

S O M E
CURIOSITIES AND INTERESTING FEATURES
OF SURREY ECCLESIOLOGY.

BY PHILIP M. JOHNSTON.

THE feeling of a Surrey archæologist towards the churches of his county may be summed up in the words,—“A poor thing—but mine own.” Undoubtedly the churches of Surrey and Sussex cannot challenge comparison with the magnificent structures of Lincolnshire or Northants, Norfolk or Somerset. Various well-known causes have operated to the benefit of the ecclesiastical buildings of these and other favoured counties, which have been wanting in the case of our own county, chiefest among them the absence of good building stone.

Nevertheless, like the mother of a plain child, we see points of quaint grace and pleasant homeliness in our ancient churches—compensating attractions, although more positive beauties may be denied them.

And, certainly, Surrey as a county can boast herself of two or three unique distinctions in regard to the features of her churches. She possesses in the Chaldon wall-painting something quite unrivalled in its own way. In the Late Norman screen, at Compton, she can claim one of the very oldest specimens of ornamental ecclesiastical woodwork in the three kingdoms; at Walton-on-the-Hill one of the finest of our few leaden fonts; and in the brass of Sir John Daubernon, at Stoke D'Abernon, the oldest remaining of this class of monument in England.

Let us not for a moment, therefore, acquiesce in any disparagement of the legacy of architectural and antiquarian interest that our Surrey forefathers have handed down to us: our county has been most unfairly ignored by archaeological writers in general: nor let this Society think that she has more than *begun* to find out all that there is of quiet beauty and old-world lore in these Houses of God within her boundaries.

It is to a few of the curious points and interesting features in two or three Surrey churches that I now desire to direct attention, and to compare some of them with analogous examples in other counties.

CATERHAM CHURCH.

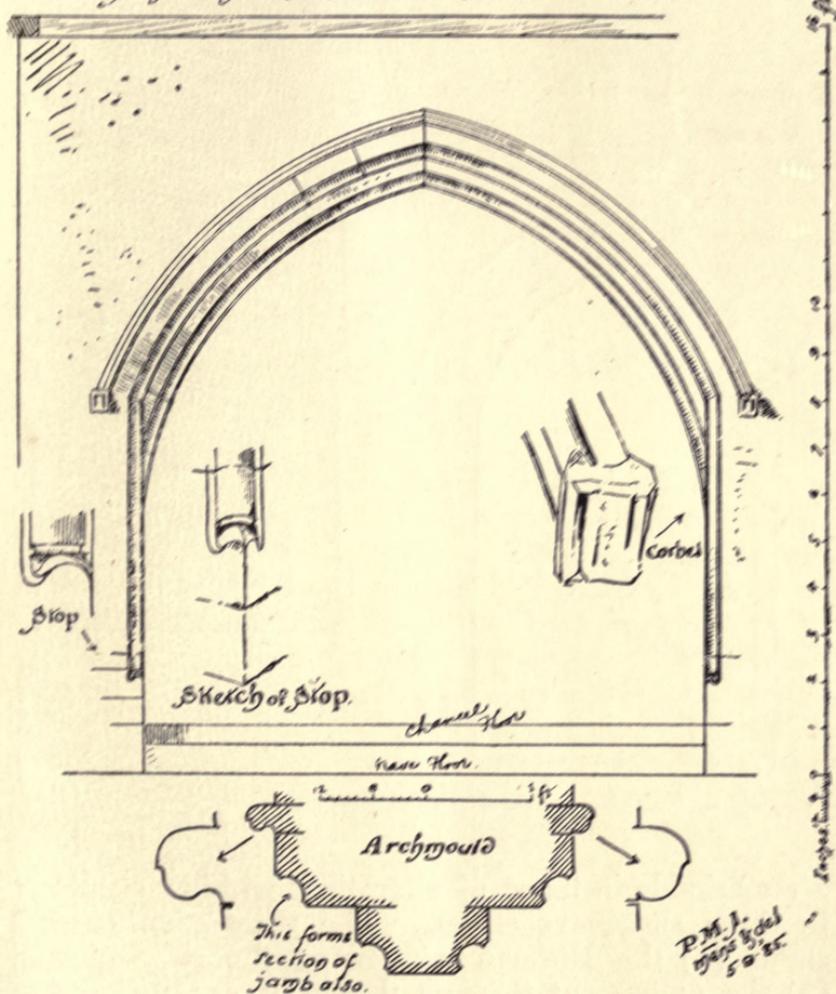
The ancient, and now disused, parish church of St. Lawrence, Caterham, is a very plain and unpromising little building externally—its walls covered with rough-cast, and its windows filled with wooden frames, but inside it displays features of great interest. In plan it now consists of chancel, nave, north aisle, and south porch, with western bell-turret; but blocked arches in the southern walls of nave and chancel reveal the fact that both have at one time had an aisle on this side also. The original building was of Early Norman date, comprising only nave and chancel. Towards the close of the 12th century an aisle of two bays was thrown out on the south side of the nave, and, slightly later in date (*c.* 1200), an aisle or chapel was formed on the same side of the chancel: these were both destroyed at about the end of the 13th, or early in the 14th century, the arches now visible being blocked up. About 1220 an aisle was added on the north side of the nave (*see* Fig. 7); while some thirty years later the present chancel arch (Fig. 1) was built; its bold sweep and effective yet delicate mouldings and stops are worthy of careful study.¹ About 1320 a

¹ It suffers, in common with many of the other architectural features of this little church, from a too liberal application of yellow-wash, which, besides hiding the sharpness of mouldings and carving, probably conceals remains of ancient colour decoration.

Decorated window and door were inserted in the blocked south aisle arches of the nave, and the porch may have

Cokerham Ch: Chancel Arch.

Fig. 1.



been erected at the same time. Over the inner doorway is a deep niche (Figs. 2 and 3), coeval with the door, which probably contained an image of the patron saint. The stones at the back of the niche bear Norman axe-tooling. The doorway has a hoodmould of good section:

its arch is struck from centres three inches below the springing.

The south wall of the nave, just referred to, presents

Fig. 2.

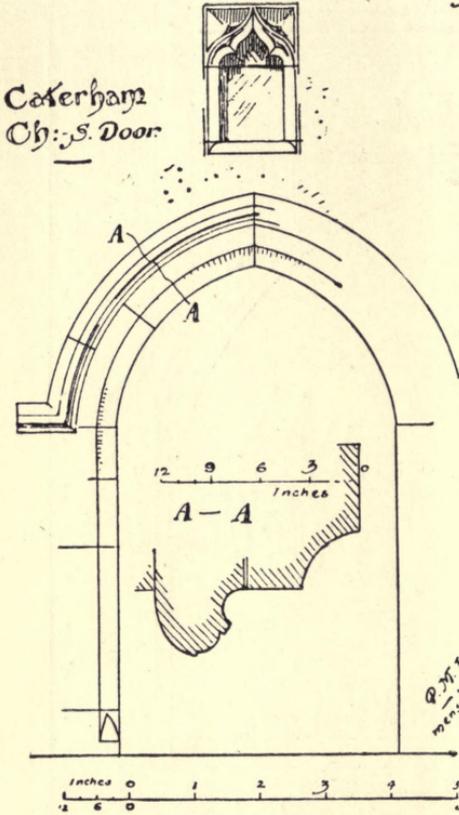
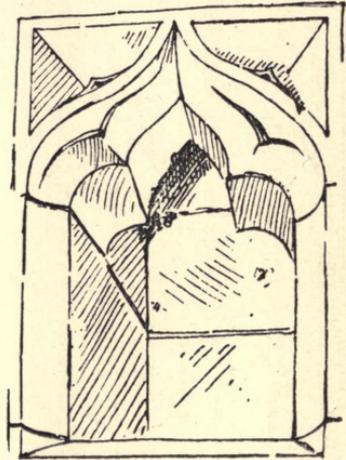


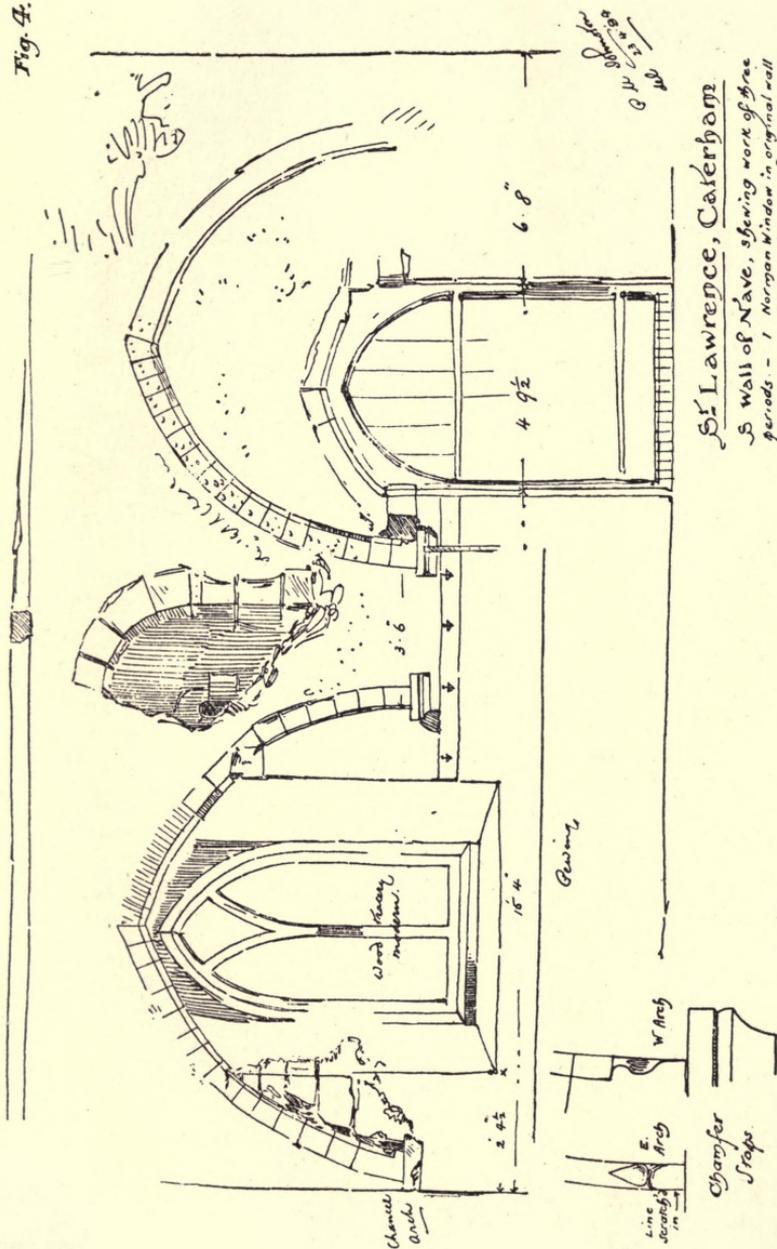
Fig 3

Caterham Ch:
Niche over S. Door:



