western, interesting scraps of painted glass borders and heraldic devices should be carefully examined. In lower lights of W. window, modern glass painting of murder of St. Alphege by butchers and others at Greenwich.

Brasses: Priest in acad., 1523. Arms. &c, Prude, c. 1510. (Registers, 1558.)

St. Augustine's Monastic Church.—Entrance gatehouse complete, turrets restored about 1884, 14th century. Western façade of chapel, 13th century original lancets. The great church is to be fully traced, Norman details, several complete stone altars in the apses. Beyond are the ruins of St. Pancras' Church, originally with apse, parts of Roman pillars that, re-used, had formed screen; these pillars have the regular Roman base, unlike the pillars from Reculver.

St. Dunstan.—The eastern part of the N. wall shows herring-bone masonry. To the W. of the N. porch is an annexe. The tower with partial circular turret to the S.W. Nave and chancel with S. aisle to each, brick S. chancel; 14th and 15th century windows, restored. The pillars and arches 15th century, with continuous mouldings on the pillars. Two table tombs 15th century. The head of Sir Thomas More buried in S. chancel. Font cover late 15th century. A little late painted glass, imported. (Registers: Baptisms, 1574; marriages, 1561; burials, 1559.)

St. George.—The northern pillars and arches were re-erected here about 1874, having been removed from St. Mary Magdalene's Church, which was then pulled down. These pillars are



ST. MARTIN'S, CANTERBURY

of a light Lombard style with cushion capitals. The font here to be specially noticed, 13th century, cyclostylar. The tower turret removed. (Registers, 1538.)

Holy Cross.—Is regular on plan, the chancel longer than aisles. The peculiar appearance of nave roof is due to the removal of the tie-beams, on which were king-posts; two oblique struts have been framed into the shortened king-posts. Pillars and arches 15th century, dormer windows moulded, oak mullions over rood-loft space. The tower S.W., much rebuilt; a little old painted glass; 15th century font and cover; 4 miserere stalls. (Registers, 1560-8.)

St. Mary Magdalene. (See *St. George.*)—The 15th century firestone tower remains; it was open to the church on two sides. Contains Whitfield monument, 1691. Brasses stolen, 1873. The building should have been retained, if only for occasional use.

St. Martin.—Nave and chancel, western tower. The walls, of thinner substance than usual, are founded on parts of Roman building, evident in the southern wall of the chancel, brickwork. Notice semicircular buttress. The tower 13th century. The nave roof 14th century, without ashlar pieces; the chancel arch 13th century; chancel lengthened 1859, previous window 14th

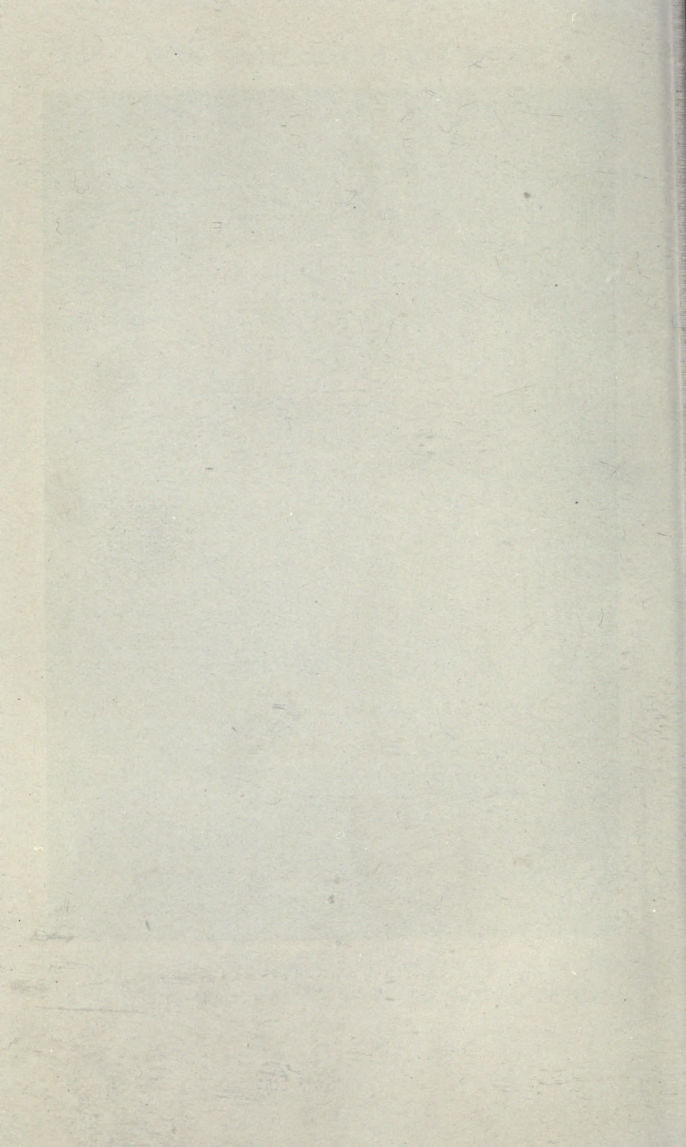
century. The piscina S.E. centre of nave Early Norman. The font, tub-shaped, formerly in centre of nave, is built up of ashlar, and carved apparently afterwards; its date is uncertain. The early piscina of plain character with tympanum, may not be in position; the tympanum is possibly an early door-head. In N. wall of chancel a recess, plain Norman. A chrism casket with ridge lid was found on wall plate of roof, 1859. Imported glass painting—St. Martin dividing cloak—German 16th century. Monument—Sir John Finch—17th century. The third bell has an unusually good note, by Robert Burford, late 14th century. Brasses: Civ. and w., 1587; arm., 1591, and inscriptions. (Registers, 1662.)

St. Mary Bredin.—The "little Lady Church." The former church was familiar to the writer, it was chiefly 13th century; the whole removed for a larger building of "noble simplicity," but which at first was often mistaken for the church of another mission. Monuments preserved, as well as the three small ancient bells. (Registers, 1695.)

St. Margaret.—This church had been shortened to widen the street. Sir G. Scott further set back the N. aisle, and erected a copy of the Tidmarsh apse in the centre of the church. Pillars



ST. MARTIN'S, CANTERBURY: FONT



and arches late 14th century. Altar, James I., with ornamental feet and Tuscan pillars, three arches between. Tower to S.W. at E. end of S. aisle monument to George Tidman, 1627. Brasses: John Wynter, civ., 1470. (Registers, 1654.)

St. Mary Northgate.—Has been disguised in the worst modern manner; a portion of Norman wall to N. and traces of ornamental features. Brasses: Raff Brown, civ., c. 1540. (Registers, 1640.)

St. Mildred.—A good three-aisled church, original 15th century door and case. Tower removed from middle of N. aisle. The W. end shows long and short work with oolite quoins; part of a former smaller church. Pillars and arches 15th century, square-head 14th century windows. Chequer work in flint, on an engaged annexe S.E. Font 15th century. (Registers, 1557.)

St. Paul.—At present three-aisled; tower to N.W. with original entrance, above which is an open-eyed quatrefoil; same design seen in Ivy Church clearstory, and one over E. window at Snargate. The present N. aisle was the nave and chancel. Pillars and arches 13th century bell capitals, the rest all modern with coarse geometrical traceried windows. Old square

font, out of use. Brasses: Geo. Wyndbourne, civ. and w., 1531. (Registers, 1562.)

St. Peter.—The nave of this church is Early Norman, one plain arch alone remaining at the W. end, the building being hemmed in by houses. The S.W. tower set square above the pavement line, in a picturesque manner. N. aisle unduly wide. The nave has a curious curve, the wide arch piercings ungainly; square-head 14th century window on N. side, with painted glass—keys as heraldic charge. The Easter sepulchre and other wall recesses in the chancel are all well designed, 14th century. The church was cleared about 1884 by St. Augustine's students in their football suits, with more zeal than knowledge. Pulpit canopy now over inner entrance, its back arched support lost to the church. (Registers, 1550.)

St. Stephen. (Hackington, 1 mile N. of Canterbury (East) Station.)—Western tower, nave, cross-aisle, chancel. The western door-case to the tower has Norman chevron ornament recessed and double shaftings; though the ornaments are 12th century, the arch is pointed. The nave is unaltered Norman (see Brook), the original windows high up. The arches leading into the cross-aisle on each side are Norman; the chancel arch is altered to 15th century; it retains its screen,

which has been reduced to fit it in, after the loft was destroyed; curved transoms in the tracery. Bust of Sir Roger Manwood with S.S. collar. 15th century E. window, on each side smaller single-light openings; N. cross end window has triangular rear-arch. Interesting painted glass in N. cross-aisle, quarries, &c. (Registers, 1567.)

The remaining churches or old church sites need no notice; about the city are interesting Friary buildings and hospitals. Kingsbridge Hospital is entered from the street. Crypt quarter-part vault, dining-hall with king-post roof, wall painting, &c. Further along up an alley is a 13th century building (Greyfriars) with pillars in a stream, lancet windows above. Blackfriars used as a Nonconformist chapel.

The remarkably well-designed 15th century West Gate should be cleared of its heavy oak cells, placed within it in the 18th century to adapt the upper room as a city prison; this building is now open for inspection.

Capel. *St. Thomas of Canterbury.* (Near Tonbridge.)—Norman fabric of nave and chancel, western tower, original window N. of nave; original king-post roof. The chancel arch 13th century, 14th and 15th century windows. (Registers: Burials and baptisms, 1663; marriages, 1754.)

Capel-le-Ferne. (Folkestone Junction, 3 miles.)—Nave and chancel, western tower, Norman fabric. In the 14th century the architect engaged to widen the chancel arch knew well enough that the effect of a single wide arch in an aisleless building was to spread the walls—as often observed. The difficulty was overcome by placing three arches on little pillars; provision for the rood was made by cutting an opening above, this being formed with the stones of the former narrow arch; the loft was supported on corbels; the whole a good piece of design, and ought to be properly restored. Painting on walls; 14th and 15th century inserted windows, one original round head in N. wall. (Registers, 1592.)

