

SEND CHURCH AND THE CHAPEL OF RIPLEY.

BY PHILIP MAINWARING JOHNSTON.

Send is a small and somewhat remote village on the River Wey, about a mile to the south of the old townlet of Woking, and two miles north of the famous Ripley Road, beloved of cyclists. In the relations of the mother-parish of Send to the Chapelry of Ripley we can point to a standing refutation of Euclid's axiom that "the lesser cannot include the greater," for Send is but a poor hamlet compared with the large and prosperous street of houses, inns and shops, that have grown up along the high road beside the ancient Chapel of Ripley.

The latter is not mentioned in the Domesday survey, but the name of Send appears (under the slightly different form of Sande¹), and the fact of the existence at that date of a church is placed on record.²

Within the bounds of the parish the once rich and famous Abbey of Newark is situated. Its almost shapeless fragments lie in the green valley of the Wey a mile or two to the north-east of Send village: and to the monks of Newark we probably owe much of the architecture of the Church of Send, for we learn from the Episcopal Registers of Winchester that a certain Ruald

¹ Like the village of Sandy in Bedfordshire and other compound place-names having "sand" as a prefix or suffix, this name has reference to the sandy nature of the soil.

² A find of bronze celts within the bounds of this parish is described and illustrated in our member Mr. Lasham's paper, *S. A. C.*, XII, 152, —showing that the neighbourhood of Send was early inhabited.



SEND CHURCH IN 1823.
(From Cracklow's view.)

face 168.

de Calva and Beatrix his wife in 1321 gave "the Church of Sende, with the Oratory of Ripeli," to the Priory of Newark.

On the bank of the Wey, and approached through elm-shaded lanes, the situation of the Church is singularly picturesque, and its own appearance is quite in harmony with its surroundings.

The dedication is to the Blessed Virgin Mary.

The fact that there was a church at Send in 1086 does not warrant the conclusion that it was of stone, for not only are there no traces of such early work in the existing building, but the difficulties in the way of obtaining any other material than timber in this locality render it practically certain that the original church was a simple wooden erection.

The earliest part of the present church is the chancel, which is Early English, dating from about 1220, and in that period the building probably consisted of a simple parallelogram, the nave and chancel being of one continuous span (about 16 feet wide internally) without any structural division such as a chancel arch.¹ This 13th century nave, which most likely extended as far westwards as the present, was pulled down late in the 15th century, and its place taken, not, as would ordinarily have been the case, by a nave and aisles, but by a very much wider nave—nearly 30 feet wide by about 39 feet internally—almost as broad as it is long. Such a width without aisles is, indeed, very unusual, especially in a building otherwise of small dimensions.² Economy in the matter of building stone was no doubt the reason for this manner of increasing the accommodation.

¹ This feature was commonly omitted in our smaller Surrey and Sussex churches, owing to the scarcity of stone. Warringham and Chelsham in this county are instances of this omission, but in the latter case a modern chancel arch was, with not very happy effect, inserted at the restoration.

² Smarden Church, called "the Barn of Kent" for the great width of its nave, is altogether on a larger scale, but in its general proportions greatly resembles Send. Its nave is 36 ft. wide and longer in proportion than Send Church, the squareness of which emphasizes its unusual width.

To the same date as the rebuilt nave belongs the western tower, a good specimen of plain late Perpendicular; and the wooden porch on the south side of the nave is probably somewhat later still, being possibly the work of Thomas Marteyn, who died Vicar of Send in 1533.

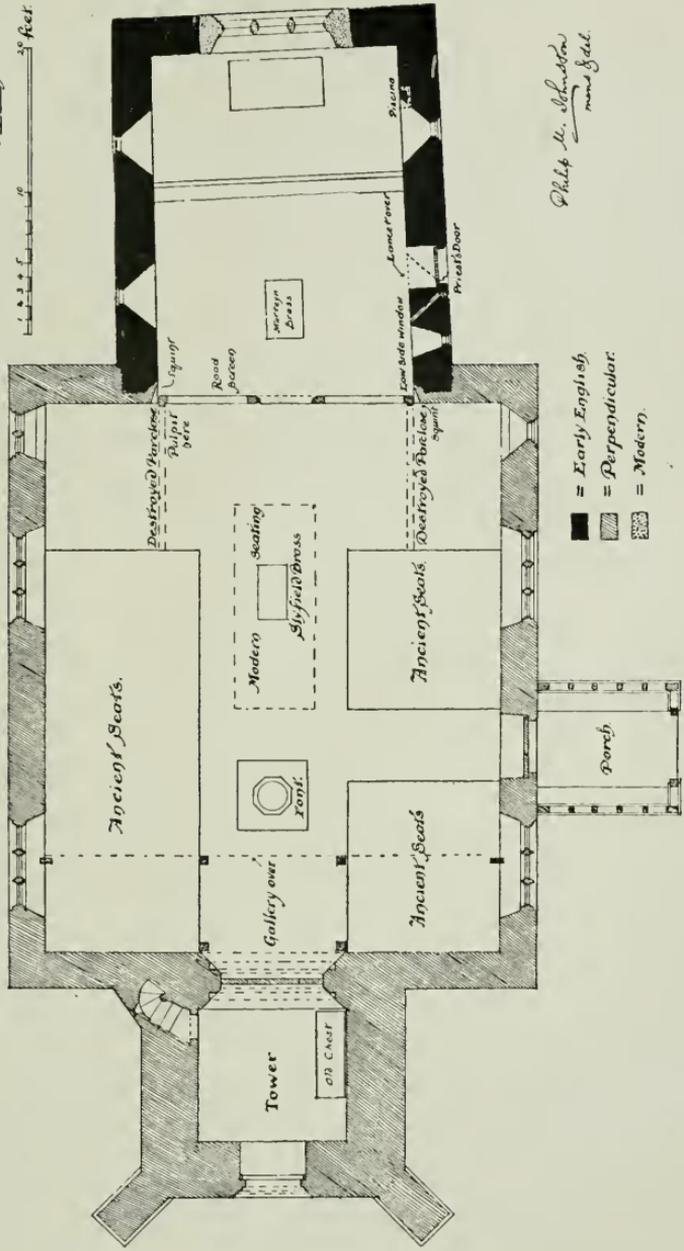
There are many curious and interesting features about the building which we may now consider in detail.