a remarkable instance of alterations within a small area in three successive styles. The illustration (Fig. 4) shows (1) the Norman window of the original wall; (2) the arches cut through that wall, c. 1190; and (3) the blocking up of these arches, c. 1320, when the aisle was destroyed, the window and door then made evidencing the date of this further alteration. Few bits of church wall can show so many architectural transformations in so small a compass. It is remarkable that the original Norman window should, although

Fig. 4.



St. Lawrence, Caterham

W. wall of Nave, showing work of three periods - 1 Norman Window in original wall
 2 Arches of destroyed N. side, c. 1180
 3 Bleating w. S. door by window, c. 1320

St. Lawrence,
Catherham.

E. Window
of
N. Aisle.

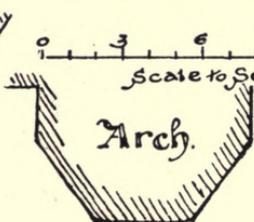
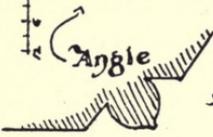
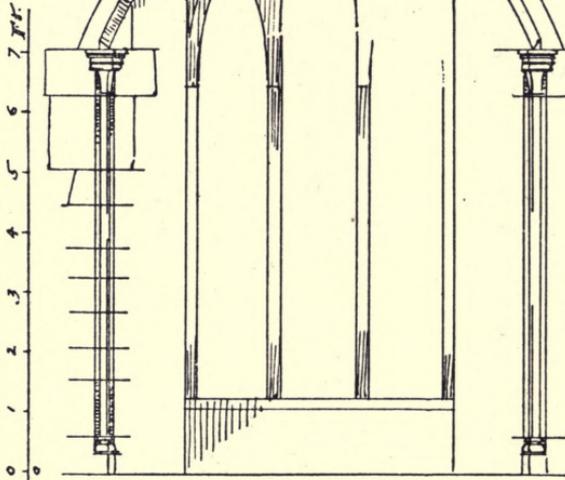
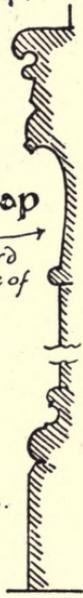


Fig. 6.



Note
inward
curve of
bell.

Dase.
1 1/2 fgs.

P. M. Johnson
non. & del.
May '86.

mutilated, have survived all these alterations: nothing is visible of it on the exterior, owing to the rough-cast with which the walls are still plastered.

Fig. 5 represents the carved pier-cap of the blocked arch in the chancel, *c.* 1200; and Fig. 6 the east window of the north aisle, *c.* 1220. The proportions and details of the internal arch and jambs are very good.

Another of the curious points with which this paper is more particularly concerned is the singular grotesque mask forming an isolated corbel, set in a spandril of the north arcade of the nave.¹ (Fig. 7.) The arcade is of

Fig. 5.

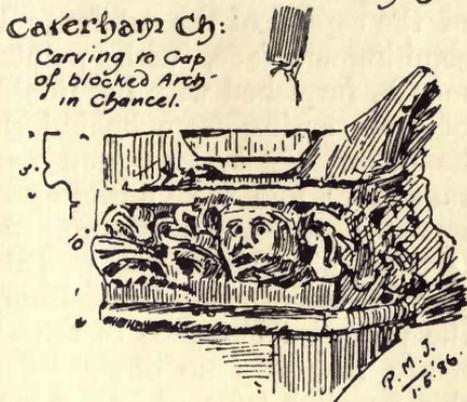
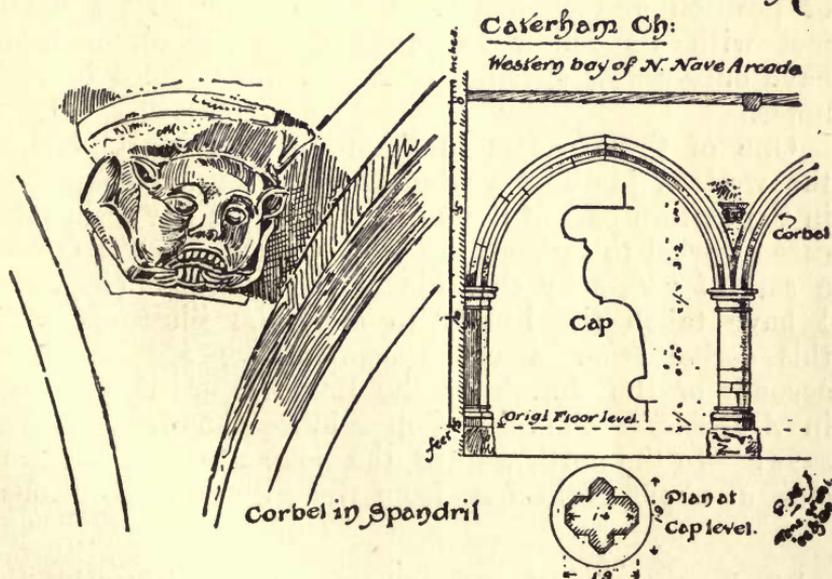


Fig. 7.



¹ There are nook-shafts of the same slender and elegant proportions to the internal jambs of the east window of Warlingham Church. This, however, is some thirty years later in date.

two arches, dating from about 1220, as before mentioned; and the corbel occupies a central position, being placed at a height of 3 ft. 2 in. above the level of the capital of the column. It represents a monstrous semi-human face, with pointed ears and wide-open mouth, furnished with formidable-looking teeth. A pair of arms spring from behind the back of the head, the hands of which, long and narrow, are shaped like a rat's paws, and are pulling open the wide mouth. This monster supports a flat-topped bevelled table of semi-circular plan, intended probably to carry a figure or piece of sculpture. Its position opposite the south door, the principal entrance to the church, gives it a prominence that was no doubt intentional.¹ Having found this peculiar type of grotesque corbel sometimes similarly placed in other churches, I have come to the conclusion that they all have a common origin, and express some forgotten fact of mediæval church history.

I believe that if all the existing instances were collected, this corbel would be found to belong to quite a numerous class, distinguished by the same peculiarities of position and character. I feel certain that I have met with its fellow in many churches, although I have only a few specifically recorded examples in my notes.

One of these occurs in Smarden Church, Kent, by the western jamb of a window of Decorated character in the eastern part of the north wall of the nave—in this case a corbel to support the projecting wall surface over a sort of recess by the side of the window. (Fig. 8.) I have taken the liberty to copy the illustration of this corbel from a cut accompanying an excellent account of the church by the Rev. Francis Haslewood in *Archæologia Cantiana*, Vol. XIV. The writer there says: "In the north wall of the nave near the eastern end, at about eight feet from the ground, is a curious

¹ Such, as we know from ancient writers, was the case with the paintings of St. Christopher, which are almost invariably found on the north wall of the nave, opposite to the south or principal entrance.

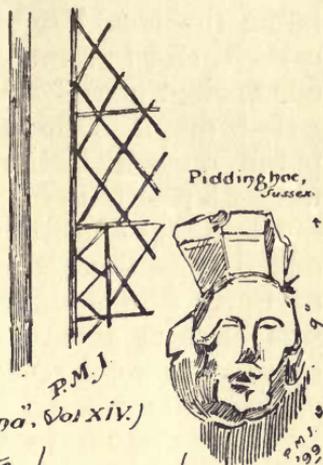
panel supported by two corbels of early character; and, above it, a grotesque figure pulling its mouth open. On

Date c. 1310.

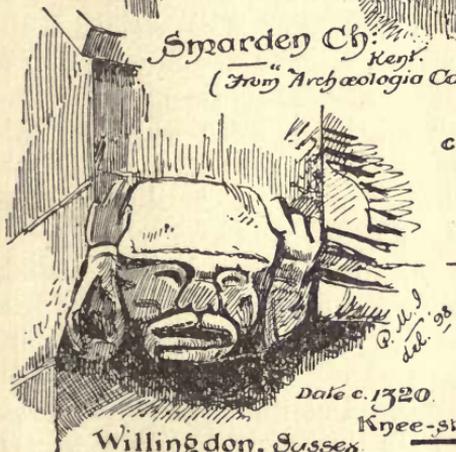


Smarden Ch. Kent.
(From "Archæologia Coniuncta", Vol XIV.)

Fig. 8.



Piddinghoe, Sussex.



Date c. 1270.

Head in a Spondril of N Arcade, carved in chalk

Willingdon, Sussex. Knee-stones Pevensay, Sussex.

its arms are bracelets. The whole is carved in Bethersden marble. . . . This curious head has puzzled several antiquaries, and no satisfactory explanation has yet been suggested. It may have had some reference to the Whitsun ales. There is a grotesque figure on the porch of Chalk Church (Kent), supposed to illustrate the humours of a Church-ale: possibly this may have been also intended for the same purpose."