Near here are the ruins of St. Radegond's Premonstratensian abbey, with unpierced choir walls, as well as the lower part of tower in irregular position. (Unpierced choir walls occur in the choir of Rochester Cathedral.)

Chalk. St. Mary. (Gravesend Station, 2 miles.)—Nave and N. aisle, a former S. aisle; western tower of Kent type which has western porch, within which are niches containing a squatting figure holding a jug, a grotesque head with arms holding up legs. The internal pillars and arches 13th century, on piers with angle

shafts. A single sedile with trefoil head; 13th century piscina; plain mural arcading in N. chancel. The E. window three 13th century lancets. (Registers, 1661.)

Challock. *St. Cosmos and St. Damien.* (Wye Station, 3 miles.)—The church is by the side of an old diverted main road, in a lovely situation near Eastwell Park. Plan—nave and aisles, western tower, chancel. The pillars and arches are 13th century on rough masonry plinths, the chancel arch removed; the eastern arch on the N. side is included in the chancel, it has its parclose. The rood-loft entrance to the N. The windows 13th, 14th, and 15th century, shields in old painted glass; sculptured heads at springing of hood-moulds. The tower staircase octagon at the top. Brass: Thos. Thorston, civ. and w., 1531. (Registers, 1558.)

Charing. *St. Peter and St. Paul.* Western tower, nave and chancel, cross-aisle, and chancel half length. The nave is a lofty span apartment 13th century, one original window on N. side; the large square-head window on S. side 14th century. The S. porch is vaulted, the high western arch (showing effect of fire) and tower 15th century. The chancel is 13th century; its arch on clustered shafts, has grotesque corbels. The N. cross-aisle has 14th century square-

headed window; four centre arches between chancel and S. chapel. The roof of the nave well replaced after fire, 1620; bench-ends, 17th century; a vamping trumpet. (Registers, 1590.)

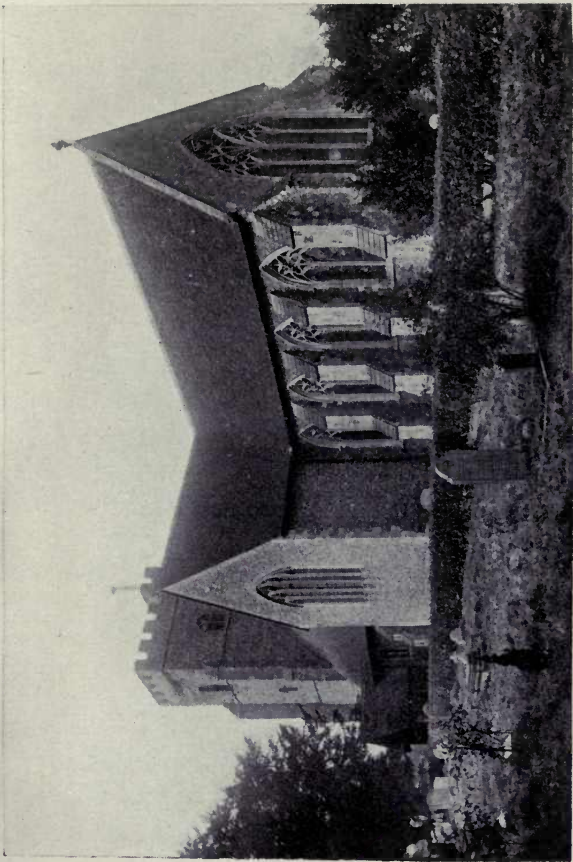
The adjoining ruins of the Archbishop's residence are interesting; sculptured heads over 14th century gateway. In main street is a timbered house with moulded beams, doors, and shields.

Newland Church, now a Barn. (One mile S. of Station.)—Norman entrance, with banded moulding of inner shaft; the nave had S. aisle. The chancel retains its aumbry and piscina; two small windows, the heads destroyed.

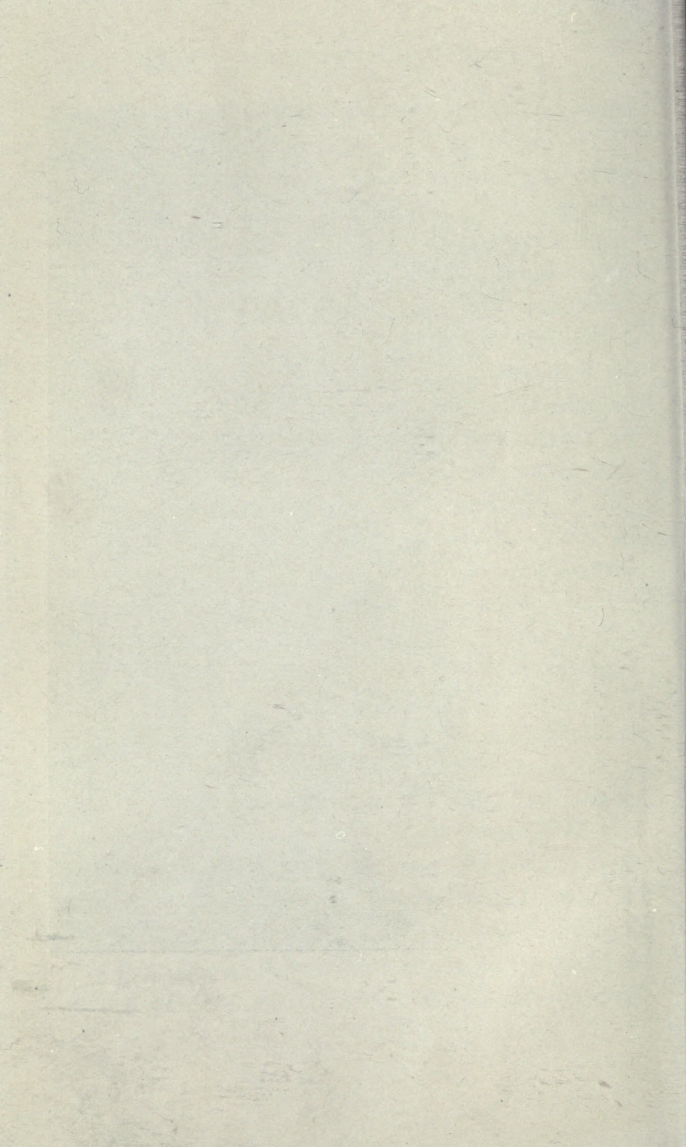
Charlton, Dover. *St. Peter and St. Paul.*—A new church, consecrated 1893. (Registers, 1564.)

Charlton (near Greenwich.) *St. Luke.*—The church was rebuilt 1630. Armorial glass mentioned by Brayley. (Registers, 1562.)

Chart, Great. *St. Mary.* (Ashford Station, 2 miles.)—Externally is a fine regular building with western tower, clearstoried nave, side aisles, three chancels. The explanation of the connection between nave and chancel is not easy, but in providing for the rood-loft it is evident that one pair of pillars was shifted. The Rev. G. M. Livett has exhaustively treated of the process (*K.A.S.*, vol. xxvi.), and regards



CHARTAM CHURCH



what appears as a mere straining arch to be the chancel arch, with the upper part of the wall removed and the clearstory allowed to go past it. The aisle cross-arches are let into the arcade with considerable ingenuity. The pillars and arches run right through the church on a line, and in consequence the real explanation of the alterations is beyond measure intricate. The chancel has on each side three arches; the E. window 14th century. The clearstory windows two-light 15th century, the other windows generally three-light 14th and 15th century. There is a good deal of painted glass in the E. window, S. aisle, that has been shifted about; the arms and rebus of Goldwell appearing—St. George on white horse, St. Michael and dragon, &c.

Brasses: Notary, *c.* 1470. Civ. and w., 1485, 1500, 1565. Civ. and 5 w.'s, 1499. John Toke, Esq., arm. and 2 w.'s, 1513. Civ. kng., 1680. Nicholas Toke, Esq., and three daughters. (Registers: Baptisms and burials, 1558; marriages, 1559.)

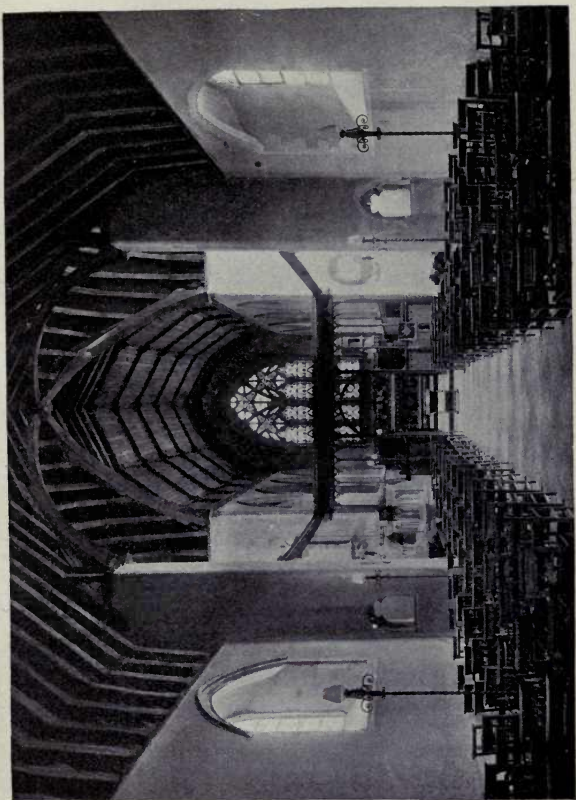
Chart, Little. (Charing Station, $2\frac{1}{2}$ miles.)—Plan—nave and N. aisle, chancel, western tower, S. porch. The chancel arch removed. The pillars and arches are 14th century. The chancel is 13th century, and contains one original window,

the E. window 15th century; the others are square-head 15th century. Monument of a knight with collar of S.S. upon a tomb. Rood-loft access on N. side.