The chancel inclines slightly to the north; or perhaps it would be more correct to say that, when the nave was rebuilt, its axis was made to deflect towards the south. Whatever the cause of such deflection in the axis of a chancel, there can be no doubt that it was in most cases intentional, and was evidently deliberately arranged with some well-defined object in view.¹

The chancel walls are of flints covered with a coat of brown sandy plaster, the dressings of windows, quoins, etc., being in the calcareous stone bearing the general name of Reigate, but quarried at various other places within the county. The roof of the chancel is ancient, a plain specimen of solid carpentry, possibly coeval with the walls. The east window, modern and of Decorated character, no doubt replaces either a triplet, or more probably a couple of lancets, of which there are two in either of the side walls, set at a good height in the wall. They have heads splayed to the same angle internally as the jambs, the external openings being chamfered and

¹ The cases of a chancel inclining on plan towards the south are perhaps less numerous than those in which the inclination is towards the north. The deflection of the chancel of Pulborough Church, Sussex, is very markedly towards the north: so also, in a less degree, is that of Rustington in the same county. The varying orientation, according to the time of year, probably has something to do with the axis on which many churches were built, but this would not account for a chancel deflecting from the axis of the nave when both are of the same date. The symbolical explanation—that the custom originated in an imitation of the inclination of our Lord's head upon the Cross—appears to be on the whole the most satisfactory, especially as in early representations of the Crucifixion the Sacred Head is sometimes shown as inclined to the right, and sometimes to the left of the spectator. For further information on this question, see the late Major Heales's paper on Chiddingfold Church, *S. A. C.*, Vol. V, p. 157.

ST. MARY: SEND,
Surrey.



- = Early English.
- ▨ = Perpendicular.
- ▩ = Modern.

Philip de St. Mary
man of God.

rebated.¹ One has a rebate but no chamfer. Under

Low side window, Send.

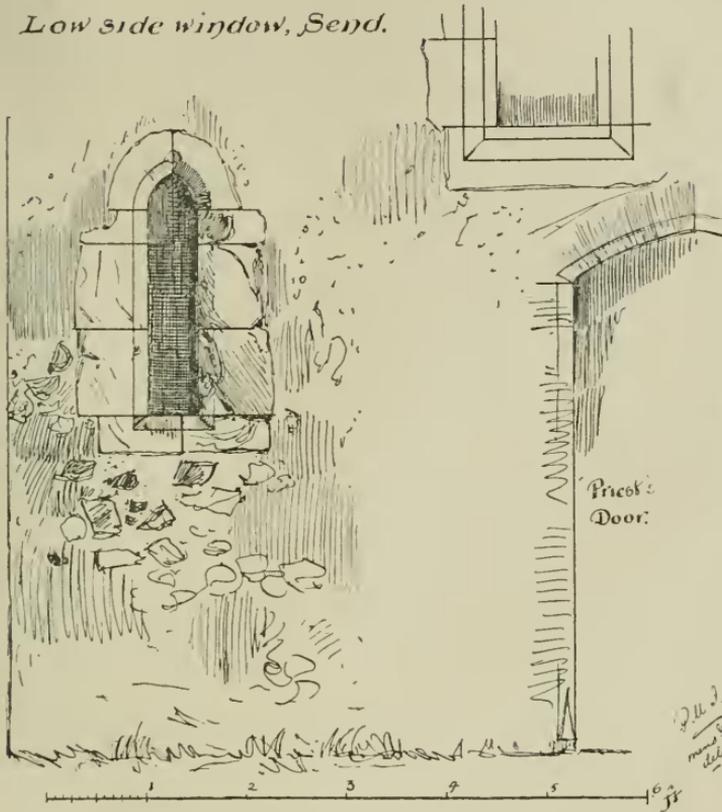


FIG. 1.—EXTERIOR VIEW,

the western of these lancets in the south wall is a

¹ A plain splayed head radiating equally with the jambs is a sign of a date early in the Early English style, this fashion of finishing the internal opening being a continuation of that commonly used in the Norman period. Later in the style a drop arch, chamfered or moulded, was introduced, instead of the plain splayed finish to the head. The rebate commonly found in Late Norman and Early English openings was no doubt intended for a shutter or a wooden frame (removable) to hold the glazing. In some cases, as in the chancel windows of Clymping, Sussex, there is an internal as well as an external rebate, showing that shutters were in use in addition to frames of glazing. Glass in the 12th and 13th centuries was sufficiently valuable to be put in removable frames, which could be taken out at pleasure.

priest's door of 13th century date, worked in Bargate stone: and in the same wall, close to the altar, is a plain Early English piscina. In the north wall at about 4 ft. from the floor is a plain stone corbel, near to the east wall, which may have supported an image or the altar-beam. (Fig. 1.)