The likeness between the mask at Caterham and that last described is so remarkable, and the suggested explanation seemed to me so likely, that I paid, while

writing this paper, a visit to the church of Chalk, near Gravesend, where the grotesque carvings upon the porch, above alluded to, exist. The result of my visit, and of a research into the question of what are called "Church-ales," have convinced me that we have in the latter the true key to this curious family of grotesque corbels, and to some other carvings of like character in our ancient churches.¹

Let me first describe the carvings at Chalk. The porch on which they occur occupies the somewhat unusual position of a western annexe to the west tower—a building of 13th-century origin, altered and perhaps added to in the Perpendicular period; the porch being of Early Perpendicular character.² It is evident that it was built at a date subsequent to the destruction of a south aisle to the nave, the arches of which (late 13th century), now built up, with inserted windows of the Decorated style in the blocking, may be seen in the wall. The church may well have been one of that numerous class on our coasts and estuaries which, at various times in the middle ages, were fired and half destroyed by French or other pirates.

In the partial, and perhaps gradual, rebuilding that occurred after this "ruination," a porch would be needed to replace that which no doubt originally had stood on the south side of the destroyed aisle, and the west wall of the tower having been selected as the most convenient place, the necessary funds for this and the other works of restoration would have to be found.

There can be very little doubt that this porch at Chalk Church was built with the money raised by one or more of those curious mediæval festivals called "Church-ales." Instead of resorting to "bazaars for church objects" as we do now, our ancestors adopted an analogous and hardly more questionable means of raising the needful funds. Church-ales were under the patronage of the

¹ Another bracket with a rude head supporting it occurs in a spandril of the north arcade in Piddinghoe Church, Sussex (Fig. 8).

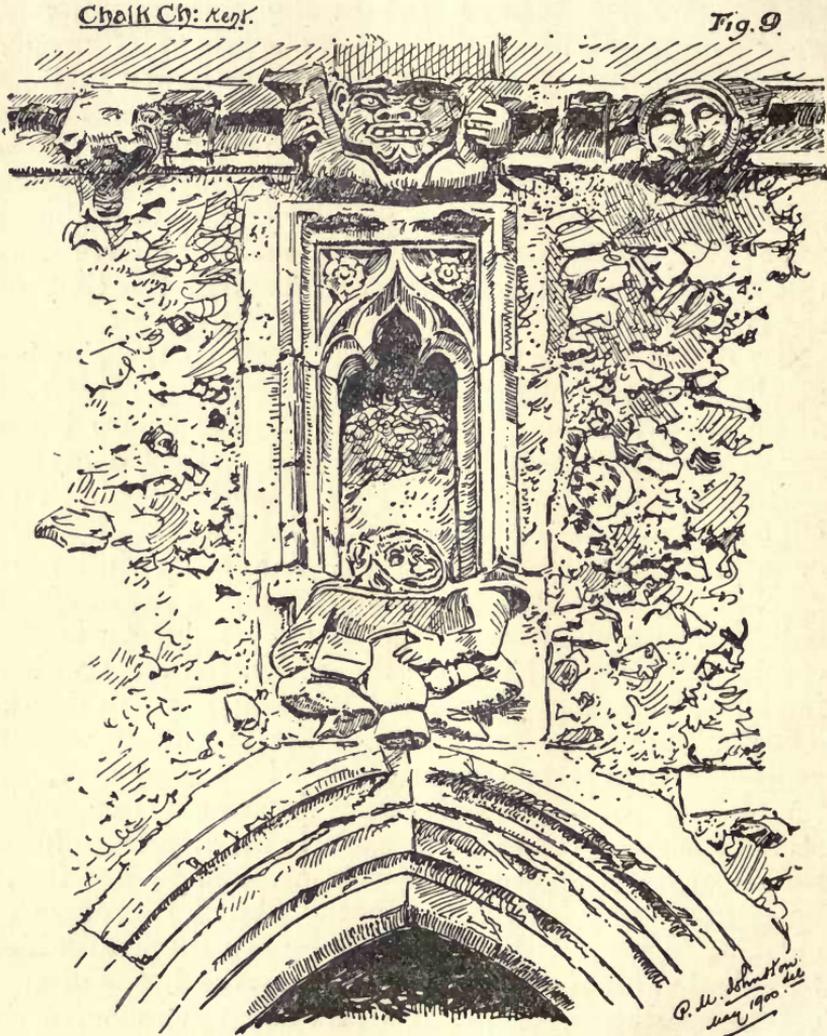
² Murray's *Handbook for Kent* styles the carvings "Early English"!

clergy, and were administered by the responsible officers of the parish. Subscriptions in money or kind were collected by duly authorized persons in the parish, and the ale and cakes were dispensed in some cases on the village green, but sometimes in the churchyard, and were consumed there to the accompaniment of music, rustic games and dances: and it is to be feared that, as a necessary consequence, unseemly and riotous scenes often profaned not only the sacred precincts, but also the church itself. However, the money needed was raised, and the means was a popular one, so that abuses were winked at; and the system seems to have continued in operation down to and beyond the time of the Reformation.

To return to the Chalk carvings: above the simply-moulded archway of the porch is an elegant ogee-trefoiled niche, with roses in the spandrils of the square head, which is supposed to have enshrined an image of the Blessed Virgin, to whom the church is dedicated. The cill of the niche is formed out of a large block of stone, on which is carved in low relief a court jester or mummer, in a squatting position, holding a jug of ale in both hands and leering up at a morris dancer in the cornice above the head of the niche. Two brewing implements (as they appear to be) accompany this figure. The conjunction of the image of the Virgin with these grotesque figures is indeed strange! The dancer, or tumbler, is shown in the performance of an acrobatic feat, which has the effect of causing his monstrous head to appear framed between his upturned legs; and these he is grasping with his hands, the while he favours the onlookers with his best smile, displaying three tusk-like teeth.¹ On his right and left we have the heads of two of the spectators, or perhaps of other mummers, each with a beery leer upon his broad face. And to still further exercise his rude humour, or to illustrate the

¹ The negroid, or *Moorish*, cast of the face is noticeable: *Morris*-dancers were so called from their performing dances, jugglery and acrobatic feats, originally brought, like much else, from the East by the Crusaders, who learned them from the Saracens or Moors.

moral of these misplaced festivities, the carver has given us two other masks in the same cornice on the sides of the porch: that on the south representing a



jolly toper, with eyes reduced to slits and a grin from ear to ear; the other showing the same gentleman under another aspect, lantern-jawed and wry-mouthed, clasp- ing an aching brow, with an expression that tells more plainly than words can do of next morning's headache

and repentance. Truly, a "sermon in stone," however rudely preached!¹

We have then, as I think, the key to our Caterham corbel *et hoc genus omne* in these Church-ale carvings at Chalk. The greedy, animal face may well be intended as a half-satirical embodiment of the sins of gluttony and over-indulgence in strong drink.²

CHELSHAM CHURCH: *dedicated to St. Leonard.*

I take this building as my next text, and for a very different sermon to the last. It is a chapel attached to Warlingham, most picturesquely perched upon a wooded hill, in a neighbourhood that, in spite of its nearness to London, is still unspoilt and quite rural.

The building was somewhat over-modernised in a restoration under the late Sir Gilbert Scott many years ago, but fortunately its most interesting features were suffered to remain intact. Before that crisis in its history it was a tumble-down, but quaint and venerable example of the smaller type of our rustic Surrey churches. The accompanying sketch (Fig. 10), taken from Cracklow's *Surrey Churches*, shows it as before restoration. It had no structural division between the

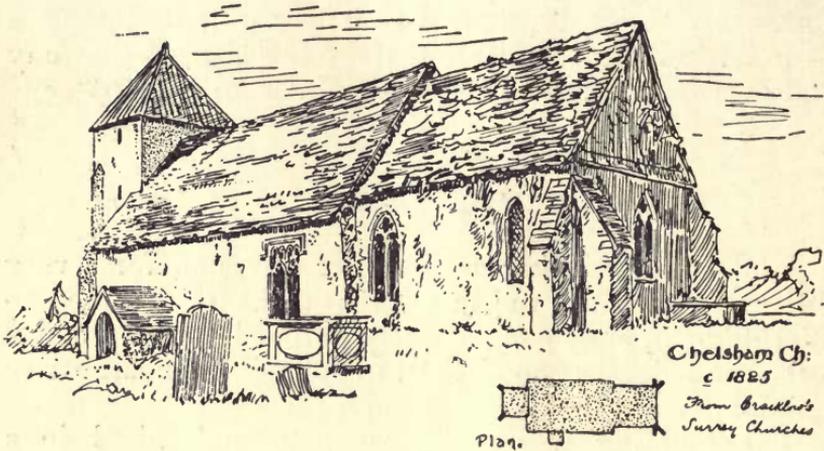
¹ The neighbouring church of Shorne has a piece of curious porch-sculpture, representing "Master John Shorne" putting the Ague-fiend into a boot. And the north porch of Buxted Church, Sussex, has a rebus of the Alchorne family—a woman stirring a churn.

Lest some be inclined too severely to blame our mediæval ancestors for these rude carvings at Chalk, let it be remembered that the porch was regarded as neutral ground—neither sacred nor profane. Many secular matters were transacted there. Consequently, we often find quite a domestic look about the church porch, and the carvings are not seldom of a very "free" character. It need hardly be said, however, that the somewhat boisterous humour of the old men was intruded sometimes into the sanctuary instead of stopping at the threshold.

² These faces occur sometimes as external corbels: *e.g.*, as a knee-stone to the coping of a gable, as at Willingdon, Firle and Pevensy Churches, Sussex (*see* Fig. 8); leading one to suspect that this type of face was the trade mark of the promoters of Church ales, by whose means some addition and repair to the church had been effected.