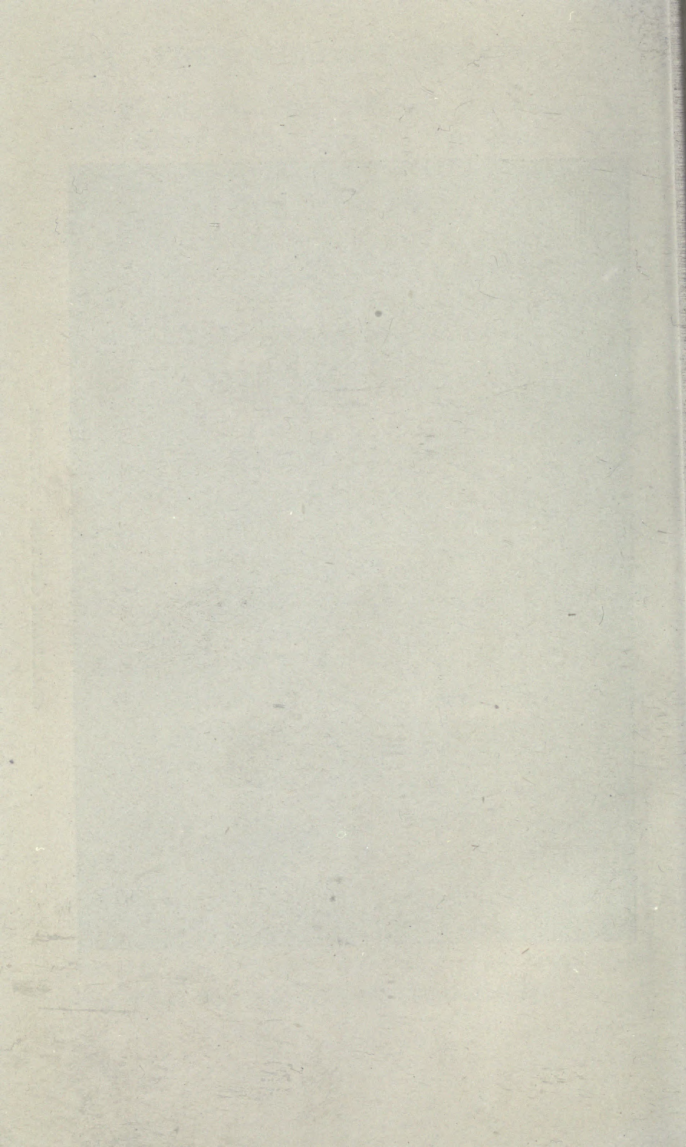
Brasses: Arms and insc., Darell, 1438. (Registers: Baptisms and burials, 1569; marriages, 1562.)

Chart, Sutton. (Headcorn Station, 4 miles.) —Mostly rebuilt. (Registers, 1558.)

Chartham. *St. Mary.* A remarkable span church, on the cross plan, the whole heavily buttressed. The roofs are original, without ties, 14th century with six cants. At the crossing are curbed ribs. There are inner piers E. of the nave pierced on each side with foiled openings. The architecture of the chancel is original in 14th century design (Brandon's *Analysis*); the rear arches of the Kent traceried windows unite in forming mural arcading. The E. window is double the area of the side windows, and designed in the same way; it had been restored before Street was engaged upon the rest of the building. These admirable windows contain some of their original painted glazing, badly restored in places. In one tracery the coronation of the B.V.M. occurs; the grisaille is not hatched, the foliage becoming natural. The cross-aisle end windows are of a simple bar-tracery.



CHARTHAM CHURCH : INTERIOR



Brasses: 1306, Sir Robert de Septvans; is bare-headed with coif de mailles thrown back, his mail gloves hang down. The knees have small scalloped plates fastened to quilted cuisseaux. Shield and ailettes charged with winnowing-fans, the mail unfinished. 1454, Robert Arthur, priest in cope. 1508, Robert Sheffelde, M.A., priest in almuce. Lady, sm., 1530. (Registers, 1558.)

Chatham. *St. Mary.*—The fine ancient church, nearly destroyed in 19th century, replaced by bad design, which has been removed for modern church with square tower. In this building the fine 13th century S. door-case is retained, and Norman arches at the W. (Registers, 1552.)

Chelsfield. *St. Mary's.*—Nave and annexe to S. chancel; tower and spire on N. of nave. Originally Norman, with high up windows; in 13th century much altered to present form. A triplet of lancets at E. end. Tower opens to nave by a pierced arch. The annexe opens by two arches, contrived by piercing at different dates.

Brasses: Crucifix, &c., mutil., to Robt. de Brun, priest, 1417. Priest, sm., 1420. Lady, c. 1480, 1510. (Registers, 1538.)

Cheriton. *St. Martin.* (Sandgate Station, 1 mile.)—Unfortunately, from an antiquarian view, this very interesting church has required

enlargement. The western narrow tower is an early example, its door into the church is a semicircular arch of rough masonry. The 13th century architecture of the chancel is complete, the cross arch retained, with a circular aperture over it. The E. window has two lancets with vesica above; there are three lancets on each side. Beneath the string-course is well-moulded mural arcading. A two-seated sedilia in N. aisle, at the end of which is a 14th century window, the quatrefoil containing painted glass—the Most Holy Trinity—one modern head. Stone effigies on tombs 14th century—a cross fleury.

Brasses: John Childe, M.A., priest in Acad., 1474. Child, 1502. Lady, 1592. (Registers, 1563.)

Chevening. *St. Botolph.* (Brasted Station, 2 miles.)—Nave and chancel, S. aisle and chancel, western tower. The chancel arch removed. The nave divided from its aisle by three 13th century arches; two arches divide the chancels. The windows are 14th century square-headed, and 15th century. One 13th century window has been shifted from its proper place. The fabric of the building is Norman, and shows one window in S. wall. In the S. chancel, Chantrey's great work. Close by is one of Inigo Jones' admirably

proportioned conceptions—the residence of Earl Stanhope.

Brasses : Arms and inscr., Lennard, 1556. Civ. and w., Griffin Lloyd, 1596. (Registers, 1561.)

Chiddingstone. (Penshurst Station, 1½ miles.)—Plan—nave and aisles, the chancels not distinguished externally. The pillars and arches late 14th century; five pillars on each side. The windows in the nave 15th century; the side-chancel end windows 14th century. The tower 15th century, with battlement, crocketed pinnacles, the staircase turret being higher. The porch Gothic in outline; the door-case with square hood-moulding, and spandrels foliated; the arch semi-circular, with classic faciæ and keystone; jambs chamfered in Gothic manner. (Registers, 1558.)

Chilham. *St. Mary.*—A complete cross church with western tower, S. porch, and room over; three chancels. Externally there is a lack of architectural features, more particularly string-courses and base-lines. Internally the cross arches abut on the pillars, causing inward deflection; the pillars octagonal, arches, hollowed rebates, two members; the chancel arch a heightening for rood-loft; 15th century clearstory, roofs low; ancient glass in northern windows, requiring attention. Much of the work in the chancels is modern. The writer witnessed the

removal in 1862 of the domical chapel on the site of N. chancel. (Registers, 1558.)

Chillenden. *All Saints.* (Adisham Station, 3 miles.)—Nave and chancel, the arch removed; two good Norman door-cases, N. and S.; a little painted glass, 14th century; the building about same size as Barfreston, with which it contrasts by its plainness. (Registers, 1559.)

Chislehurst. *St. Nicholas.*—Originally had nave and chancel, S. aisle, tower to S.W.; pillars and arches 15th century, screen 15th century; S. aisle E. enclosed by returned screen-work; font square, 12th century; Walsingham monument.

Brass: Alan Porter, priest, demi., 1482. (Registers, 1558.)

Chislet. *St. Mary.* (Grove Ferry Station, 1½ miles.)—A lofty church having central tower intended for spire, which is begun. Plan unusual. Nave and aisles divided by arched piercings, the aisles blank to E. The central Norman tower has no openings N. and S.; one of the tower arches is pointed, having been altered; the other round-arched, its jamb corbelled off to gain room. The W. end of the N. aisle is terminated by a priests' chamber, in two stages; corbels for floor. The chancel is 13th century; the end triplet has single jamb and nook shafts; the priests' door on S., Norman, having a lintel and tympanum. The font,



CLIFF AT HOO

for a time cast out, has been replaced; tracery patterns cut on it during 14th century. (Registers, 1538.)

Cliffe at Hoo. *St. Helen.*—A very fine cross church; nave and aisles, western tower, chancel. The ranges of 13th century pillars and arches are continued past the crossing; the capitals moulded, of bell form; the shafts painted chevronry, showing on the firestone much clearer in wet weather. A beam across marks the chancel, and serves as a strainer to the cross-aisle arches. Clearstory 13th century, single lancets. The interior of tower space tunnel-vaulted with ribs. The chancel 14th century, with enrichment, particularly the sedilia, and window traceries, which retain a good deal of painted glass; the stalls ancient. The N. cross-aisle has 13th century mural arcading; pieces of painted glass (illustrated *K.A.S.*, vol. xi.); also mural decoration—St. Edmund's martyrdom. The porch has a room over; screen in N. transept; traces of original reredos; ancient paten, 15th century; pulpit hour-glass.

Brasses: Thos. Faunce, civ. and w., 1609. Civ. and 2 wives, 1652. This is to Bonham Faunce, gent. (Registers, 1558.)

Cobham. *St. Mary Magdalene.* (Sole Street Station, 1 mile.)—The porch with room over is

to the N.; western tower, nave and aisles, chancel; collegiate buildings to the south, used as almshouses. The base of tower opens to the aisles. The pillars and arches early 14th century, without hood-moulds. The chancel arch deeply moulded, covered by a hood which springs from foliage, late 13th century. The chancel is similar to the one that existed at Reculver; the roof nearly flat, and was always so, as at Warmington, Northants, 13th century. There was a staircase on the S. side for access over the altar. The sedilia (Brandon's *Analysis*). The screen, 15th century, has been removed to the W. end. All the chancel windows, 13th century, on a string-course. The altar-stone on the pavement. The floor has the finest collection of brasses in existence. A pillar brass is in N. aisle. Font late Norman.

Brasses: Lady, *c.* 1320, 1375, 1380, 1395. Arm., 1354, *c.* 1365, 1367, 1405, 1407, all large with fine canopies. Priest in almuze, demi, 1418. Priest in cope, *c.* 1450, 1498. Ditto on bracket, *c.* 1420. Cross mutilated, 1447. Arm., demi, 1402. Lady, 1433. Lady canopy, 1506. Arm. and w., 1529.