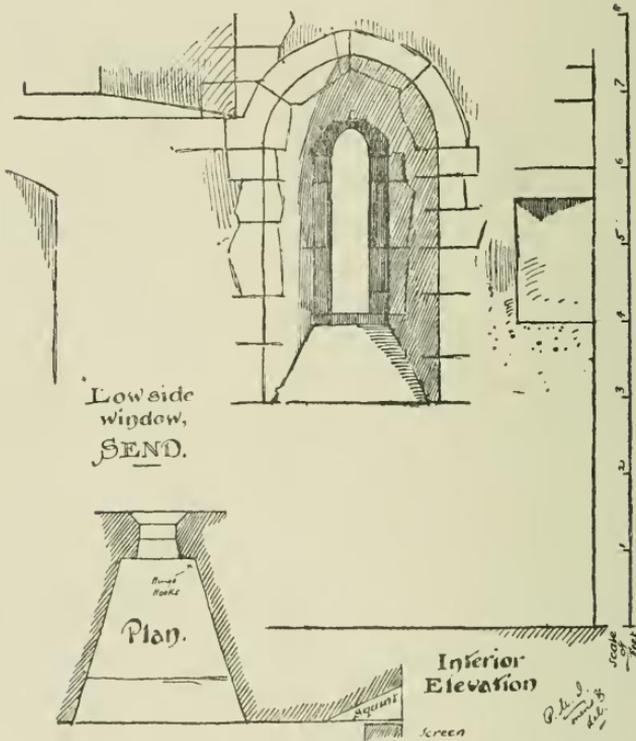


FIG. 2.—INTERIOR.

To the west of the priest's door, and hard by the junction of nave and chancel, is a remarkably good example of the low side window, in a very perfect state. In form it is a diminutive lancet, contrasting curiously with the large ordinary windows in the same wall, but internal evidence seems to indicate a somewhat later date for it than that which I have claimed for those

features,—say *c.* 1240. It is only 6 in. wide \times 2 ft. $5\frac{1}{4}$ in. high, chamfered externally, and with a square reveal on the inside of the opening, against which a shutter was hung. The hinge-hooks for this can be traced in the western jamb. (Fig. 2). Its internal head is plainly splayed as in the other windows, and the cill which now slopes upward was originally flat, and about 3 ft. from the



FIG. 3.

chancel floor. The external cill is about 3 ft. 6 in. from the ground. The character of the junction of the internal arch with the jamb of one of the lancets adjacent is evidence of the low side window being an after-insertion. In its relation to the larger windows and its general character this tiny opening bears so close a comparison to the two low side windows at Edburton, Sussex, that I give an illustration of the latter (Fig. 3), borrowed

from my paper in *Sussex Archaeological Collections*.¹ To the west of this low side window, and also on the other

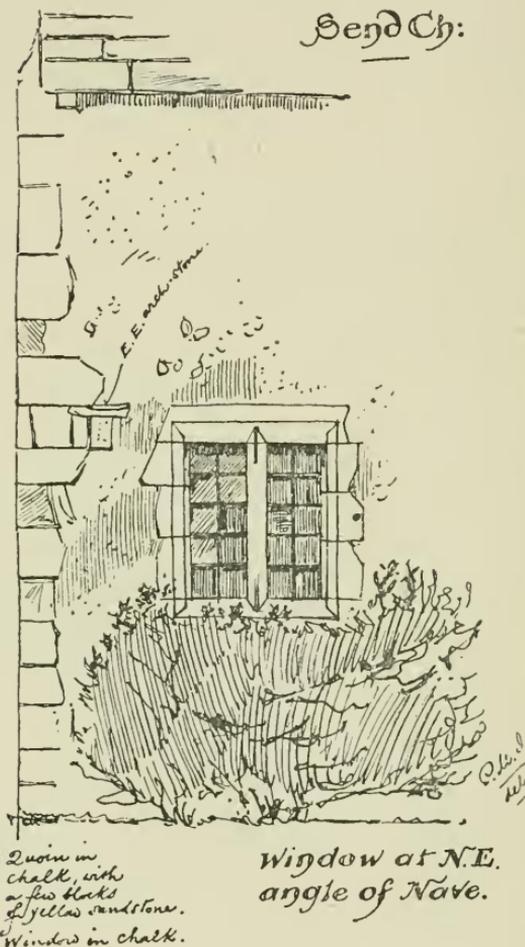


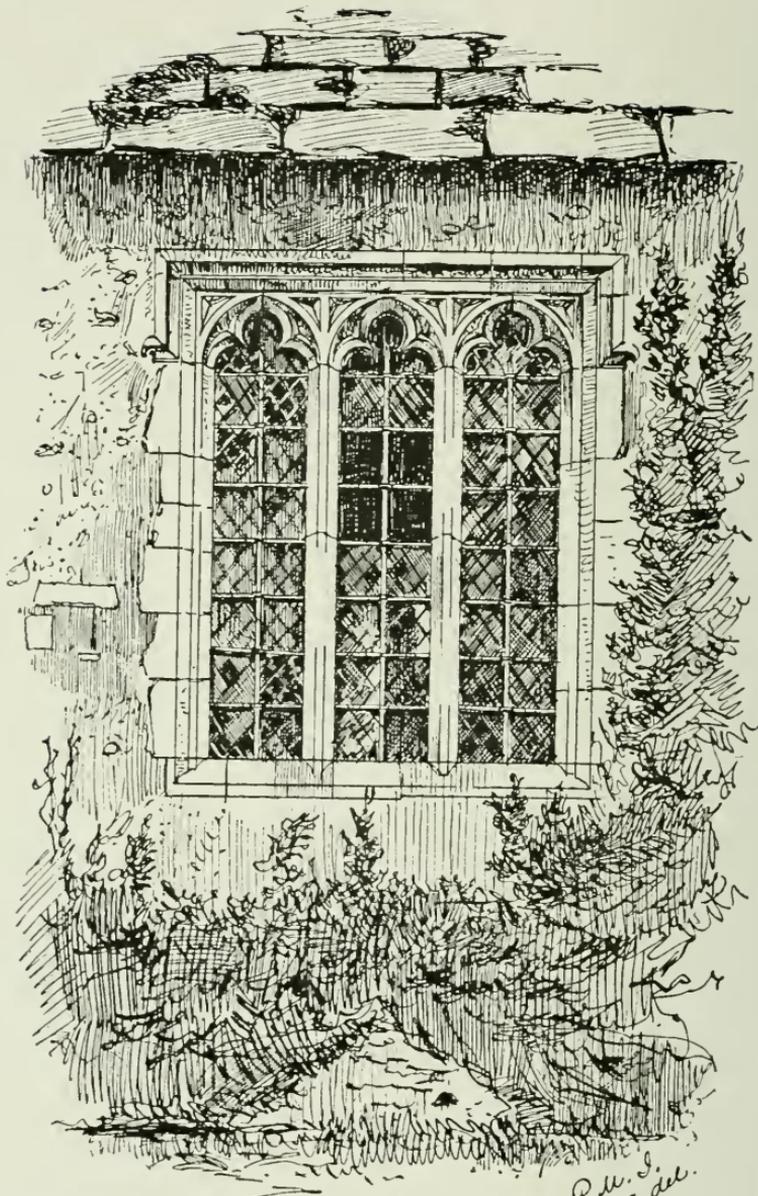
FIG. 4.