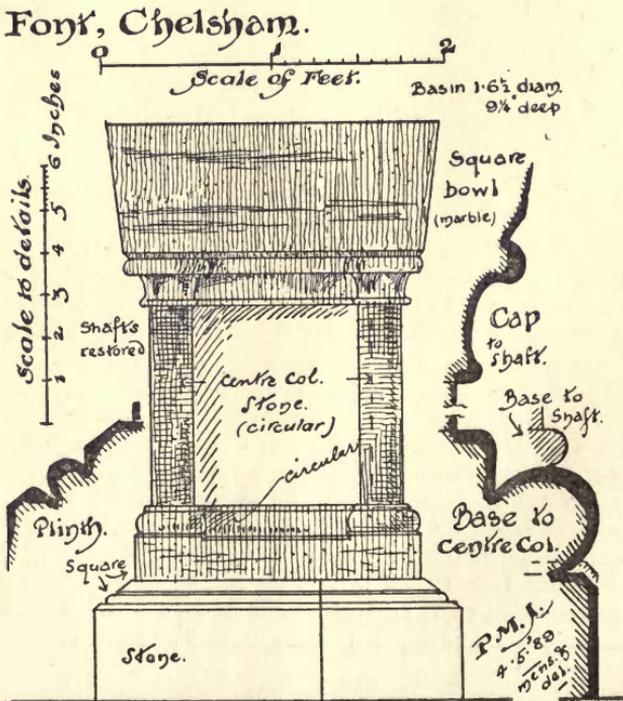
nave and chancel (the existing chancel arch is a modern "improvement"): no aisles, but a western tower, which

Fig. 10.



still exists, though so tinkered up that it might easily pass for a new structure.

Fig. 12.

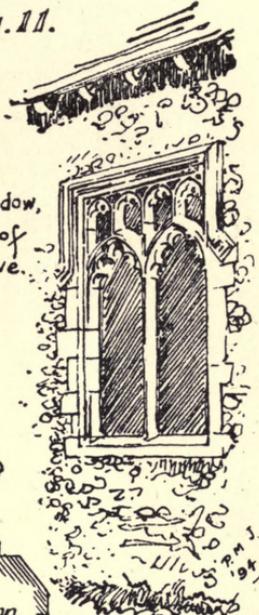
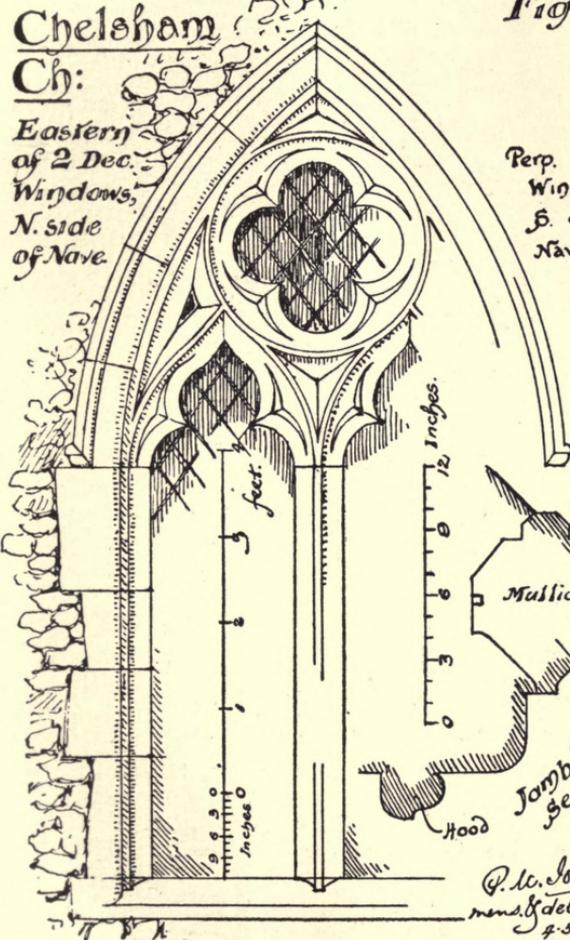


Chelsham

Ch:

Eastern
of 2 Dec.
Windows,
N. side
of Nave.

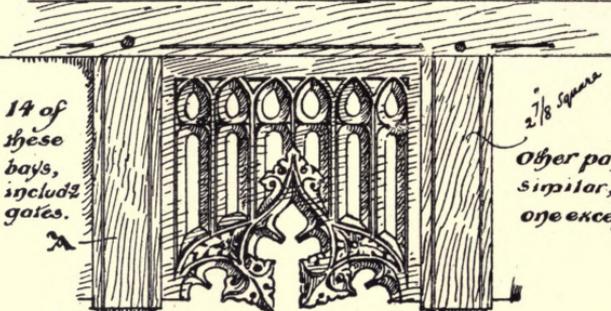
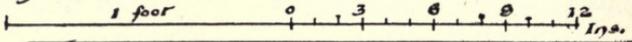
Fig. 11.



P. W. Johnston
mens. & del.
7-5-89.

Chelsham: screen.

Fig. 13.



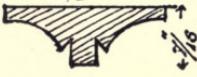
14 of these bays, includg gables.

Other panels similar, with one exception.

3 Inches

Scale to Details C

Section of Tracery bar

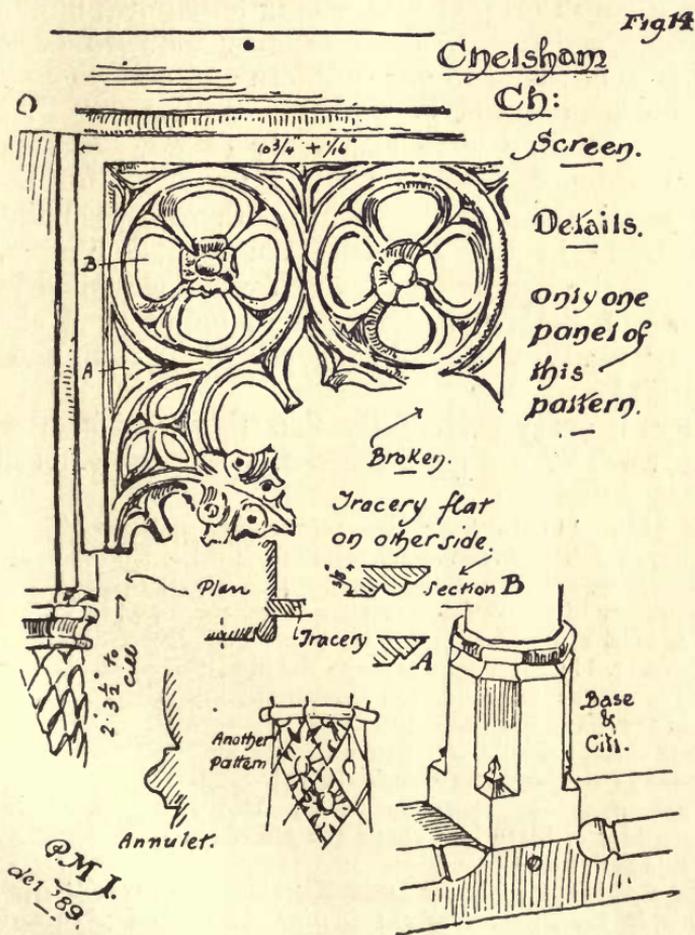


Tracery

Q.M.A.
mens. &
del. '86.

The style of the building generally is Early English—tower and chancel—the nave showing windows (Fig. 11), south door and piscina of the Geometrical Decorated period, and also a very interesting Perpendicular window of an uncommon design.¹ The font (Fig. 12) is coeval with the chancel, and has a square bowl of Sussex or Bethersden marble, resting on a large centre column of stone, and four angle shafts (restored), which stand on a well-moulded base of the same blue-grey marble as the bowl. There is a moulded plinth of stone below this.

A rare feature is the mid-sixteenth century screen (Figs. 13 and 14), now cut down to a height of about



four feet, and forming a low division between nave and chancel, but originally a parclose screen to enclose a chantry chapel in the eastern part of the south side of the nave. The existing framework and open tracery were then elevated upon a close-boarded lower portion, which probably gave the whole a height of some eight feet. Its date is about 1530, and it is thus later than the fine rood-screen at West Wickham, a few miles eastward, in the county of Kent: but both in style and date it approximates more closely to the very complete and interesting rood-screen at Lullingstone, Kent (1502-20).¹ It has been conjectured that these two Kentish screens are of Flemish origin; and, seeing how much undoubted Flemish woodwork of dates ranging between 1250 and 1550 is to be found in our southern and eastern counties, such an assumption is probably correct. "Flanders chests,"—as they were commonly called,—screens and other woodwork, were no doubt imported for the excellence of their workmanship; there was besides a large trade in the Flemish monumental brasses, the beauty of the engraving in which was unequalled.²

Fonts of Belgian limestone and basalt were also imported "ready made" during the 11th, 12th, and 13th centuries.³

There is every probability that this Chelsham screen is the work of a Flemish artist, whether in his native

former (Fig. 11) to scale, its proportions and mouldings being excellent, as well as uncommon. Note the singular, but not unpleasant, *twist* in the ogee heads of the lights. This occurs frequently in some of the tracery of Early Decorated windows, etc.; e.g., in a window in south chancel aisle, Eastbourne, Sussex. The Perpendicular window (see also Fig. 11) has square stops to the hood-mould, set diagonally—a detail of rare occurrence in the south-eastern counties, but frequently found in the West and Midlands.

¹ Both screens are illustrated in papers by the late Rev. Canon Scott-Robertson in *Archæologia Cantiana*, Vol. XVI.

² That of Abbot Delamere in St. Albans Abbey, of Flemish workmanship, c. 1390, is perhaps the finest brass in existence, both as regards design and execution.

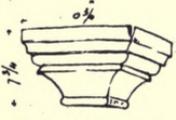
³ See a valuable paper by Dean Kitchin on the Winchester group of Fonts, in the *Journal of the British Archaeological Association*, March, 1894.