1320 John de Kobeham.

1354 Sir John de Cobham, under canopy.

1367 Sir Thomas de Cobham, studded mail on thighs.

- 1375 Lady Margaret de Cobham, reticulated head-dress.
- 1380 Lady Maud de Cobham.
- 1395 Lady Margaret de Cobham, head on embroidered cushion.
- 1402 Bauf de Cobham, demi figure.
- 1405 Sir Reginald Braybrook.
- 1407 Sir Nicholas Hawberk.
- 1417 William Tanner, priest.
- 1420 Reginald de Cobham, priest, covered in N. aisle.
- 1433 Lady Joan de Cobham, six sons and four daughters by five husbands.
- 1447 John Gerge, priest, in N. aisle, covered partly.
- 1506 Sir John Broke.
- 1529 Sir Thomas Broke, with wife and twelve children in groups.

The tomb in the middle of the chancel with effigies of Lord George Cobham, 1558, and Anne, his wife, is badly placed. In quite the early part of the 19th century the Lord's table was in front of it, but to no advantage. In the nave aisle is also brass to John Gladwin, 1420, in almuce and cope. William Hobson, 1473, demi figure, palimpsest. John Sprotte, 1498, in almuce and cope. (Registers, 1653.)

Coldred. *St. Pancras.* (Shepherdswell Station, 1 mile.)—Nave and chancel; this fabric is regarded as pre-Conquest, Norman angle stones having been inserted as repairs. Church illustrated

Nenia Britannica, Rev. J. Douglas, F.A.S., 1793.

Brass: Ferich. (Registers: Baptisms and burials, 1560; marriages, 1562.)

Cowden. *St. Mary Magdalene*.—Nave and chancel, the arch removed; this building, with its shingled spire on one side of the roof, resembles a type of Sussex church. The timber structure that supports the turret is of strong scantling; an aisle added, which replaces an earlier one. The E. window 14th century, with rear arch having shafts and bases. Pulpit 17th century, with iron stand for hour-glass. Intermediate painted glass. (Registers, 1556.)

Cowling. *St. James*. (Cliff Station, 2 miles.)—Nave and chancel, western tower, S. porch. The font 13th century, on five pillars. The nave roof is 14th century, the wall-plates moulded, tie-beams on brackets, spandrels pierced with quatrefoils and two triangular trefoils. The chancel arch retained; a squint in southern pier; piscina in S.E. corner. The architecture (like Cheriton) of the chancel is enriched. There is a piscina with arched hood-mould, within which is a trefoil, two basins, and a credence; under the same string-course are three equal sedilia with trefoil arches, and following under the dropped string are six arched

recesses for seats; bench ends in nave. (Registers, 1707.)

Cranbrook. *St. Dunstan.*—The church assumed its present form in the 16th century. W. tower, nave and aisles, clearstory, three chancels, S. porch. Ancient masonry on N.E. of nave and near porch. The chancel has been adapted to the proportions of the nave—mouldings cut down, &c. By the side of the steps up to the porch chamber is a contrivance for adult baptism constructed in 17th century. Notwithstanding the late date and arrangement, the western arches of the nave have been tampered with, and the responds cut away for the rood-loft; on the N. side, attempts were made to counteract the false bearing by obliquely placed stones; the other side has stronger support. Detached carved bosses, 15th century. In a northern window portions of early 14th century painted glass from the former church, but removed from present 15th century E. window in chancel. Design of clock face peculiar. Two table tombs.

Brasses: Civ. and chrysom, *c.* 1520. Civ. and w. kng., *c.* 1640. (Registers: Baptisms and marriages, 1559; burials, 1553.)

Cray, Foots. *All Saints.* (Sidcup Station, 1½ miles.)—Has been altered so that the turret appears in centre of nave. Originally nave and

chancel, and N. chancel. The chancel is 13th century, with plain lancets. In N. chancel, under a recess, are figures of a knight and lady. The font Norman. (Registers, 1538.)

Cray. *St. Mary.*—Western tower and spire, nave and aisles, chancel and side chancels. The porch is in two stages. The room above opened into church. The nave is divided from its aisles by three 13th century pillars and arches (Brandon's *Analysis*). The chancel arch retained; the rood-loft access adjacent. In the N. aisle are 14th century windows, in the S. 15th century. There was heraldic glass remaining a few years back. The belfry windows circular and cusped.

Brasses: Civ. and 3 w.'s, 1508. L., 1544, Civ. and w., 1604. L., qd. pl., 1747. Benjamin Greenwood, Esq., qd. pl., and Philadelphia Greenwood, qd. pl. Wears Georgean costume; his right hand points to a three-masted ship, and his left to a skull. This is considered the last ancient brass. (Registers, 1579.)

Cray. *St. Paul's.*—Western tower and spire, nave and S. aisle, chancel, N. chapel, S. chancel. Between the nave and aisle are three arches having two members with hood-mould over aisle side, early 13th century circular pillars; the responds have capitals carved into foliage, and human faces. Traces of northern pillars and

arches. There are also traces of 13th century eastern lancets in chancel. The S. aisle has been widened in modern times. A coffin lid, one of many dug up in rebuilding S. chapel, has a Latin cross with foliation from the shaft, the top dividing into four circles joined by band. (Registers, 1579.)

Cray, North. — Nave and chancel, modern additions; 15th century windows. Wooden sculpture—Flight into Egypt. (Registers, 1538.)

Crayford. *St. Paulinus*.—Western tower, twin naves, three chancels. The special feature here, which however occurs elsewhere, is the central range of 15th century pillars and arches ending eastwards in a half arch, abutted to the middle of a wide chancel arch; anything constructionally worse cannot be conceived. An attempt to symbolise has been made, the pillars in the middle passage being regarded as obstructions in the path of our life. The church contains nothing else of any note, and has a quantity of badly painted modern glass. (Registers, 1558.)

Crundale. *St. Mary*. (Wye Station, 3½ miles.)—Is situated amidst woods. The plan consists of nave and chancel, N. nave aisle ending E. in tower space, no chancel arch. A window has shouldered arch (14th century) with drip-stones of animal form; one little subject in

ancient glass, imperfect; a few quarries elsewhere. The western window rear arch springs from shields. A tomb with priest in vestments. Old oak in lectern. 16th century table in vestry. (Registers: Baptisms, 1556; burials, 1554; marriages, 1559.)

Cudham. *St. Peter and St. Paul.* (Orpington Station, $3\frac{1}{2}$ miles.)—The church has central tower; the fabric is Norman, much rebuilt. (Registers: Baptisms and burials, 1653; marriages, 1654.)

Cuxton. *St. Michael.*—Western tower, nave and chancel; the building has been added to in a peculiarly uninteresting and exotic manner. Archbishop Laud sometime rector.

Brass: Palimpsest inscrrs., 1500, 1545. (Registers, 1560.)

Darenth. *St. Margaret.* (Farningham Road Station, $1\frac{1}{2}$ miles.)—Nave and S. aisle, chancel, tower at W. end of aisle. The late 14th century altered chancel-arch fits very awkwardly. The chief interest is the early vaulted chancel, with a space above lighted by a circular aperture in the eastern gable, where is a hollow cross (see *Surrey County Churches*), also two small upper windows. The tower 13th century. The nave divided from the aisle by three pointed arches, one pillar upon a Norman capital; there is a bell

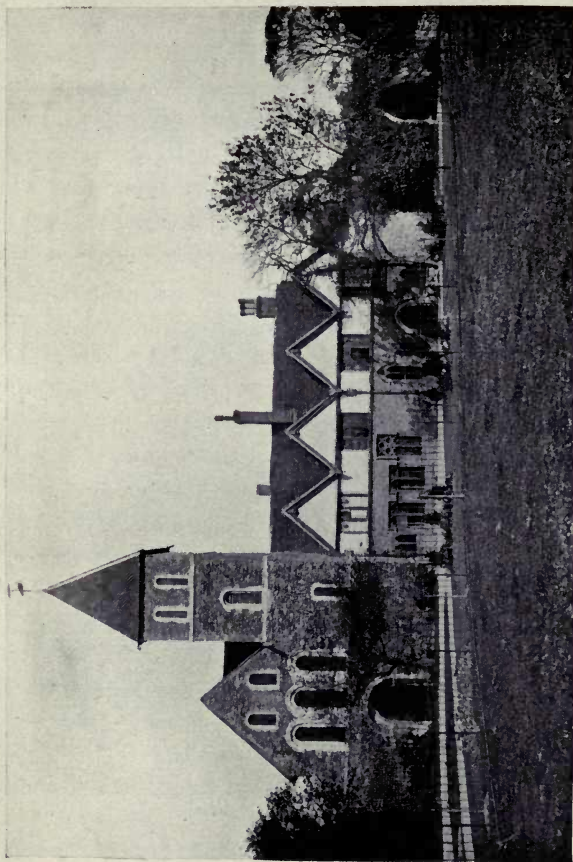
capital with head corbelled to the E.; traces of S. chancel aisle, unless this is simple mural arcading. A stone bench table. The font Norman, sculptured and arcaded; by its side was a Roman mortarium, or other stone vessel that has been mistaken for, or utilised as, a font. The vaulting of the chancel has no ribs, and there are three small round-headed windows with external chamfers ornamented. (Registers: Baptisms and burials, 1675; marriages, 1695.)

Dartford. *Holy Trinity*.—The tower standing at the N.E. is the earliest part of the church, 12th century; the upper stage 15th century. The nave and chancel each have side aisles, the western door-case 14th century. There is a clearstory. The nave is divided from each aisle by three late 14th century arches. To the N. of the chancel three 13th century arches. Chancel arch retained, the rood-loft approach having been contrived through one of the piers. Pulpit 17th century. It may be questioned if the E. window of the chancel is a correct restoration. N. aisle windows genuine late 14th century. A wall painting of St. George and dragon at end of S. chancel, behind organ. Low-side window in nave unusually placed.

Brasses: 1402, Richard Martyn and wife—he wears a gown. His wife has no mantle, but a

gown with wide sleeves, waistband, collar turned up round neck. The fine double canopy and marginal inscription are unusual features in civilian brasses. 1454, Agnes Molyngton, widow, an example of a lady alone. Civ. and w., 1496. Civ. 1508. Civ. and 2 w.'s, 1590, and inscriptions. (Registers, 1561.)