side of the chancel, the wall has been splayed back to allow of a sort of squint being formed between the wall and the rood screen, to give a view of the high altar from the side altars in the nave. This is a curious contrivance and merits attention. I have not met with anything quite like it elsewhere.

The glass in the chancel windows is poor modern stuff of the '40's or '50's.

When the nave was rebuilt late in the 15th century the stone dressings of the 13th century nave were re-used.

¹ Vol. XLII, p. 125, "The Low Side Windows of Sussex Churches." There is one of these tiny openings in both the north and south walls of the chancel at Edburton, and the lancets in the same wall are particularly wide and large, the contrast in appearance suggesting plainly quite different uses for the windows proper and these other "windows." With this Send window that at Warlingham in its character, surroundings and date compares closely. *Vide Surrey Archaeological Collections*, Vol. XIV, p. 108.



Window, Nave S. wall, Send.

P. M. J. del.

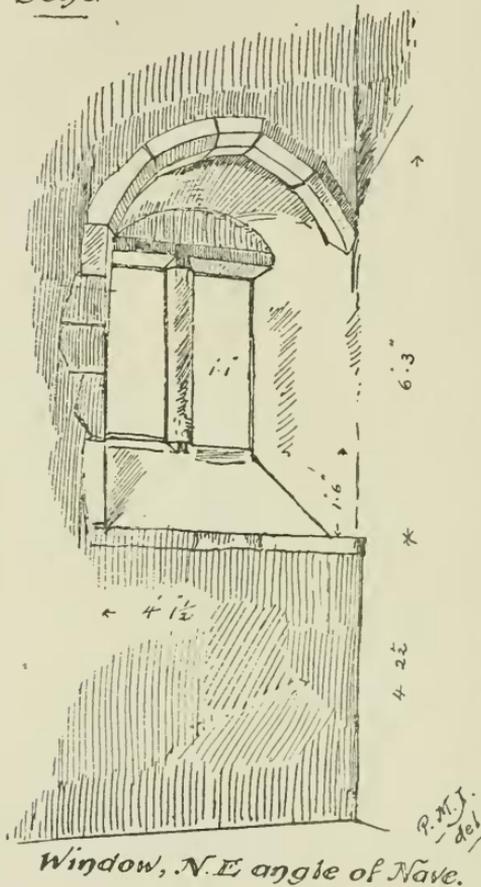
This earlier stonework is especially noticeable in the north-east quoin of the nave and in two remarkable little windows close to the eastern end of either nave wall. (Fig. 4.) Some Early English arch-stones are also employed to form putlog-holes for the scaffolding used by the 15th century masons; and on the wet plaster blocking of these put-log holes a + has been scored. There is a similar plain cross on a stone in the west wall of the tower. Possibly these were placed here to mark the re-consecration of the rebuilt nave. There is a good deal of pudding-stone, or conglomerate, used in the construction of the nave and tower walls.

The nave is lighted by two large 3-light windows in either wall. They are plain, late specimens of Perpendicular work, the heads of the lights being trefoiled and surrounded by a square hood-moulding of a poor section. There are some fragments of stained glass, coeval with the stonework, in one of these windows in the north wall. The little windows before referred to are to the eastward of the foregoing, and of quite different character. They might easily be mistaken at first sight for Early English windows, but a closer examination shows conclusively that they belong to the 15th century rebuilding, although some of the materials of which they are constructed are of 13th century date.¹ The window on the south side is of one light, with a plain square head; that on the north side is of two lights, also square-headed and divided by a mullion. The stone that forms the head seems to be an earlier eill-stone reversed. The jambs are chamfered and rebated, and are doubtless those of a 13th century window re-used. They and the quoin adjacent are mostly worked in hard chalk or clunch, but in the quoin a few pieces of sandstone are introduced. The openings of these windows are glazed, and protected on the outside by a framework of iron stancheons and cross-bars. As

¹ *E.g.*, the chamfered arch stones, which were evidently originally made for quite a different radius, and have been clumsily adapted to their new use.

there is no rebate except to the outer jambs (where its presence is accidental), it seems improbable that the

Send



Window, N.E. angle of Nave.