Fig. 15.

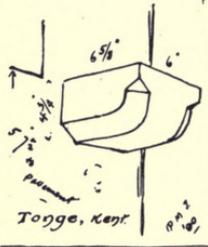
Altar-beam $7\frac{1}{2}$ Corbels.



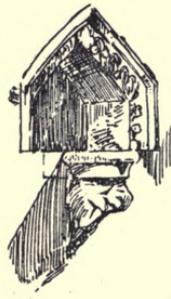
Bugcliff, Sussex 99



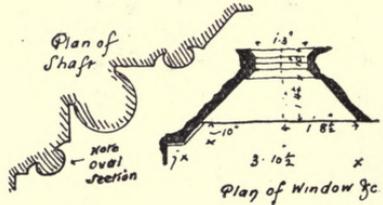
Poling, Sussex 97



Tonge, Kent 98



Chelsham Ch:
S E Angle of Chancel.



P. M. Johnson, 1889

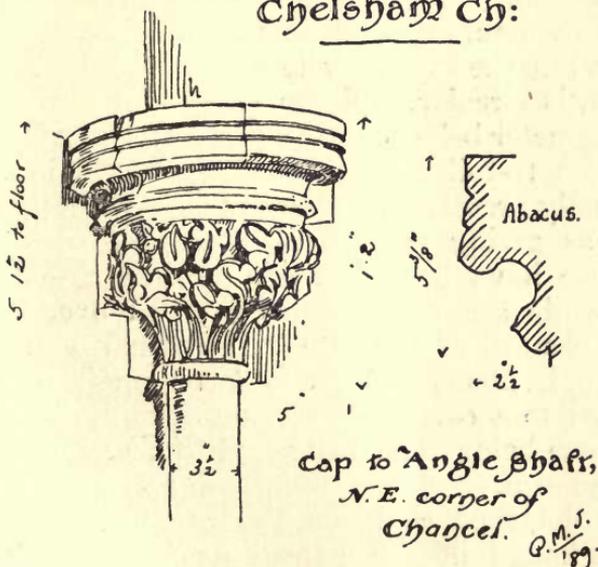
land, or resident in this country, like the Bernardis and Torregiano, who worked in England during the first half of the 16th century under Royal patronage.

The slender elegance of the screen is very noteworthy; and yet the work does not look poor and "thin," as modern work conceived on the same lines nearly always does. The posts and rails are less than three inches thick, while the pierced tracery—so very effective, for all that—is not quite half-an-inch thick. It speaks well for the toughness of the old oak that it has endured so well the assaults of time and man.

The late twelfth or early thirteenth-century origin of the present church (although a wooden structure probably occupied the site for a century or two previously) is specially evident in the south and east walls of the chancel, shown in the accompanying illustrations (Figs. 15 and 16). The original triplet of lancets no longer

Fig. 16.

Chelsham Ch:



Cap to Angle Shaft,
N.E. corner of
Chancel. G.M.S.
1897.

exists in the east wall, and the present traceried window is apparently entirely modern. In the south wall, however, are two lancets, shown in the drawing, and west

of these a two-light plate tracery window, of about the same date (*c.* 1250), the outer stonework of which and of the lancets is a restoration. Cracklow's drawing of the church in the early part of the present century shows openings of similar form, so that the restoration is probably faithful.

The curious points to be noted here are the pier in the south-east angle, the nook-shaft below it, and the beautiful little piscina in the east wall hard by. In my opinion, the pier and shaft are a fragment of the earliest stone building on the site, dating from about 1185. The shaft-cap, with its stiff-leaved foliage and square abacus, resembles in character work of this period in Orpington Church, Kent. Does the pier above indicate the greater thickness of the original wall, and was it, as now, a window jamb? I think so, but it is difficult to speak with certainty.

In the opposite or north-east angle of the chancel is another shaft of about the same height, but of different date and design. It is detached, instead of forming part of a suite of mouldings, as in the other case, the cap being built into the walls. The abacus, unlike that of the other shaft, is circular, and the carving is also of quite another character belonging to the Early English period, *c.* 1250: its trefoil leafage is singularly delicate and very perfectly preserved. One of two explanations may be taken as giving the meaning of these two shafts. The one we have been last considering now supports nothing, while the other carries the pier over it. But when the chancel of the late 12th-century church was reconstructed, about 1250, this latter shaft may have been turned to account as a support for the *Altar Beam*, the other one being then fashioned to bear the northern end of the beam.

Or, the detached shaft on the north side may have borne an image of the patron or some other saint. Shafts with caps and bases of an ornamental character were not uncommonly so used, either in the form of a ground pedestal or of a pillar-bracket at some height above the ground. Many instances of this use might be

cited both at home and abroad, on some of which the image still remains.¹

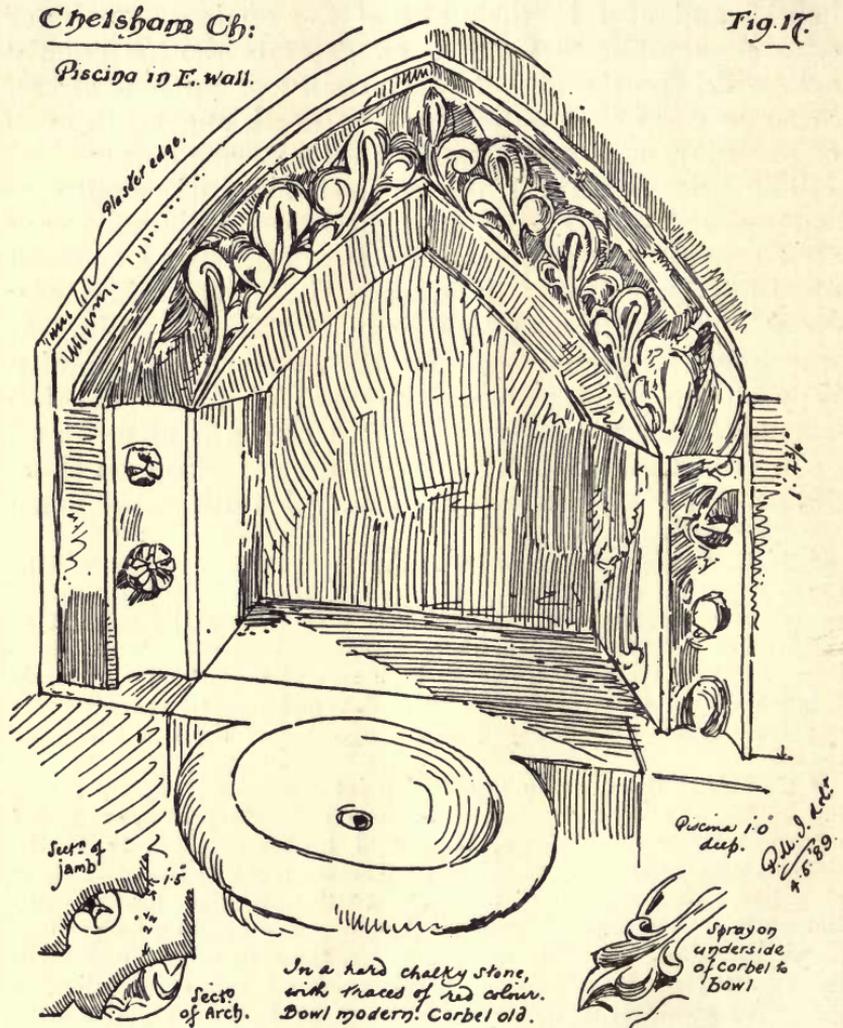
The first of these explanations, however, best commends itself to me in regard to these Chelsham shafts, because of the presence of the two shafts of the same height, and also in the light of the analogous pairs of corbels—sometimes formed as capitals—so frequently met with, right and left of the sites of ancient altars, in some cases close adjoining the north and south ends of the altar, and occasionally at the extreme corners.²

The altar-beam was the earliest form of reredos or super-altar in our ancient churches. Originally the altar ornaments—the cross and two candlesticks—stood upon the altar itself. They are thus shown in many early representations of altars in illuminated MSS. It was found desirable both for convenience and dignity to exchange this primitive method of displaying the ornaments for the altar beam, and this was at first and for a long time a plain balk of timber resting on short pillars or corbels let into the wall. No doubt the beam

¹ An illustration of a detached shaft, now carrying nothing, will be found on p. 19 of Parker's *Guide to the Architectural Antiquities in the neighbourhood of Oxford*. It accompanies the account of Ambrosden Church; and is there stated to be one of "two short pillar brackets for images, one on each side of the Altar, with Early English caps of stiff-leaf foliage." In date and general character this example accords remarkably with the northern of the two Chelsham shafts.