Davington. (Faversham Station, 1 mile.)—Formerly the church of the Benedictine nunnery here. At present consists of nave and aisles, clearstory, the bases of twin western towers; the southern only rose to completion. The western façade consists of a Norman door-case much eroded, the windows being arranged three on level and two above. The southern aisle, owing to alterations in the domestic buildings, has been excluded; the arches are semicircular on oblong piers with moulded abaci; the general features are early 13th century. A solid screen, formerly with two lateral doors, terminates the church to the E., a modern window appears above. What length of parochial church existed beyond, cannot be ascertained; old prints show the arches broken off beyond the screen. The domestic buildings are very interesting, but some modern apartments have been obtruded upon the clearstory of the church. A churchyard cross dug up in the creek is placed before western door.



DAVINGTON PRIORY

Brasses: Civ. and w. kng., qd. pl., 1613. Lady, kng., qd. pl., 1613. (Registers, 1549.)

Deal. *St. Leonard.*—The western tower is dated 1684. The nave is divided from each aisle by pointed arches. The chancel arch remains, quite plain. The chancel still retains two ascending sedilia. The piscina to the E. is worked upon a Norman cushion capital. The N. wall has a locker.

Brasses: Civ. and w., 1508. Arm., kng., 1562. Chrism, 1606. (Registers, 1559.)

Denton. *St. Mary's.* (Barham Station, 2 miles.)—Originally nave and chancel, western tower, 13th century windows; newly rebuilt and enlarged.

Brasses: Arms and inscr., John Boys, 1543. (Registers, 1560.)

Deptford. *St. Nicholas.*—A sort of cross plan; to the W. a late 15th century tower with angle buttresses. The tower arch bold, but cut off by the present level of church floor. The pillars Tuscan on plinths, with entablatures only. The altar-piece has a curved pediment carved by Grinling Gibbons (who was born in this parish); the return of its wainscot has two seated figures of evangelists. The pulpit inlaid with small arches in perspective. The interior picturesque, a little like St. Martin, Ludgate Hill.

St. Paul.—A cross plan, with semicircular W. portico and tower above. Internally the ceiling is oblong, the entablature is supported on pillars in same way as at St. Mary, Woolnoth, but here the effect is heavy; in the altar recess is a poor "Intermediate" glass painting. This church might be made very effective with a little good decoration. (Registers, 1730.)

Detling. *St. Martin.* (Bearstead, $1\frac{3}{4}$ miles.)—This fabric is Early Norman with travertine quoins, quarried from greensand just below the chalk. The 15th century antiphonary, now the lectern, has four desk surfaces, each of which is carved with varied geometrical traceried figures; the edges are hipped to an oblong cresting, in the centre of which is the pedestal for the cross and candlestick arms. The plinth is well designed, beginning plain, the shaft being hollow panelled. Most probably this was in use at one of the great abbeys, either Leeds or Boxley, both of which were quite near. The church consists of tower, nave, and chancel, and contains nothing else of note. (Registers: Baptisms, 1558; marriages, 1563; burials, 1571.)

Ditton. *St. Peter.* (Aylesford Station, $\frac{3}{4}$ mile.)—The main fabric is early Norman, the chancel arch a 19th century innovation, replacing the original; between chancel and sacristy is an

original plain door-case; a little ancient glass, quarries, and figure of the Saviour. Two-light and single 14th century windows. The tower 13th century to the W. (Registers, 1667.)

Doddington. (Teynham Station, 4 miles.)—*The Beheading of St. John Baptist.* This church has been badly mauled; the tower destroyed by lightning and not replaced; its arch is still in the W. wall, 13th century. Nave and chancel, S. aisle and chancel. The arches are upon wall piercings; these have lately been repaired in stone (replacing a curbed wooden previous repair). A N. aisle was prepared for. The chancel arches are retained, the pier on which they rest has had its core nearly all removed for a four-way squint. The chancel arch 13th century, with shafts, annulet bands, and foliated capitals. To the N. of this arch, within the chancel, is a low-side, originally shuttered window, with stone reading-desk, bracket, and niche to the E., and aumbry to the W. The base of the screen remains, and the entire parclose, incorporating wooden sedilia and coved breastsummer. The eastern window is arranged with three round-head windows below, one slightly pointed above, as formerly, at Bapchild, &c. The S. chancel has two long lancets to the E., with shaftings, capitals, and bases, the heads well moulded. Amidst the horrible modern glass

one 13th century medallion is seen—subject, “Flight into Egypt.” On the floor in this part is a 14th century Lombardic inscription. Remains of woodwork. Tiles placed in low-side window space. Wall painting in splays of northern lancets of chancel; these, by the appearance of the monk, seem to the writer to date from the latter part of the 15th century. (Registers, 1589.)

Dover. *St. Mary*, the parish church, Cannon Street. (On opposite side stood *St. Martin-le-Grand*.)—Western tower, nave and aisles, chancel. The building is founded on Roman baths; the western face of the tower is elaborated; the angles have plain surface, the centre recessed; above the western door-case are four stages, the parapet supported on masks; the arcading, in each stage of considerable richness, was much decayed, but has undergone a treatment. The first four bays of the nave are Norman, the arches plain with a billeted outer member. The tower arch is bold and has obtained its shape by compression. There is 13th century work in a short length of the clearstory; this constitutes all the genuine ancient work.

Brass: William Jones, civ. and w., 1636. (Registers, 1559.)

St. James.—Nave and chancel, central tower;

all excrescences which formerly surrounded the fabric have been happily removed. In the N. wall externally, many Norman details can be examined, chiefly built into blocked door-case. The arches under the tower, though pointed, have Norman detail. The bells of this church were disposed of for "steel tanks" to be placed in the new church—also St. James.

Brass: Vincent Huffam, eccles., and w., c. 1600. (Registers, 1594.)

St. Mary-in-Castro.—The writer first entered this church 1859, when it was roofless and used as the castle coal-store. Plan—nave and chancel, cross-aisle, central tower. To the W. the "Pharos," a six-sided Roman tower, altered to eight-side in the Middle Ages. As to the date of the fabric, there will always be considerable doubt; *K.A.S.*, vol. v., contains the late Sir Gilbert Scott's views. The late Canon Puckle's work should be closely studied. Externally the W. end presents below a rough entrance which led into the "Pharos"; above this a single window, and in the gable two windows similar to two others in N. and S. nave walls, these splayed outside and within; the jambs partly brick and a few stones, the heads restored. By the side of a renewed 13th century door-case is a square window with wooden lintel; the N.W. quoin of large oolite stones and Roman brick.

Internally the E. and W. tower arches are semi-circular, of two members, chiefly Roman brick; the area restored quarter-part vaulting, as also the chancel with restored 13th century triplet to the E. The N. and S. cross-aisles were obviously broken through at a later date. Scott's repairs and restorations were conducted with the greatest care and judgment; but some years ago, under Butterfield, a well-intentioned but utterly radical alteration and embellishment was effected, the central tower being finished off in a manner that will ever be an eyesore. Within, lintels were removed over openings, common bricks were substituted. In the S. cross-aisle this vandalism was happily stopped, by representation made by the writer.

A beautiful sounding bell, once the castle clock bell, is in the vestry; although a spongy casting, the note is charming; it is by "J. C.," an unknown Kent founder. The "pharos" is gradually losing its 15th century flint casing. The chapel at entrance of keep is in two stages; the details, Norman and transition to 13th century, are refined. On the western heights, a little beyond the "shaft," are the foundations of a circular church with oblong chancel.

Dover College, formerly monastery, Norman hall used as chapel.

Downe. (Orpington Station, $3\frac{1}{2}$ miles.)—Dedication unknown. The fabric of this church, like that of all unaltered small structures, requires close inspection for pre-Conquest masonry. Nave and chancel, the latter not marked off; western tower; one 13th century window, the others insertions, 15th century. Remarkable brass to Verzelini, a Venetian glass manufacturer, with his wife and children.

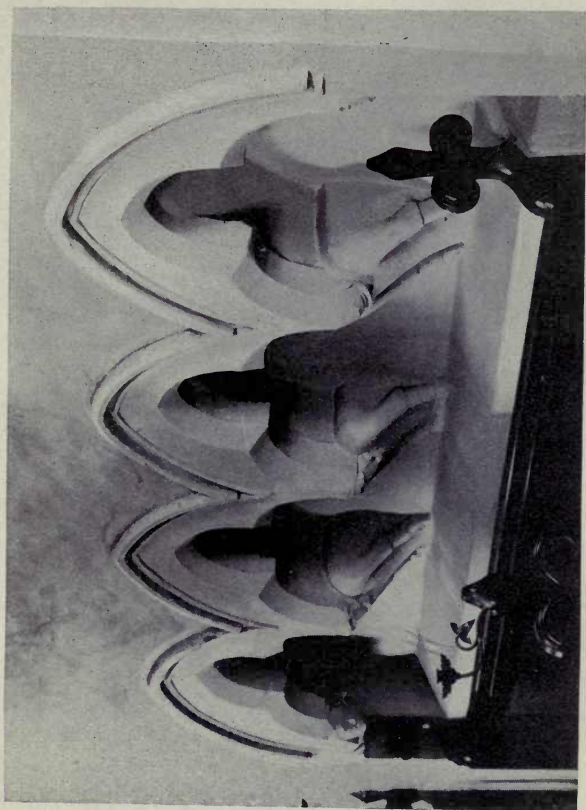
Brasses: Civ., sm., c. 1420. Civ. and w., 1420. Civ. and w., 1607. 1607, Jacob Verzelini, Esq., patentee for manufacture of drinking glasses, and his wife. Verzellini was "born in the cittie of Venice, and Elizabeth his wife borne in Andwerpe of the ancient houses of Vanbruen and Mace." They were naturalised, and accepted the then form of religion. "Rest in hope of resurrection to lyfe eternall." (Registers, 1538.)