FIG 5.

openings were ever intended to be closed with shutters, as in the case of the low side window; and we may conclude safely that they were always glazed and that their sole purpose was to give the necessary light to the chantry or side altars adjoining them. (Fig. 5.) Although from their peculiar character they might be set down as low side windows, there can be no doubt that they never served any of the uses commonly associated with that class of openings; their eills are, indeed, too high from the floor and the ground outside to admit of their being used for any purpose but giving light. Neverthe-

less, they are very singular little windows, and deserve careful consideration at the hands of ecclesiologists.¹

¹ In my paper on "The Low Side Windows of Surrey Churches" (*S. A. C.*, Vol. XIV), not having then seen Send Church, I suggested, on the strength of Cracklow's view, that one of these windows—that in the north east angle of the nave—was a low side window. That statement must now be revised in the light of this paper.

There is a two-light window of 15th century date in the north-east angle of the nave at Woking, very similar to this at Send, besides a low side window proper in the south wall of the chancel.

The small chapels against the east wall of the nave, lighted by these windows, were shut off from the body of the church, on their south and north sides respectively, by parclose screens made to abut at right angles on the rood screen. These side screens no longer exist, but the rood screen still remains, with the sections of the return screens showing upon its western face. (Fig. 6.) Such a treatment of rood and parclose screens is very rarely seen, and indeed I cannot call to mind any similar instance. The whole arrangement, with the squints to command the high altar, is very complete. I have termed this the rood screen, but to be precise the rood and attendant images stood in this case, not on the screen, but on a beam, still in existence, at some little height above. The screen dates from the latter half of the 15th century, and is a very plain example of cinque-foil-headed tracery, with nothing specially noteworthy about it; part only is original, the remainder having been restored. The opening into the chancel does not seem to be old; and the mullions of the tracery have

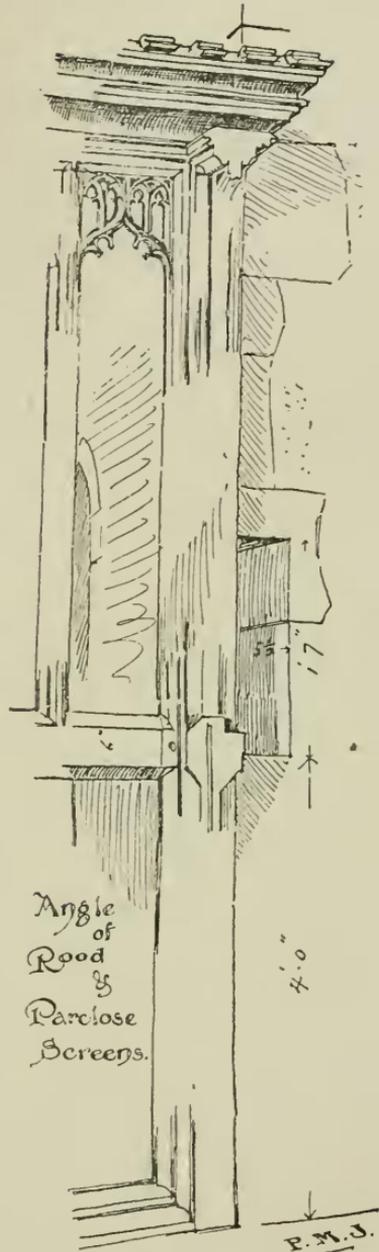


FIG. 6.

been removed, their places being taken by pendant bosses.

The nave walls are crowned with an embattled wall-plate, which, together with the roof rising therefrom, is of 15th century workmanship. The roof, however, is of plain and rough construction. It has collars and purlins, struts and braces, to assist the rafters in bearing the strain of the exceptional span, and some of the tie-beams are very much cambered with the same object. Externally the roof is "healed" with stone slabs, once a common covering in parts of Sussex and Surrey, but now comparatively seldom seen owing to "restorations." It is to be hoped that whenever the time comes to restore Send Church this picturesque roof may be preserved.

Coeval with the rood screen is the seating in the nave. (Fig. 7.) The plain, massive benches¹ with their excellent mouldings might well serve as models for similar furniture in our churches instead of the fantastic, sticky

pitch pine horrors with which we fill them. They rest upon the old oak curbs, and these stand on the ancient flagged floor, so that the whole arrangement is delightfully complete and old-world. Long may it remain so!

To the same period or slightly later, as has been suggested above, belongs the porch on the south side of the nave. The upper part of the sides and the front

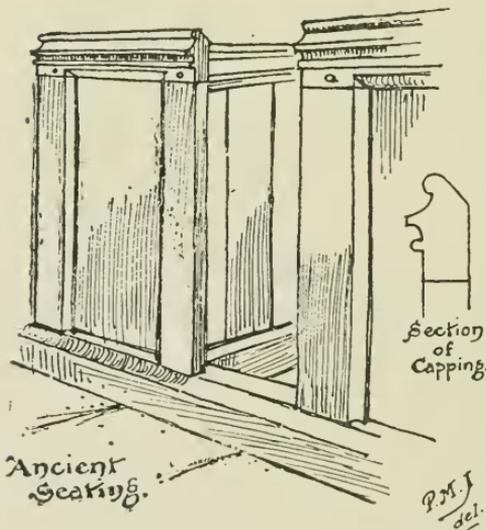


FIG. 7.

are all of timber, the sides being formed of moulded

¹ Of very similar character to that in Pirford Church hard by.

open framing resting on flint dwarf walls. There is an excellent bargeboard, and a good beam and arch-pieces over both the inner door and the outer entrance. The inner door is a fine, solid piece of work, of ledged boarding upon a frame of oak, and it retains its ancient wooden lock-case—a feature rarely met with in old work—closing ring, key plate, and latch-handle—all worthy of study. (Figs. 8 and 9.)