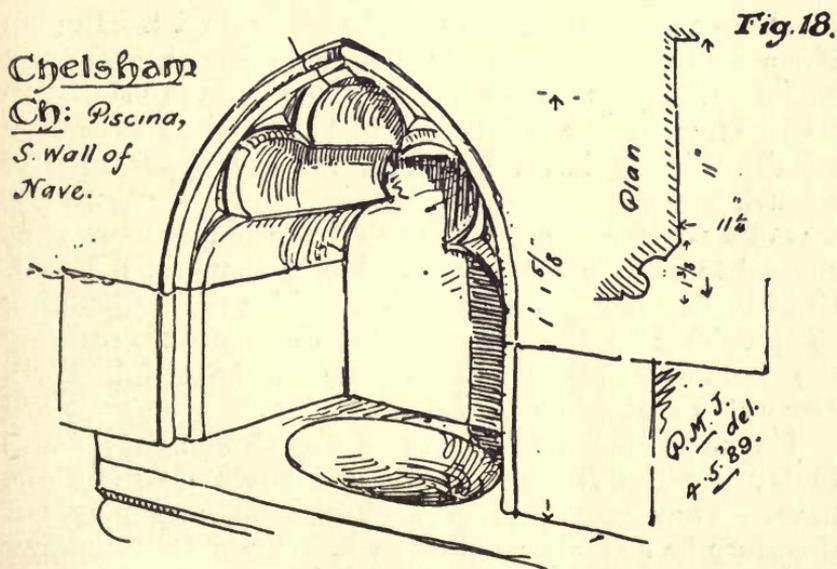
² Corbels of the common type, *i.e.*, a jutting stone of square shape, but having the lower edge rounded to a quadrant profile, are found *inter alia* at Tonge Church, Kent, and Pulborough and Sutton in Sussex. There are *four* in the latter instance; two at the extremities of the east wall, and one in north and south walls close adjoining, as though to support a broad platform or gallery at a height a foot or two above the altar. Possibly here, however, the side corbels may have carried images. Bunton Chapel, Sussex, has a pair of corbel caps, differently moulded, of which one is given on Fig. 15, together with two other typical examples. Bapchild Church, Kent, has two cap-corbels of Early Perpendicular date, right and left of a large tracery east window, at a considerable height above the altar. These look like image-brackets, rather than corbels for the altar-beam. But in the north chancel of the same church are two large corbels—slabs, supported on a rounded-edged stone—which were, as I think, intended for the latter purpose.

was often, especially in later times, chamfered or moulded. The retablo or reredos is but an elaboration, and the super-altar a more or less modern variant, of this simple original.¹



¹ Ancient east windows and altars were usually, especially in the smaller churches, much lower and more modest in treatment than we like to think nowadays. A charming simplicity (with its own inherent dignity) characterized the treatment of our village sanctuaries in pre-Reformation days. One often wishes to see it reproduced in a true

The piscina, somewhat singularly placed in the southern part of the east wall—instead of as usually in the south—shown in Figs. 15 and 17, is a very ornamental example, the head being carved with trefoil leaves, and the jambs having rosettes and other ornaments. One of these is an early instance of the ball-flower—an ornament said to belong solely to the Decorated period. But just as we sometimes come across the dog-tooth, supposed only to occur in Early English work, in buildings of Late and Transitional Norman styles, so do we—though very rarely—meet with the first instances of the ball-flower in Early English ornamentation. Its occurrence here is a confirmation of the comparatively late date of the second period of Early English work in the chancel—*c.* 1250. This piscina is in Caen stone, unlike most of the other work in the church, which is executed in the local greenish



restoration nowadays, instead of the latest fad of the church furnisher and the up-to-date, "correct" ecclesiastic. An excellent idea of the furnishings and accessories of ancient altars can be obtained from "English Altars," Part I of the *Alcuin Club Collections*, by W. H. St. John Hope, M.A.

calcareous sandstone from Godstone. It retains traces of having originally been decorated in red and other colours.

The Decorated piscina, already mentioned as existing in the eastern part of the south wall of the nave, is also a very pretty specimen, and peculiar as regards the treatment of the cinque-foiled head, the cusplings of which go through the whole depth of the recess. Usually we find such features as this piscina constructed out of stones of medium or small size; but here the head is formed in two extraordinarily large and deep stones, their depth allowing of the exceptional protraction of the cusping.

WEST CLANDON CHURCH.

This church, at first sight very uninviting, owing to a series of restorations that have robbed it of much of the appearance of antiquity, yet on a close inspection reveals features of no mean interest to the archæologist. In plan it consists of nave with south porch, chancel, and transeptal tower on the north side. The roofs are stated in "Cracklow" to have fallen in in 1716 and to have been rebuilt. They have, however, all the appearance of a much greater antiquity, suggesting that the catastrophe was of a limited character, or that the old timbers were re-used to make a flatter pitched roof than the original. Cracklow's view gives a very good idea of the building as it existed in the early part of the century, showing the curiously placed tower and a beautiful Early Decorated east window of three lights.

The most ancient features in the church as it stands to-day are the Norman north and south doors in the nave. They are of plain workmanship, and may not therefore be as early as they look. Possibly belonging to the same date is a round-headed recess in the south wall of the chancel, which probably has been the original tabernacle or receptacle for the pix containing the Reserved Sacrament.¹

¹ I have given a few instances of these recesses, usually in the east wall, in dealing with the peculiar group of features at Limsfield

Adjoining this recess, but lower in the wall, is a plain square-headed Early English piscina, its basin a shallow half-moon, with a peculiar groove through and at the back of it, to act as an aid to draining the chalice-rinsings. There is an aumbry to correspond with this on the north side of the chancel, with remains of its stone rebates and the holes for the hinge-pins of the doors. In the south wall is a large sedile of one pointed arch, its hood moulding terminating in mask corbels, somewhat similar to those shown in Fig. 1.¹ There is a holy water stoup near the south door, on the inside.

The earliest windows are 13th-century lancets of one or more dates. There is a small lancet in the north wall of the chancel and part of the stonework of another in the east wall; another in the south wall, and west of it a trefoil-headed single-light window; while the nave shows a single lancet on the north side, and two, coupled, on the south. The Decorated style is represented by a window in the eastern part of the south wall of the nave,

Church, Surrey: "The Low Side Windows of Surrey Churches," *S. A. C.*, Vol. XIV. The mode in which the Blessed Sacrament was reserved during the Middle Ages varied much according to the time and locality. A metal case fashioned like a dove seems to have been employed as the actual receptacle in some places, suspended by a chain from the wall or roof, or hung from the wall plate by a balance lever, as at Pirford, Surrey, an example unique in its way. The one at West Grinstead, Sussex, is in the roof. It is common in Sussex churches, especially in those in the western division of the county, to meet with *twin* recesses in the east wall, besides the usual aumbry and piscina in the north and south walls respectively; and we may take it that the ampullæ containing the holy oils were kept in one, side by side with the Blessed Sacrament in the other. But the north and south walls were also chosen for these tabernacles. In the interesting little church of Tarring Neville, Sussex, is one of these twin recesses in the north wall of the chancel, provided with doors; and in our own county Tatsfield Church furnishes an exactly similar instance, but in the eastern part of the south wall. This, with the other peculiarities of this little-known church, is worth returning to on another occasion.

¹ Surrey and the southern counties generally receive very little notice at the hands of writers of Architectural Glossaries and hand-books, who seem to go to the Midlands, the eastern counties and Yorkshire for the great bulk of their illustrations. One of the very few illustrations from Surrey Churches in Parker's *Glossary of Architecture* is a mask-corbels from West Clandon.

and the Perpendicular by a three-light segmental-headed west window.

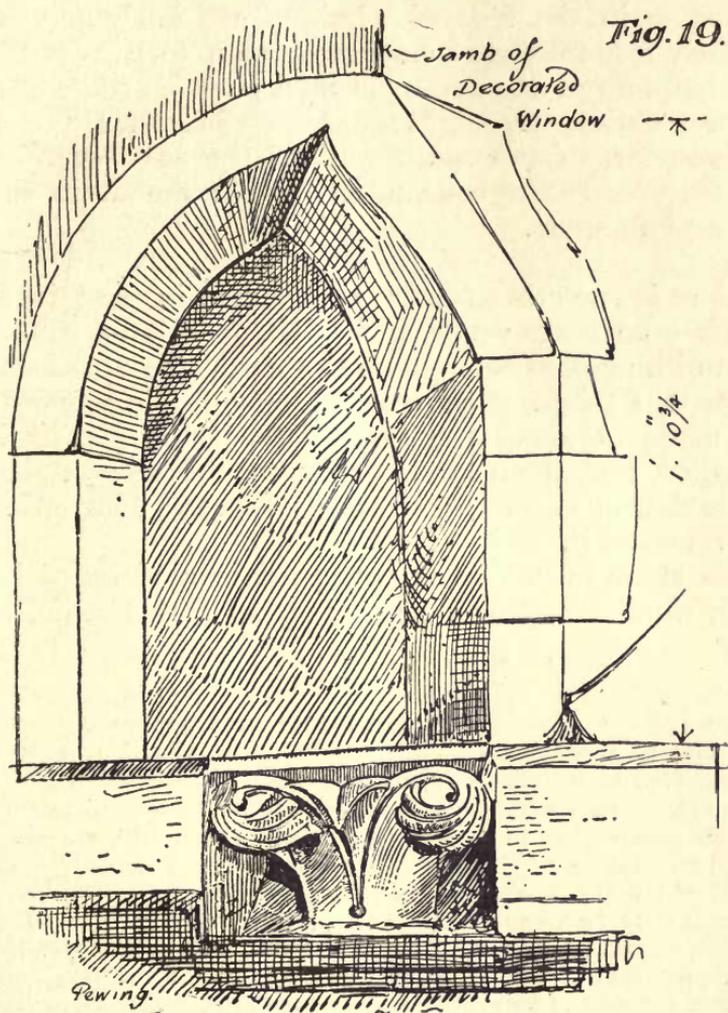
The font is of late 12th-century date, and has a square shallow bowl of Sussex marble, of the type so commonly met with as to make one suspect the existence of a "font factory" to supply the south-eastern counties. It has, however, the peculiarity that while three sides of the bowl are perpendicular and unrelieved by any ornament, the side towards the east is bevelled and has an arcade of four round-headed arches in low relief. This is supported upon the usual centre column and four angle shafts, resting upon a plinth.¹

The Decorated window in the south-east angle of the nave has a curious piscina formed in its eastern jamb (Fig. 19). It is of two dates. The drain or bowl, let into the cill of the window, is a very graceful little capital carved with stiff foliage, in hard chalk, the date of which is about 1180, while the niche over it is probably of the same period as the Decorated window into which it is incorporated.² The bowl may well have formed part of the original pillar-piscina of the church,

¹ Among the very numerous fonts of this common type may be instanced those of Beddington and Mickleham Churches in Surrey; Battle, Warnham, Hooe, Pulborough, Coates, Compton, Easebourne and Sutton, Sussex (the two first-named illustrated by my friend Mr. J. Lewis André in the *Collections* of that Society, Vols. XLII, p. 216, and XXXIII, p. 144); also Bromley, Chiselhurst—a very good example—and Burham, Kent. The latter is one of those curious instances of one font superimposed on another—here, strangely enough, both of one date. The font proper has a *circular* Bethersden marble bowl, with a shallow round-arched arcade, on a circular pedestal and plinth, and these stand upon the inverted *square* marble basin of another font, ornamented in the same manner. The period of 1150 to 1220 may be taken as covering this large group of fonts.