Dymchurch. *St. Peter and St. Paul.* (New Romney Station, 4 miles.)—The church has been ignorantly mutilated; it has few ancient features. A Norman door-case, and an imitation one, pre-Norman chancel arch of two members, the outer order chevronry, the shafts in rebate, the northern capital foliated, the southern sculptured; 13th century recesses for altar-pieces on S. side; Norman door-case in chancel. (Registers: Baptisms, 1637; marriages, 1624; burials, 1645.)

Eastbridge, Romney Marsh.—Ruins.

Eastchurch. *All Saints.* (Isle of Sheppey, on light railway.)—The nearly perfect design of this church (1432)—the beautiful sunset of the original Kent churches—was conceived in consequence of a church on another site having suddenly given way on the creeping surface of the London-clay deposit. On the new site deep trenches were dug and filled with block-chalk from the mainland. Western tower with porch, nave and aisles, porches, three chancels; the internal tower space prepared for vaulting, but the additional weight avoided. One window by S. porch may have been in older church. All roofs nearly flat. In addition to the admirable proportions, the church retains its entire rood-screen, placed uninterrupted across; its loft removed. Rood-loft stairs in N. wall. Monuments: Livesey, 1622. Alms-box with three locks. Squints in chancel walls. On N. wall shallow unpierced basin, supposed for special offerings. (Registers, 1677.)

Eastling. *St. Mary.* (Faversham Station, 5 miles.)—Although altered in a bad manner, this church should be visited. The Norman western door-case has single billet ornament. The other features are the mural recessing, N. wall of chancel; a table-tomb with double cusping; two



EASTING: MURAL PROCESSING

quatrefoil windows built in the eastern wall; the tower on one side, W. of nave; two ancient glass quarries with Woodstock oak-leaf badge. (Registers, 1558.)

Eastry. *St. Mary.* (Sandwich Station, 2½ miles.)—The nave and aisles longer than usual, no chancel aisles in consequence; western tower with side wings. The pillars and arches 13th century; one pillar, second S.E., altered in 15th century; clearstory, 13th century. Above the chancel arch are quatrefoil openings, their eastern sides square, as well as two rows of medallion wall-paintings, a lion, griffin, two doves, the lily, &c. Chancel windows 13th century, one altered to early 14th century, triplet at end; aumbry N. side, with vesica between the arched heads; western entrance Norman, the ringing level to the W., arcaded; belfry windows, single lancet; parapet plain, with corbels masked, and dog-tooth ornament.

Brasses: 1590, Thomas Nevynson, Esq., and his wife; "at the tyme of his death Provost Marshall and Scout Master of y^e Estpartes of Kent and Captayne of y^e Lyghte horses of the Lathe of St. Augustine's"; an Elizabethan figure in armour. (Registers, 1559.)

Eastwell. *St. Mary.* (Ashford Station, 3 miles.)—Has been ignorantly tampered with.

The nave has two equal parts divided by 14th century pillars and arches; the tower to the N.W., its internal window having scraps of ancient painted glass. The chancel arch remains; on the N. side is a tomb in a recess; on the S. side a table-tomb with recumbent figures to Sir Mayle Finch and wife, and Henrye Finch their son, *ob.* 1631; and Frances his wife, 1627. A bench end with rebus of Hatton. The S. chancel is full of late monuments; the large central one has had its pillars removed. (Registers, 1538.)

Ebony. (Romney Marsh.)—Ruins.

Edenbridge. *St. Peter and St. Paul.*—Nave and chancel each with S. aisle, western tower 13th century, and shingled spire 15th century. The fabric of the church Norman; one original window remains at the W. end in N. wall, there are 13th century windows. A portion of old outer wall to the W. The nave is divided from the aisle by late 14th century pillars and arches, the chancel from the aisle by three 15th century arches; access to rood-loft on N. of chancel arch. The pillars are regarded as having been heightened in the 15th century, as well as the outer walls. Belfry window 14th century. The font 14th century; its canopy 15th century.

Brasses: John Selyard, *civ.*, 1558. (Registers, 1538.)

Egerton. *St. James.* (Pluckley Station, $3\frac{1}{2}$ miles.)—This prominent object is on the summit of the greensand ridge. Plan—nave and chancel, each with N. aisle, the tower to the W. The S. porch 15th century, with good external door-case; internal continuous moulding, 14th century. The tower well designed with frequent set-off water tables 15th century; internally, buttresses show with mouldings, &c. The S. wall of nave has a pair of oblong windows under a common rear arch; above is a pointed single-light window. The tower arch 15th century, bench tables at the base. The pillars and arches late 14th century. The chancel arch retained. The 14th century windows have three-quarter shafts, and bases to their rear arches. 15th century window W. end of aisle. The chancel extends beyond the aisle, the windows 14th century; scraps of original painted glass in southern window. The sedilia have cinquefoiled heads springing from curved trusses; parclose screen between N. chancel; fine king-post roof on nave, chancels boarded in; a principal rafter at W. of nave roof. The font 15th century, sculptured. (Registers, 1684.)

Elham. *St. Mary.*—Western tower with leaded spire, nave and aisles, chancel; N. chancel removed. The tower 13th century; 15th

century clearstory. The interior of the nave recalls the Reculver nave; its square piers have the same abacus moulding as under the towers there. The aisles at Elham have arched principals to the roofs. A library at end W. of S. aisle. The chancel arch retained; chancel 13th century, S.W. window 14th century, square-head. Nave aisle windows 15th century, slightly arched. (Registers, 1566.)

Elmley. *St. James.* (Part of Isle of Sheppey; no road; Elmley ferry.)—Rebuilt by Street, 1859. No interest.

Elmsted. *St. James.* (Wye Station, 5 miles. Situated off the "Stone Street.")—The church is complete on plan, western tower finished with weather-board stage and spire like Lynstead. The S. aisle does not extend to W. end; S. porch. The pillars and arches late 15th century; chancel arch retained, late 13th century; as well as aisle arches, king-post roofs. The windows mostly 15th century. The E. end has two 14th century windows, the S. chancel 15th century. On the eastern respond on the S. side of chancel is an angel with inscription, 15th century. Monuments, Honeywoods.

Brasses: Lady, *c.* 1510, and several inscriptions. (Registers, 1538.)

Elmstone. (Grove Ferry, 3 miles.)—Dedica-

tion unknown. Nave and chancel, N.W. tower, and aisle. This little church has been admirably attended to. The S. wall contains low down windows only. A recent examination of the un-cusped western window shows it as original 14th century work. Font Norman. (Registers, 1552.)

Eltham. *St. John Baptist*.—Enlarged and rebuilt.

Erith. *St. John Baptist*.—Originally nave and chancel, each with S. aisle; western tower and spire. The pillars and arches late 13th century, the eastern arch widened for the rood-loft; modern N. aisle; the chancel arch removed in 15th century; the screen removed of late years. The chancel 13th century, with triplet to the E. The roofs of usual description.

The building has been well described in vol. xvi. *Kent Archæological Society Transactions*, where is shown its original Norman vaulted construction in the chancel. "Springing from the level of the top of the arcade on the N. and S. walls may still be traced the line which marks where the stone vaulting joined the wall. There was a window under each bay of vaulting."

The drawing on p. 154 of that vol. is peculiarly instructive, the more so as the church has been added to (1877).

Brasses: Civ., sm., 1425. John Ailmer and

wife, 1435. Lady, 1471, Emma Wode. Edward Hawte, arm. and w., 1537. 1574, Harman reverse border, c. 1500. (Registers burnt; originally 1625.)

Ewell, or Temple Ewell. *St. Mary and St. Peter.* (Kearsney Station close.)—Nave and chancel, western tower, N. chapel. The N. door is Norman, billeted and roll. The chancel arch retained. There is one original Norman window on the N. side; a squint. (Registers, 1581.)

Eynsford. *St. Martin.*—Has nave and N. aisle, S. cross-aisle, chancel with apsidal end. The tower and spire to the W. The western entrance is Norman, covered by a 15th century porch; the door-case has a tympanum filled with lozenge ornament. A 14th century doorway has been inserted within a stone arch below the original wooden lintel. The N. chapel of the nave is divided by a 15th century pillar and two arches. The woodwork within is well moulded. The chancel arch 15th century, with Norman pieces recarved for corbels to support rood-beam. The piscina has double basins, one fluted. The 14th century windows in the side walls obliterated old early Norman openings; one has a transept to act as the low side. The apse windows are moulded within, being 13th century insertions. The font octagon, each face charged with shields

and roses; shields bearing different devices. (Registers, 1538.)

Eythorn. *St. Peter and St. Paul.* (Shepherd's Well Station, 2 miles.)—The church has nave and N. aisle, chancel and N. chapel. The tower is to the N., forming the porch, which is groined; the two arches in the nave rest upon a pier of old outer wall. A squint; the chancel arch retained 13th century; the E. window 15th century. Sedilia 13th century, the western arch capitals having foliage. The chapel is approached by two arches, and a small arch opens from it to the nave aisle; heraldic glass. The font was of lead, dated 1628, with raised figures. (Registers, 1559.)

Fairfield. *St. Thomas of Canterbury.* (Appledore Station, 2 miles.)—No one familiar with the outline of mediæval buildings could ever have mistaken the real, though underlying, character of this most interesting fabric. Notwithstanding the 18th century walls and windows, it still remains a timber church, such as Newland near Malvern, or Besford, which is more complete, in the same locality. One upright of the original framing still remains here in the N. wall. Both roofs are original, of the ordinary character, possibly 14th century, and the internal square framing of the western turret is also contemporary.

The stone font is 15th century. At the present time (1913) the building is being repaired under the able direction of Mr. W. Caroë, the only structural change he finds necessary being the strengthening of the brickwork. The three bells, which are ancient, are to be recast on their own model. (Registers, 1558.)

The Rev. C. Woodruffe kindly sends the following: "When Richard de Clyve, Commissary for the Prior and Chapter of Canterbury, visited the church of Fairfield in 1294 (*Sede Vacante*), the Commissary recorded that the church was never dedicated, that the altars in the chancel were of wood badly constructed, that the chancel walls were weak and full of holes, that the churchyard was consecrated but not the church, because it was constructed of wood, *Plastura terræ*." — *Chartæ Antiqua, &c. &c.*, Cant. f. 29.