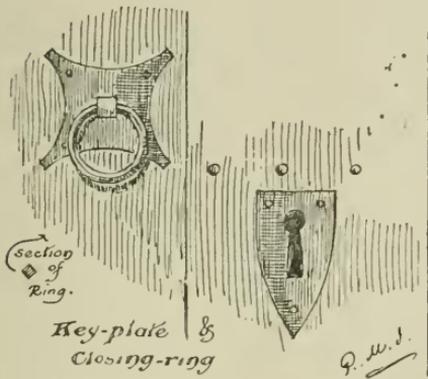


FIG. 8.

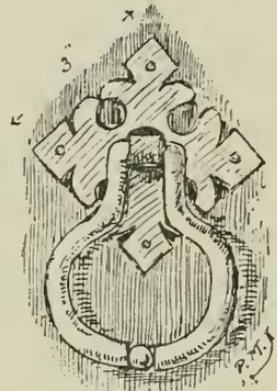


FIG. 9.

The tower arch, a plain, narrow and lofty opening, of two chamfered orders, is masked by the large gallery at the west end. This latter with its balustrading dates from about 1670, and the pulpit set on a modern stone base also belongs to the same period.

The tower is a massive erection, with diagonal buttresses, and a newel stair in its north-east angle. The west window and the doorway beneath are good specimens of late Perpendicular work. The windows of the bell-chamber on the north and west sides, as shown in Cracklow's drawing (*see* Frontispiece), had been deprived of their tracery, and the battlements partially renewed, during the Churchwarden period.¹

¹ On the south and east these windows retain their Perpendicular tracery, and the battlements and string-course below are also the original. The soft calcareous stone in which they are executed has in parts weathered badly.

In the hollow moulding of the west door are many mediæval and later scratchings, and among them a Send worthy has neatly cut his name—T. Pinke, Bombardier, 1760.



ONE |-----| FI

FIG. 10.—THE SLYFIELD BRASS, SEND CHURCH.

Let into the floor of the nave are nine large slabs of Wealden marble, somewhat difficult to get at owing to

their being partly under the seating. It is possible that some of them may have been the *mense* of mediæval altars; others are monumental stones. One of these, under the pewing in the nave, bears a brass to Lawrence Slyffeld and wife, dated 1521. The man is represented in the fur-lined gown so commonly found in brasses of this period, and the woman has cuffs of fur to her sleeves and a cincture round the waist, secured by an ornament composed of three metal roses, from which depend chains terminating in a small bell.¹ The diminutive figures of their three sons appear underneath. The inscription reads as follows:—

“Here lyeth Lawrence Slyffeld gent^e & Alys h^s wyfe whiche Lawrece
decessid y^e xiii^e day of Novembr? A^d dñi m^o v^o cxxi^o a. who^s: soul^e ihu habe m^eci.”

This Lawrence was no doubt a member of the well-known Surrey family of the Slyffields, who have given their name to the ancient house and manor of Slyffields,² and to the aisle and chapel which they built on to the south side of Great Bookham Church. This chapel served as a mortuary for the family, and many of their brasses and other memorials are still to be seen therein, including the earliest remaining, that of Elizabeth, wife of Thomas Slyffeld, who died in 1433. This couple were probably the grandparents of Lawrence Slyffield buried at Send. The family in this, and still more in succeeding generations, would seem to have spread

¹ The brasses of John Leigh and his wife Isabel, now on the floor of Addington Church, Surrey, so closely resemble these in their style and details that I have no doubt they were the work of the same artist. The lady's cincture is identical in both, but the object at the end of the pendant chains in the Addington brass appears to be a metal pomander or perfume box. These rosettes and chains, with a similarly-shaped object at the end, occur also in three ladies' brasses in Faversham Church, Kent, of the date 1533 (figured in Belcher's *Kentish Brasses*). The Addington brass, illustrated in *S. A. C.*, Vol. VII, p. 82, was probably laid down in the lady's lifetime. She died in 1544, her husband in 1509.

² *Vide* paper on Slyffields Manor, by the late Charles Baily, *S. A. C.*, Vol. VII, p. 61.

themselves abroad, as we find their names and memorials in many West Surrey parishes, *e.g.*, East and West Clandon, Ripley, Byfleet, Pirford and Horsell.¹ Probably Lawrence became possessed of an estate in Send parish—perhaps he owned the lordship of the manor—but there is, I believe, no definite record of the connection of this family with any house or property in Send.

There is a 17th century inscription on another of these slabs in the nave, and one of the date 1704 in the floor of the chancel. Let into the same slab is a brass inscription to the memory of Thomas Marteyn, a pre-Reformation vicar, which reads:—

“Pray for the soule off Thomas Marteyn,
late Vicar of Sende the which decessed
the XXX day of September the yere of our
lord MXXXXX On whos soule ihu habe m'ci.”

The later monuments in the church are of no particular interest. A small alabaster escutcheon bearing the coat of arms of Roger Onslow, 1560, lies loose on one of the chancel window cills.

The tower, which is used as a vestry, is shut off by a screen made up of ancient woodwork, which has the appearance of having formed part of an original screen. It may either be *in situ*, or more probably, may represent the destroyed parclose screens of the nave chapels. According to Mr. J. C. L. Stahlshmidt² there are three bells in the tower, the remains of a peal of five, made, as recorded by an inscription on one, by Richard Phelps, in 1711.

There are two ancient chests in the tower, one of 17th century date and the other 15th century. The latter is elaborately bound with iron, and resembles the coffer type of chest found in several Sussex and Kentish churches.³

¹ See the paper and pedigrees, “Great Bookham Church,” by the late Major Alfred Heales, F.S.A., *S. A. C.*, Vol V, p. 24.