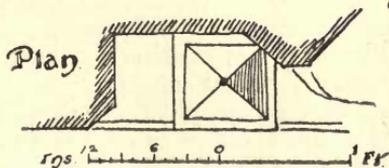
² This little piscina-cap is quite a gem in its way. The *motif* of its carved knops is to be found in the palm leaf, an ornament which became fashionable in the latter part of the 12th century, owing to the Crusades. The type of carving to which it belongs is represented in the peculiarly interesting, Trans-Norman work of St. David's Cathedral, Strata Florida Abbey, Wales, and Christ Church Cathedral, Oxford. Grafton Underwood Church, Northants, has also some very similar carving in a nave cap.

and have been preserved on account of its sacred use



West Clandon.

Piscina,
S.E. angle
of Nave



P. M. Johnston
del. 19. 12. '98.

when the chancel was reconstructed, to be worked in

when another piscina was required for a chantry altar in the nave.¹

Piscinæ in the cills of windows are fairly common. An early example, very similar in plan to this at West Clandon, and of the same Norman period, occurs in the cill of a curious two-light low side window, Decorated in character, in the south wall of the nave of Milton Church, near Sittingbourne, Kent; but the drain there is in a plain stone.

There is one other feature of unusual interest in this church—the early vertical sun-dial, now built into the quoin of a modern buttress on the south side of the nave. There is, I think, good reason for supposing that this was made at about the same date as the piscina last described, viz., about 1180. It is probably as now placed upside down; and in my drawing (Fig. 20) I have therefore reversed it.

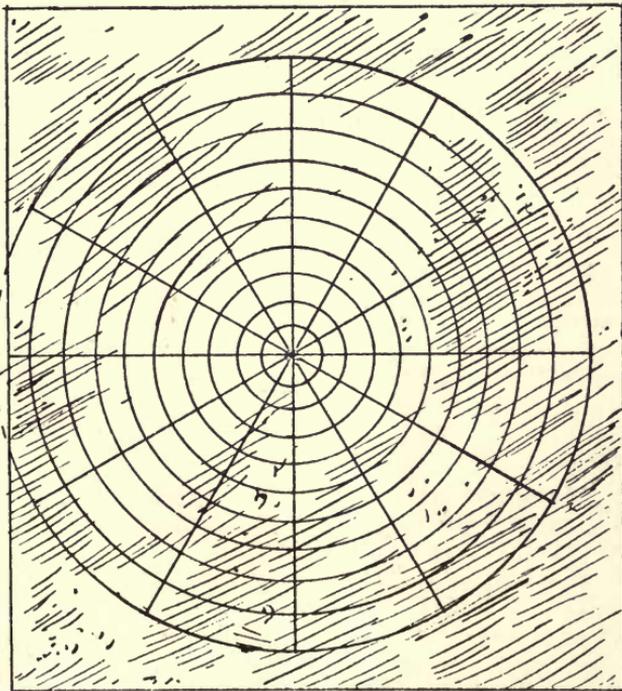
The stone on which it is worked is a piece of hard chalk, wonderfully well preserved, so that the delicate

¹ The earliest form of piscina was doubtless a hole in the stamped-lime floor of the primitive sanctuary: afterwards a drain in the floor, of which there are one or two rare instances abroad and in this country, *e.g.*, at Sherringham and Hevingham churches, in Norfolk. The pillar form seems next to have come into fashion: and of this the earliest known to me is that at Bosham, Sussex, *c.* 1090, worked into a niche or fenestella of early 13th-century date in the east wall of the north aisle. Pillar-piscinæ of various dates in the 12th century are to be found at Upper Waltham (very early), and East Hoathly, Sussex; Orlestone, Kent (a fragment only); Romsey Abbey Church, Hants; Stanton Fitzwarren, Wilts (an early instance); Tarrant Rushton, Dorset (a fragment, also very early); and Towersay, Bucks. 12th-century piscinæ of the Niche-bracket form are to be found at Romsey, Hants; Binsted, Sompting, and Icklesham, Sussex; Bapchild and Ryarsh, Kent; Crowmarsh, Oxon.; &c., &c. I have also recently discovered one at Ford Church, Sussex, in the south wall of the nave.

The basin of a pillar-piscina of late 12th-century date was dug up in the chapel at Pevensey Castle, Sussex, and is figured in Vol. VI of the *Sussex Archaeological Collections*, p. 280, from a drawing by the late M. A. Lower. That eminent antiquary cites this and the shaft of another pillar-piscina found in the Castle Chapel, Hastings, as the only examples known to him of this form of piscina in Sussex. As will be seen above, however, there are several others in existence.

Yapton Ch: Sussex.

$\frac{1}{4}$ Full Size.

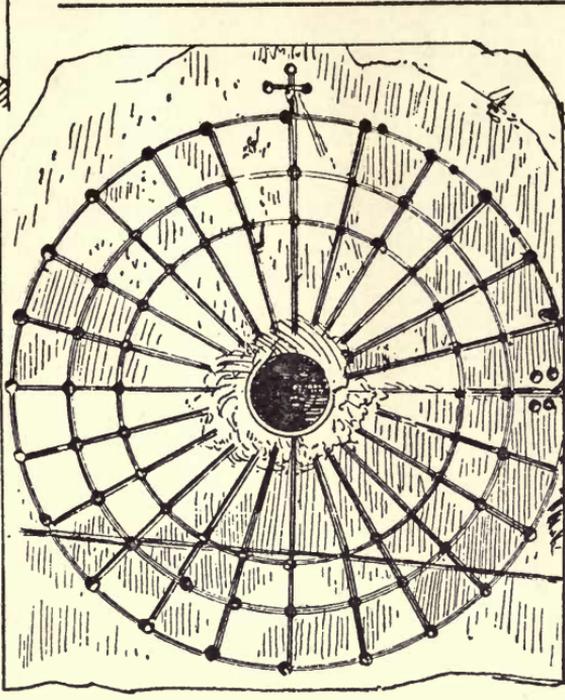


? Dial marking on E. respond of N. Arcade.

West Clandon.

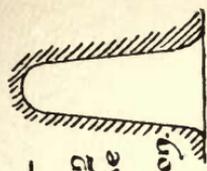
Sect² of hole for gnomon

Line scored through
Sect² of lines full size



made by
J. W. G. Gifford

Dial built into buttress on S side of Nave.



5 ft from right floor

tooling is still visible; it measures 1 ft. $\frac{1}{2}$ in. \times $10\frac{3}{4}$ in., and the diameter of the circle is $10\frac{5}{8}$ in. The dial has two concentric circles within this outer one, in diameter $6\frac{1}{2}$ in. and $8\frac{1}{2}$ in., and is divided by twenty-four rays, cut, like the circles, in a V-shaped groove, and spaced with nearly equal intervals. Where these intersect the circles small holes are drilled, not always regularly, in addition to which others may be observed along the outer circumference of the right-hand lower quadrant. On this side (as shown in the drawing, but reversed on the dial as now built in) is a small cross of cup-shaped dots, projecting beyond the outer circle, and within the same outer line, round the bottom of the centre ray, are grouped four little cup-shaped dots, a symbol to denote the number 12. A line of V-shaped section is scored through the left half of the circle, the purpose of which—if, indeed, it is intentional—is not clear. The hole for the gnomon is unusually large and deep, being $1\frac{3}{4}$ in. in diameter at the mouth and narrowing inwards to $3\frac{1}{2}$ in. in depth. As will be seen in the drawing, the centre of this is slightly above the actual centre of the dial—a peculiarity found in other examples. It was this, as well as the symbol for 12 being placed where it is, which led me to reverse the dial in the drawing.

In several well-known Saxon dials the hole for the gnomon is placed above the true centre, the intention being probably to correct the imperfection incidental to measuring time by a vertical dial. I can advance no other explanation, but it is remarkable that we find this peculiarity so frequently, especially in these earlier dials; *e.g.*, those of Kirkdale and Edstone Churches, Yorkshire.¹ In these cases, and in the very perfect and valuable example of a Saxon sun-dial placed over the entrance to the coeval porch at Bishopstone, Sussex,²

¹ Figured in a very interesting monograph, "On the Churches of Lastingham and Kirkdale, in Yorkshire," by the Rev. G. Rowe, M.A., printed in the *Associated Architectural Societies' Reports and Papers* for 1874.