Farleigh, East. *St. Mary*.—Nave, and aisles rebuilt or added. The nave roof original; the southern cross arch is ancient, springing from grotesque animal heads. There are good 14th century tombs; plain sedilia and a squint opening. A little old glass. The tower arch Norman. The S. door is ancient panelled. The porch has a room over it. (Registers, 1586.)

Farleigh, West. *All Saints*. (East Farleigh

Station, $1\frac{1}{2}$ miles.)—Originally nave and chancel, with western tower of 15th century; within the tower is seen the ancient Norman entrance; the original Norman windows remain at the E. end. The chancel arch is original and very small. (Registers, 1558.)

Farnborough. *St. Giles.* (Orpington Station, $1\frac{1}{2}$ miles.)—Nave and chancel, western tower. The font 14th century, octagonal, three faces ornamented with tracery. Church largely rebuilt, 1838 and 1886. Monument on N. of chancel, marble, Thos. Brome, Esq., 1673. (Registers, 1558.)

Farningham. *St. Peter and St. Paul.* (Eynsford Station, $1\frac{1}{2}$ miles.)—A span nave and narrow chancel, western 15th century tower. There are eastern windows on each side of chancel arch, one blocked by modern outbuilding. Over the chancel arch was a wall painting of Moses and Aaron staying the plague, which has been obliterated. The chancel screen was given away by a late vicar, for an organ-screen somewhere in Cornwall; it has since been sawn up, and used in the pulpit. Upon this screen, when in place, a pew had been erected, which in 1866 was approached on N. by rood-loft stairs. The sculptured font is 15th century, with representations of the

seven sacraments. Great interest is attached to this church, in connection with Winston—son of a former vicar—who did so much in his day for the revival of glass painting; his two vols. still stand as the grammar of the art. The small yellow-stained figure in the N.E. window of nave is modern. In the N. wall of the nave are two windows by Clutterbuck, executed before 1850. Would that all modern work had been as good as this early effort!

Brasses: Priest, demi, 1451. Lady, sm., 1514. Civ., kng., 1517. Thos. Sibill, arm. and w., 1519. (Registers, 1589.)

Faversham. *Our Blessed Lady of Charity.*—Up till the middle of the 18th century, this was a grand cross church, complete on plan, and even side aisles to the transept. The chancel is longer than its side aisles. It is to be gathered that the nave arches were all semi-circular, like the one still remaining at the W. end, and standing on piers as at Davington and Ospring. The tower was central and very low; the writer has been unable to find any view of the interior showing what the four supports were like. The cross-aisle is entirely 14th century with alternate octagon and round pillars, some of which are well decorated with paintings, subjects illustrating the life of St. Mary the

Blessed Virgin. The chancel is 14th century with its low original sacristy, but its chapel arches have been on each side thrown into one, at a late date in the Middle Ages, or in more recent times. The spandrels on the N. have wall paintings—Dod invoking St. Thomas of Canterbury—14th century. Unfortunately the piers of the central tower became really dangerous, and the elder Dance found it necessary to remove the whole tower, and nave arches 1755. He conceived a Tuscan order for the nave, which he widened into the aisles; and filled up the tower-space in a makeshift way, simply calculated to sustain the original untampered-with architecture of the cross-aisle. At the W. end the strong-room remains, and on the other side is a chapel, beneath which is a pillared crypt. A modern tower by Beasley has been added at W. end, crowned with a bad copy of the Wren lantern on St. Dunstan, London, E. This has been cased over by Scott, but had better have been removed, and the central tower rebuilt. There is a curious loophole in the N.E. aisle, and low windows beneath the E. window of chancel. All windows that are of 14th century date have been correctly, but feebly, renewed in Bath-stone. The S. porch is vaulted, it has a staircase turret and room over; a flamboyant chest; marble 17th

century altar in vestry, a fine roof on this apartment; miserere stalls. Monuments: On N. side of chancel, 15th century table-tomb, with canopy elaborated. In S. transept aisle, in wall, a rich cusped arch, with slab, supposed to contain remains of King Stephen; recovered after being thrown in the creek.

Brasses: Civ., mutil. can., 1414. Priest in cope, can., c. 1480. Priest with chalice, 1531. Civ., c. 1500, c. 1580, 1610. Civ. and w., can., 1533. Civ. and 2 w.'s, 1533—many fragments arm. and inscrs. 1414, Seman Tong, Baron of the Cinque Ports; under canopy, Merchant marks and Cinque Ports arms, city of London and Merchant adventurers; c. 1480, William Thornbury. 1533, Henry Hatch, "a grate benefactor to this church," his wife in pedimental head-dress, under double canopy. 1580, with mark and initials, inscription lost. 1610, John Haywarde, Mayor.

The only remaining domestic buildings of the abbey consist of the guests' apartments, with chapel mixed into cottages; the parchment-panel wainscot lately removed.

Fawkham.—*The Church of St. Mary.*—Is of middle Norman construction, single windows showing at the W. end and over N. porch; the others date about 1325, being single and double. The chancel arch removed. On the

N. of the sacrarium are recessed tombs. The roof modern; ancient trusses support the turret at the W. The gnarled timber porch is charming; the door-case 14th century. Ancient 14th century glass; castles for border pieces, figure of B.V.M. A single piece of glass charged with a lion; crockets and quarries. Iron-bound chest. (Registers: Baptisms and burials, 1568; marriages, 1569.)

Folkestone. *St. Eanswith.*—The tower is in the centre, and its spirelet on the staircase turret is retained. Nave and aisles, cross-aisle, chancel with partial aisles. The nave is modern; one ancient respond-shaft appears against the tower pier, but whether the peculiar capitals are restorations or otherwise is not clearly made out. The tower area is vaulted, and at the base of each pier is an oblique stone bench-table. The chancel and its aisles 13th century; the pillars have stiff carving in their capitals, by some regarded as French in character. The E. window, three lancets and circle above. In N. is an aumbry containing relic (heart) of St. Eanswith. Monuments, against N. wall of chancel, assigned to Segrave; table-tomb, under double foliated arched canopy buttressed to the ground. A surface of pointed trefoils; pediment with broken head, crocketed. The knight in complete

mail—knee-pieces, greaves, sollerets, gauntlets, bascinet. Monument to Harvey, who first described circulation of blood, but had no microscope to demonstrate the invisible capillary vessels between the arteries and veins. (Registers, 1635.)

Fordwich. *St. Mary.* (Sturry Station, 1 mile.)—Nave and chancel, N. aisle, western tower, and leaded and shingled spire. Internally the tower opens by a lofty 13th century arch; the aisle is connected to the nave by a piercing, the piers having sunk. The windows in the nave elegant square-head 14th century, retaining original painted glass in traceries. The E. window of the chancel is mongrel, a view in Brayley and Deeble, *Isle of Thanet*, shows the proper tracery. In the N. chancel is an object of unusual interest, a stone ornamented coffer tomb with hipped lid; this has been handed about, to Canterbury and back; it is likely to have belonged to an important place.

Brass: Aphra Hawkins, 1605. (Registers, 1683.)

Frindsbury. *All Saints.* (Strood, $\frac{3}{4}$ mile.)—The *Gentleman's Magazine* contains record of the manner in which some churches were handled late in 18th and early 19th centuries. The result here was square prison windows

cased with Parker's cement, a flat ceiling, effacement of mural paintings, &c. Under Pearson all was fairly well remedied, but the wheel window in chancel gable is an innovation. The pillars and arches late 15th century. The chancel arch Norman, with aperture on each side, contrived later. There are low-side windows, and a high one on the S. side. The original Norman windows at the E. end of chancel have been reopened; in their splays are painted St. Laurence, St. Edmund of Pontigny, and St. Leonard with chains. A very small bell by a Dutch founder is in the spire. (Registers, 1669.)

Frinstead. *St. Dunstan.* (Harrietsham, 3 miles.)—All the ecclesiological knowledge that had been acquired since the death of A. W. Pugin, 1853, till 1870, (the date of the complete repair, &c., of this church) was brought to bear by Scott on this building; the result is absolutely satisfactory. The nave and chancel walls, early Norman, the arch removed. Western 15th century tower. In the nave, before 13th century piercing and undersetting, only two openings (as at Elmstone) existed, a mere slit in flint-work by the porch, and a square opening further W. The N. wall shows underset 13th century pillars of chalk; the aisle, formerly narrow lean-to, but Scott added a gabled aisle, to great

advantage, under all circumstances. Tower arch 15th century, S. door-case altered in 15th century, 14th century inserted two-light windows. New chancel screen extended to the ancient 15th century roof. Modern picture of rood on cross. Ancient parclose in chancel; N. chancel, 14th century. The painted windows, all executed by 1870, bear close inspection; what was done here might very well have been done as well everywhere else. These paintings are studies of mediæval work, and only fail here and there, from a want of proportion, and artistic freedom of hand in the borders and quarries relative to their area. (Registers, 1714.)

Frittenden. *St. Mary*.—Rebuilt 1848. R. C. Hussey describes moulded brickwork (*Arch. Journ.*, vol. v.). Tower 15th century, nave and chancel, S. aisle. (Registers: Baptisms, 1558; marriages and burials, 1561.)

Gillingham. *St. Mary Magdalene*.—Western tower, nave and aisles, clearstory, three chancels. The tower area vaulted. The nave divided from the aisles by four early 14th century pillars and arches; a break and oblong pier occurs, the arches W. being of later date. The chancel arch retained, 14th century. The chancel on each side is divided from the side chancels by three 13th century arches, the respond at the



GILLINGHAM : FONT

end, altered Norman. Most of the windows are 15th century, as in the clearstory. A drastic restoration went on during some years about 1868. Very thick foundations are under, and W., of the tower.

Brasses: Arms and inscrip., Wm. Beaufitz, 1433. (Registers, 1558.)

Godmersham. *St. Laurence.* (Chilham Station, $2\frac{1}{2}$ miles.) — Externally, the situation and grouping of this church, at the foot of a wooded chalk eminence, are very beautiful. Internally, a restoration *c.* 1863, with addition replacing previous excrescences, has been unsuccessful. The plan originally was nave and chancel, with tower to the N.E. of the nave; the Norman features easily seen on the N. side. The chancel arch removed. A modern septum on two supports, divides nave from chancel; the E. window a 13th century triplet of lancets, the centre light partly shut out by an altar cross on marble. The chief interest is the presence of the apse, attached to eastern wall of tower (as formerly at Bapchild); it retains its little Norman windows. (Registers, 1600.)