² *Surrey Bells and London Bell-founders.*

³ *E.g.*, West Tarring, figured in *Sussex Archaeological Collections*, Vol. XLI, p. 60.

In Manning and Bray's *Surrey* the nave and chancel are said to have been on one level, and this ancient arrangement still subsists. Mention is also made of a piece of ancient glass in the east window as then existing. It had upon it the words, *MATR DRI MRY*, the last word reversed by a glazier.

NOTE.—Since the above was written Send Church has passed through the ordeal of restoration. What has been done is chiefly confined to the interior. The old floor has been taken up, and replaced by one of wood blocks in the nave and of white marble squares in the chancel—a work which has involved the removal of the ancient slabs of Wealden marble formerly in the nave and chancel. This is to be regretted. The slab containing the Slyfield brasses has been placed upright against the north chancel wall and above it the brass plate inscribed to Thomas Marteyn. The “Here lyeth” of the former is therefore rendered meaningless. Unless for some urgent reason, it seems very inadvisable to remove these memorials of the dead from the original place of sepulture.

The new floor has also caused some alteration of the ancient seating, the continuous curb on which the benches stood having been sawn through between each pair of bench ends. The disturbance is regrettable, as the ancient arrangement of the seating was singularly complete.

The old pulpit has given place to a new one of Perpendicular design.

The nave and chancel roofs have been improved by further opening out, and generally speaking the interior has gained by the careful cleaning that it has undergone. It is a pity, however, that advantage was not taken of these works to remove or greatly reduce the ivy which hides so many of the windows and quite covers the greater part of the tower.

RIPLEY CHAPEL.

The gift of this chapel or "oratory" to Newark Priory has been cited above. Its dedication is unknown, and the only references to the building that have come under my observation are the Reports of Edward VI's Commissioners "to enquire after Chaunteries &c. in Surrey."

They state that: "There was one stipendiary Priest to say Masse in the Chapel of Ripley, with one yearly stipend of £6, payable out of the Manor of *Sende*. The Chapel, one mile from the Parish Church, builded long time past for an Hospital and sithen altered; unto which Chapel the Parishioners dwelling nere have used for their own ease to resort to hear Divine Service: within which Parish of *Sende* been 211 housling people. The Incumbent, *Richard Woude*, Clerk, age 40, having small lerning, no other provision but one pension of 106s. 8d. out of the late Monastery of *Newark* in *Surrey*; which chapel and stipend worth, yearly revenue, £6. Plate, parcel gilt, 11 oz. di q̄rt. 56s. 9½d. Bells, 13s. 4d."¹

When Cracklow's view was taken in 1820 or thereabouts, this little building consisted of nave and chancel, the former perhaps of comparatively recent erection, or re-erection, while the latter was ancient. In 1845-6 this nave was pulled down and in its place a nave and south aisle were erected, a vestry being added on the south side of the chancel.

Fortunately, throughout these changes the ancient chancel was permitted to remain, escaping with a severe scraping, a new roof and some other beautifyings and improvements.

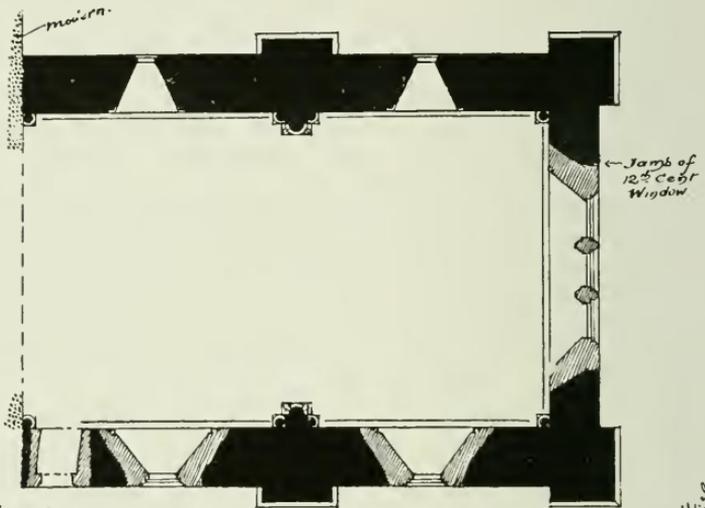
It seems, strange to say, to be somewhat uncertain as to whether there ever was an *ancient* nave on the site of that now existing. There is not a single stone in the walls of the present nave that can be pointed to certainly as having formed part of an older building. On the

¹ Manning and Bray's *Surrey*.

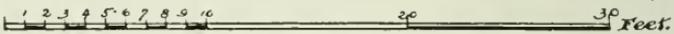


RIPLEY CHAPEL IN 1823.
(From Cracklow's view.)

Plan of the Chancel of Ripley Chapel



= Norman
 = E. E.



other hand, the pilaster buttress at the south-west angle and the lancet windows shown in Cracklow's view have an ancient appearance. Hussey's account¹ implies that the nave was of late Norman date, but much mutilated. Probably the truth is that the ancient nave had been so altered by repairs as to be practically modern, and when this gave place to the present erection no remains were considered of sufficient interest to be retained in the new work.

The chancel contains work both earlier and more ornate than anything in the mother church of Send. In the main it is of late Norman date (*c.* 1160), and one of the best examples of that period in Surrey. It is 28 ft. 6 in. long by 15 ft. 10 in. wide internally, and is divided longitudinally into two bays by a clustered pier or vaulting-shaft. Corresponding to this on the exterior is a flat pilaster-buttress of Norman work; and the thrust of the vault in the north-east and south-east angles of the chancel (in which are single shafts answering to those in the mid-pier) is provided for by similar pilaster-buttresses covering the outside angles.