² Engraved in *Sussex Archaeological Collections*, Vol. VIII, p. 322; and in *The Archaeological Journal*, Vol. XI, p. 60.

the dial consists of only the lower half of a circle, which in the two former is divided by nine rays into eight divisions; five of the rays being prolonged into cruciform terminations, thus †, while in the latter are thirteen rays, making twelve divisions—showing that two systems of measuring time were concurrently in use—the 8-fold and the 12-fold; but that in either case five *principal* hours (6, 9, 12, 3, and 6) were marked. Our West Clandon dial accords with the last arrangement,—agreeing also in this respect with the unfinished dial upon a stone in the east respond of the north nave arcade of Yapton Church, Sussex (Fig. 20), and with the very interesting example (shown on Fig. 21) from Covenham St. Mary, Lincolnshire.¹

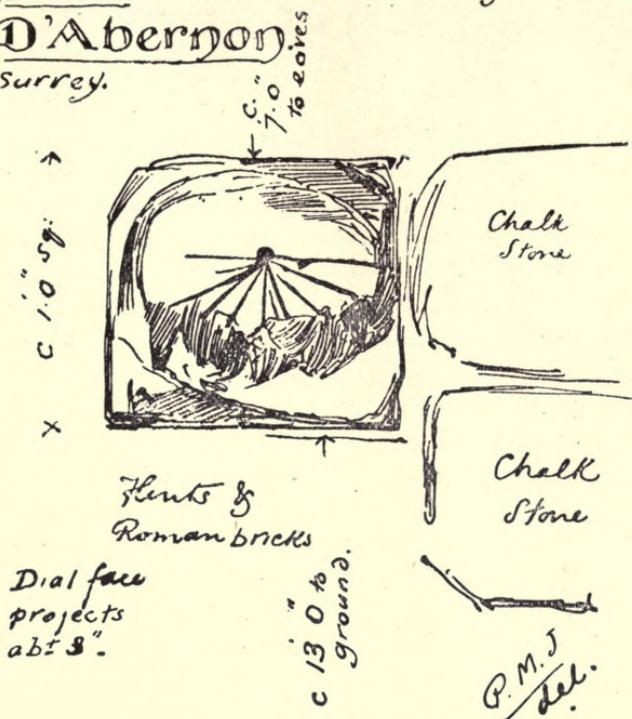
In this last the symbol for 12, here expressed by two dots, occurs at the foot of the circle, while—which is specially interesting, and, I believe, *unique*—the rays on the left are marked with Roman numerals from IIII to XI; the figures on the right being no longer visible. A dial of about the same size and general character as this at Covenham, but without the figures that give it a special interest, is to be seen on the south face of the south porch at Edburton, Sussex—a church which exhibits many smaller dial markings of a common type, as to the use of which antiquaries are not agreed. Whatever that use or uses may have been, this latter class are not to be confounded with the larger and more regularly cut dials of the West Clandon type, as to which there can be no doubt whatever that they were made and used expressly for recording time, and in particular the ecclesiastical Hours.

These Day Hours, whether observed in their entirety or not, were, at any rate in theory, seven in number, as laid down in the Canons of Ælfric at the end of the tenth

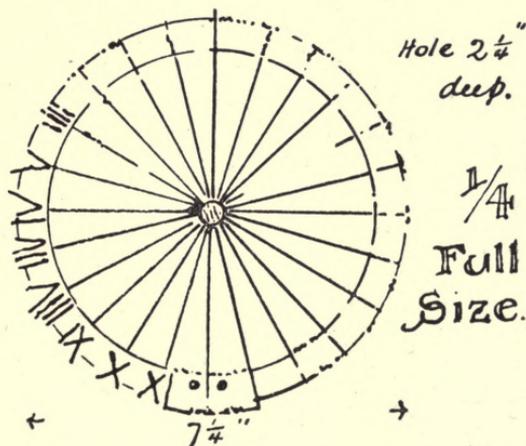
¹ Copied, by permission, from a drawing by the late Sir Henry E. L. Dryden, Bart., accompanying a paper by that distinguished antiquary in the volume of the *Associated Architectural Societies' Reports* for 1898. Only those who knew him can appreciate the loss to archæology caused by the lamented decease of this veteran worker in the science.

Stoke
D'Abernon
Surrey.

Fig. 21.



Covenham St. Mary, Lincs.



From a drawing by the late
Sir Henry E. L. Dryden, Bart.

century, viz., *Uhtsang*, or Prime, about 4 a.m.; *Primsang* (Matins), 6 a.m.; *Undersang* (Tierce) at 9 a.m.; *Middaysang* (Sext) at noon; *Nonsang* (Nones) at 3 p.m.; *Æfensang* (Vespers); and *Nightsang* (Nocturns).¹ And it will be noticed that these divisions correspond with those on the Covenham dial, in which the first figured ray is that of IIII; VI representing the left hand horizontal ray, IX the central intermediate, and XII noon, the lower vertical ray. Doubtless when this dial was perfect the other canonical hours were similarly marked by figures.

The only other pre-Reformation sun-dial in Surrey with which I am acquainted, is that on the south wall of the nave of the very interesting church of Stoke D'Abernon.² That church is given in Rickman's and Bloxam's lists of Saxon edifices, but the principal evidence of this early date, the chancel-arch, was unfortunately removed at a "restoration" many years ago, to make way for one in Bath stone of the Early English style. Practical reasons possibly dictated this step, or the idea may have been to substitute for the plain arch of rude workmanship something that would harmonize with the graceful stone-vaulted 13th-century chancel; but whatever the motive, archæologists cannot but regret the loss of such a venerable and uncommon feature.³

¹ See Dr. Rock's *The Church of our Fathers*, Vol. III, Part 2, p. 3, *et seq*: also *Parish Priests and their People in the Middle Ages in England*, by the Rev. E. L. Cutts, D.D., S.P.C.K. Besides the canonical services known as the Hours, the various masses had to be fitted in. The times for these would vary according to local and other circumstances; but the High or parochial Mass immediately followed Tierce at nine o'clock.

² Besides its very interesting brasses—among them the earliest now in existence in England (figured in *S. A. C.*, Vol. I, p. 234, etc., and Vol. X, p. 283)—the church also possesses a stone-vaulted chancel, with mural paintings of the same 13th-century date; and a church chest figured in Parker's *Glossary of Architecture*, Vol. II, plate 53—also E. E., somewhat similar to the very fine one at Clymping, Sussex.

³ The same unfortunate course was pursued with two or three other churches in the "60's"; e.g., Burpham, Sussex, and Westhampnet in the same county. In the latter case the arch was constructed of Roman bricks on stone jambs, and was possibly as early as the time of St. Wilfrid, c. A.D. 700.

To attest the very early date of the church some courses of herring-bone work in Roman bricks¹ still remain in the south wall of the chancel; and a window of peculiar character, possibly also pre-Conquest, together with more fragments of Roman brick, is to be seen high up in the south wall of the nave. Below, and to the eastward of this, but still very high in an unusually lofty wall, is the dial shown in Fig. 21. The stone on which it is carved is about 1 ft. square and is set in the south wall of the nave towards its eastern end, 13 ft. from the ground and 8 ft. from the eaves of the roof. The actual dial projects about 3 in. from the face of the stone and has been originally circular, though now, owing to the friable nature of the calcareous sandstone in which it is worked, much of it has crumbled away. Only the lower half of the circle has been divided out into rays, and although the spacing of these is somewhat irregular, it seems to be based upon the same 8-fold system of measuring time found in the Saxon dials at Kirkdale, Edstone and Locking, Yorkshire.² One or two intermediate rays subdividing the principal divisions are apparent. The whole character of this dial is quite consistent with a very early—possibly even Saxon—date: and when it is remembered that of *working* dials—*i.e.*, those actually intended and used for recording time—we have more *authenticated* examples of the Saxon than of any later period, such a supposition need not appear surprising.

There are a vast number of dials or dial-markings to be met with in churches throughout England, generally placed by antiquaries in a different category to the above examples. Some are rude, irregular scratchings; others

¹ These bricks vary from 9 in. to 11 in. in length, by $1\frac{1}{2}$ in. in thickness.

² The 12-fold division occurs in two undoubtedly Saxon dials, those at Bishopstone (above referred to) and Ecton, Northants—the latter illustrated in a paper by the late Sir Henry Dryden, Bart, on "Squints and Dials," in the *Associated Architectural Societies' Reports for 1897*. The Ecton dial is a complete circle, $8\frac{1}{4}$ in. in diam., and divided into 12 principal and 12 secondary spaces.

are accurately and neatly divided. Two characteristics that they share in common are their comparative smallness and their nearness to the eye, if still placed where they were originally cut. They range from under 3 in. to 10 in. in diameter. Of these it is not my present intention to speak, as I cannot at the moment illustrate my remarks by any Surrey examples. Sussex and Kent furnish numerous instances; but, owing, perhaps, to the perishable nature of the firestones and sandstones chiefly used in building our Surrey churches, such dial-markings have either never been made upon their walls, or else (strange irony!) have become obliterated by the hand of Time.

NOTE.—*Church-ales.* There seems to be no doubt that the Church-ales of our mediæval ancestors—sometimes called Whitsun-ales, because the most important drinking took place at Whitsuntide—were one of the forms in which the love-feast of the primitive Church was handed down. They were got up, like our modern bazaars, principally as a means of defraying church building expenses or repairs, but also sometimes for the benefit of the poor of the parish. Frequent references to them,—or to the kindred “Bride-ales,” a means of providing a dowry for a poor couple, and “Bid-ales,” for “begging” on behalf of some other charitable object—are met with in churchwardens’ accounts of the 16th century and previously. Indeed, they seem to have died hard, for not till after the Reformation had become a settled fact do we find them finally done away with. The Canons of 1603 forbid the holding of feasts, banquets, suppers, or Church-ale drinkings in churches.

Besides the ale-drinkings got up for church building and charity there were Church-ales at certain regular seasons, such as Hock-tide—the Monday and Tuesday a fortnight after Easter—and Whitsuntide. The first of these seems to have been more of a feast than a drinking, judging by entries in churchwardens’ accounts: while the latter, no doubt from the fact of the ale then consumed being the more prominent feature, has become popularly identified with Church-ale drinkings generally.

The writer of a chapter on “Misericordes,” in Andrews’s *Curious Church Gleanings*, describes two carvings on miserere seats at Beverley Minster in the following words: “The Feast of Fools was elaborately celebrated at Beverley, and there is a good carving of three fools engaged in a sort of morris-dance, with others at the sides, one supplying the music of pipe and tabor, the other with the time-honoured bladder and staff. . . . The sketches give excellent examples of the fool’s costume. Fools’ heads with hoods and long stuffed ears are also common, occasionally grimacing, *assisting the distortion of features by the forcible use of the fingers.*” The example given corresponds very remarkably with Caterham and Smarden grotesques in this and other respects.