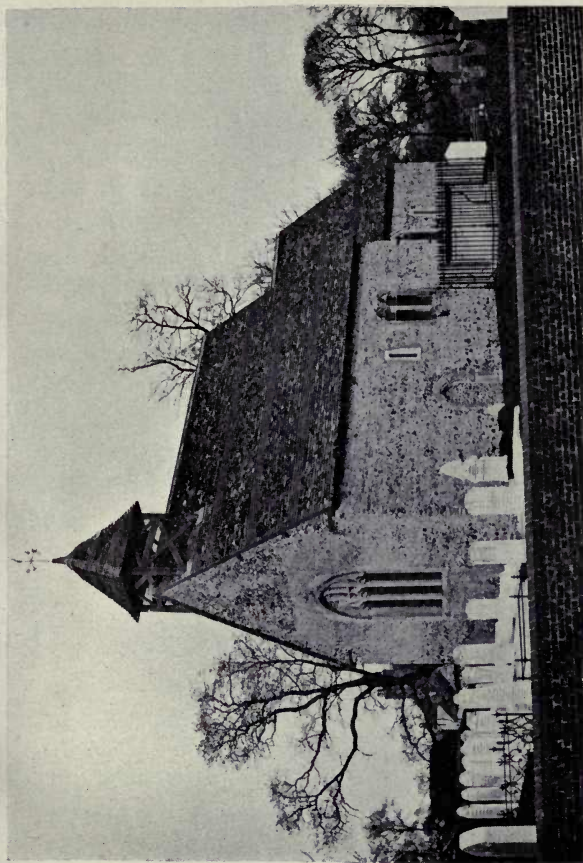
The adjacent "Court Lodge" has 13th century domestic window, with cinquefoil head, and deep mouldings springing from shafts with caps. In the tympanum is a sculptured effigy of Prior Chillenden.

Goodnestone. *St. Bartholomew.* (Near Faversham, $3\frac{1}{2}$ miles.)—This little church with its steep roof is well worth visiting in conjunction with Graveney. Nave and chancel, bell turret; the original fabric is Early Norman, the chancel arch removed; there are some Norman windows, the western window very prettily designed, 15th century. The S. door-case is blocked, it has a pointed arch, replaces an earlier one. There was recently a little 14th century glass. A tomb on N. side has double feathering. (Registers, 1569.)

Goodnestone. *Holy Cross.* (Adisham Station, 2 miles.)—Western tower, its turret with spirelet; an ancient aisle to the N.; a few interesting features and scraps of old glass. The body of the church is an ill-proportioned modern building, affecting 13th century architecture; the flint-work well executed, but in too small pieces. The cast-out screen has been erected in another church.

Brass: Civ. and w., 1507, 1558, and 1568. (Registers, 1558.)

Goudhurst. *St. Mary.*—Western tower, nave and aisles, three chancels. The account of the rebuilding of the tower has been preserved; the result is a clumsy imitation of the old Kentish form—the W. door has Italian detail, and



GOODNESTONE CHURCH

window above of the sort seen at St. Katherine Cree in London. There are five 14th century arches on each side; the eastern arch on the S. is mutilated for the rood-loft, on the N. the corresponding arch has been rendered four-centred as if for the same purpose. The nave roof is of ordinary pattern. The S. chancel roof has principal rafters and purlins. A little old glass in S. chancel E. window. The nave windows when the writer first knew the church had had their traceries removed. On the S. side one of the windows has been bowed out to make room for a monument, the jambs sculptured; the area contains the wooden figures of a knight and lady, 16th cent., Sir Alexander Culpeper, died 1537, and Constance Agnes, his wife. There are monuments to Colepepers, Courthopes, and Campions; a 15th century table-tomb.

Brasses: Arm., canopy, 1424. Ditto, *c.* 1490. Arm. and w., *c.* 1520. (Registers, 1558.)

Grain. *St. James.* (Port Victoria, 3 miles.) —A lofty nave and chancel, the chancel arch 13th century; on each side of this arch is a recess, the backgrounds having painted decoration and figures; these recesses formed altarpieces. The chancel is 13th century, an eastern triplet of windows well moulded; single lancets in N. and S. walls. The W. window 15th

century. In the chancel, two aumbries on N. side, and probably a special-offering basin as at Eastchurch; on S. side a piscina, a large sedile. In the porch is a sculpture of a head with the tongue out. This church belonged to the Nuns of Sheppey Minster. (Registers: Baptisms, 1653; marriages and burials, 1664.)

Graveney. *All Saints.* (Faversham Station, 4 miles.)—This most interesting church has for many years past been sadly neglected till recently. Nave and aisles, chancel, N.W. tower. In its lower part the tower was prepared for groining; the wall ribs are indicated. The nave arches on the N. about 1325, those on S. a little later, the mouldings varied. The chancel arch of plain Norman design has, contrary to the generality of Kent churches, been retained, the rood-loft having been contrived by cutting away of wall in front of it. The 15th century screen is still standing in the arch. Beneath the pews are a few ancient benches; a little old glass. The chancel unusually short, being the area of an older and smaller church; the E. window, 15th century, is set in the arch of a former one. There are boldly designed square-headed 14th century traceried windows, as well as segmented headed examples; pargetted aisle roofs, nave roof of ordinary design. The tower externally

has circular foiled windows. Chest 13th century.

Brasses: Lady and son, demi, *c.* 1370; Rich. de Feversham, arm., 1381. John Martyn, judge, and w., can., 1436. A very rich brass; Judge Martyn is described as "Unus Jus(ticiarorum) dñi Regis de coi Banco"; in his hands he carries a heart, inscribed "Jhū M'cy." The lady wears kirtle, mantle, and horned head-dress; both are under a double canopy. (Registers, 1553.)

Gravesend. *St. George.*—Burnt down in 1727; rebuilt in 1731. (Registers: Burials, 1547; baptisms, 1651; marriages, 1653.)

Greenwich. *St. Elphege.*—This magnificent building seems to have been designed by Hawkesmore, the pupil and domestic clerk of Sir Christopher Wren. The tower is by John James. The exterior, of the Tuscan order, has short transept, recessed arcade to the E., rather heavy in effect; the whole building would have looked better on increased steps. Internally it is one grand span, with an oval ceiling, springing from coved pendentives. The windows rather irregular, galleries on the sides with approaches as in double walls. The pulpit well designed. The sacrarium is shallow, its pilaster decoration painted on, as also the ceiling cameration; the whole annexe forms a baldachino with two three-

quarter pillars and one free-standing, the entablature not supporting anything. Hawkesmore generally erected a baldachino. (Registers, 1615.)

Groombridge. *St. John.* — Rebuilt 1625. Survival Gothic; windows with hood-moulds and the late 15th century hollow jamb. Porch, between Tuscan and Pointed; responds to arch, rusticated angles. In the gable the coronet and plumes of the Prince of Wales. Well-designed font.

Guston. *St. Martin.* (Dover, $2\frac{1}{2}$ miles.) — Originally nave and chancel, a turret; the chancel arch removed. The E. end retains its Norman windows, three below, one above; 13th century insertions on S. side of chancel. The fabric is of early date, as most of these small buildings are on the chalk hills above Dover. (Registers, 1571.)

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¹ Bench-tables also surround the bases of pillars in the naves at Milton-Swale and Upchurch.

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¹ Mediæval Paten, also at Walmer.

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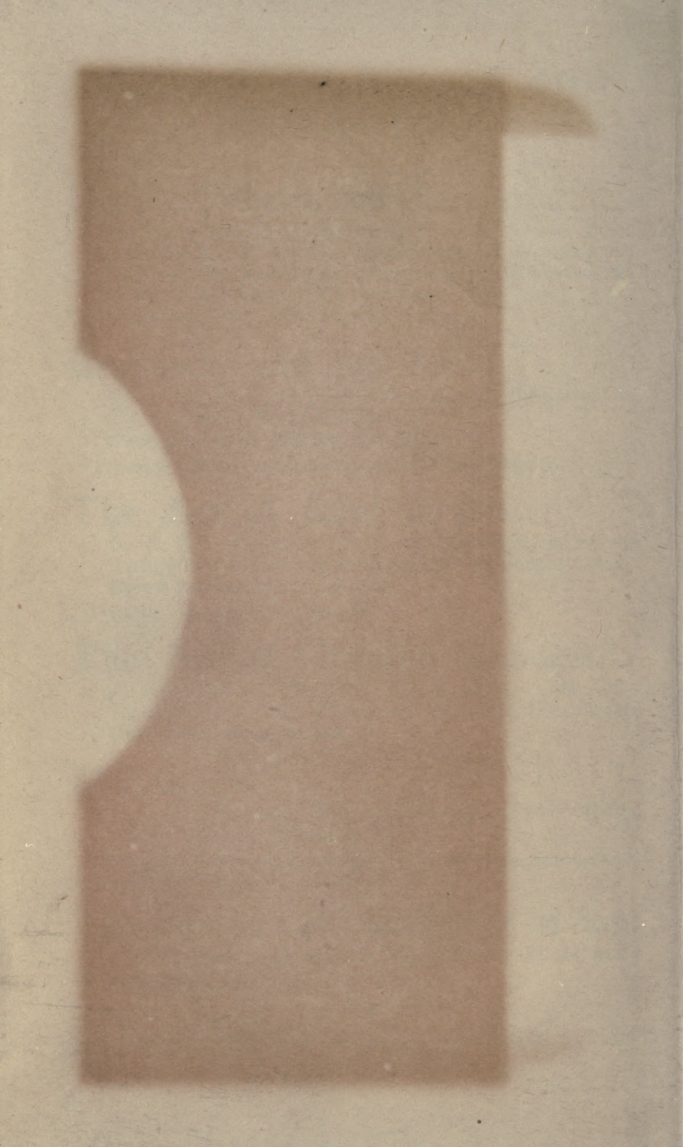
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