The general aspect of the church as seen from the south-east (*vide* Cracklow's view) is that of an Early English building. The north wall and the interior of the chancel, however, correct that impression, caused by the insertion of lancet windows in the south and east walls. We find two of the original Norman windows in this north wall, plain round-headed openings, 11 in. wide with a rebate on the external face to hold the shutter, glazing or other contrivance for keeping out wind and wet. These are worked in Bargate Stone,² a hard-grained yellow sandstone, quarried in the neighbourhood of Godalming, and of which the Norman Keep of Guildford Castle and the tower of Godalming Church are built. The internal dressings of these windows, as shown in

¹ *Churches of Kent, Sussex and Surrey*; p. 340.

² So called from the hamlet of *Burgate*, near Hambledon, where this stone is chiefly quarried. It is an excellent building stone, and the rich colour—golden yellow to deep brown—makes it most pleasing to the eye.

Fig. 11, together with the interior ashlar-work generally, are of hard chalk, which has stood the wear and tear of seven and a-half centuries uncommonly well. The

Ripley Chapel.

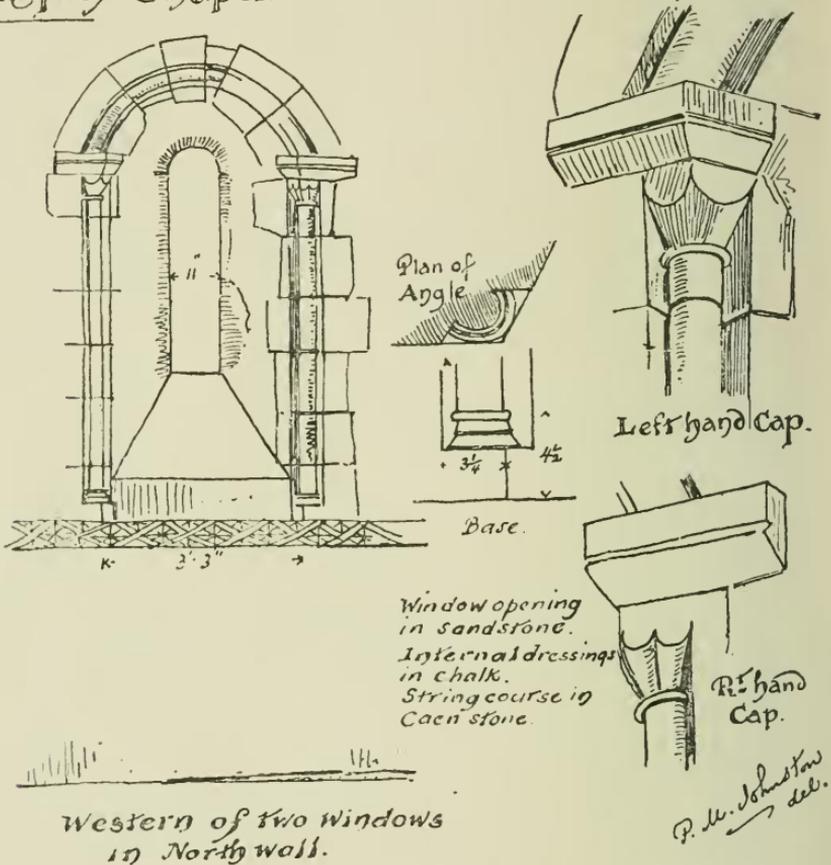


FIG. 11.

walling is built of flints, chalk and lumps of conglomerate or pudding-stone.¹

¹ This conglomerate, which is formed of masses of pebbles containing much iron ore, fused by volcanic action into lumps of greater or less size, is found frequently in the gravelly soil of the district, and was much used in the early churches of the county. The Norman tower of Cobham Church is largely built of it; so are the walls of Woking Church and of Send, as before noted. Large masses of this peculiar

The Norman pilaster-buttresses are as good examples as any to be found in the county of such features; but they have been disfigured by a meaningless moulding of pseudo-Decorated character, inserted as a string-course along the chancel walls in 1845.

There were two of the little Norman windows in either side wall of the chancel, and probably three in the eastern wall as originally built; but in the first half of the 13th century (*c.* 1230) those in the south wall were replaced by wide squat lancets, and a triplet of similar but longer windows, internally under one arch, was inserted in the east wall, a quatrefoil opening being placed above them in the gable. These alterations have led uncritical writers to describe the church as Early English in date. The jambs of earlier openings—probably the Norman ones—are visible to the right and left of the east triplet.

There is another feature of 13th century date in the south wall—now hidden by the vestry, to which it forms the entrance—a narrow priest's door. As shown in Cracklow's drawing, this has all the appearance of a low side window, and on the strength of this I described it as such in my paper on Low Side Windows in Vol. XIV of these *Collections*. There can, however, be little doubt that it always has been a door, though it may temporarily have been turned into a window.

Coming now to the interior: the chancel arch is modern, replacing one described by Cracklow as pointed, and which *may* have been ancient. The roof is also modern—a terrible affair of stained deal. The ancient roof was not originally meant to be seen, as the intention was to vault the chancel—an intention probably never carried out. Be this as it may, the piers, one on each side of the chancel, and the angle shafts, of rich late Norman work, remain and serve to show that the vaulted chancel would, if entirely carried out, have ranked high

natural concrete were commonly used in the foundations of ancient churches. I found several blocks serving as a foundation for the south-west quoin of Warlingham Church in the eastern part of the county.

among similar contemporary examples for beauty and symmetry. (Fig. 12.)

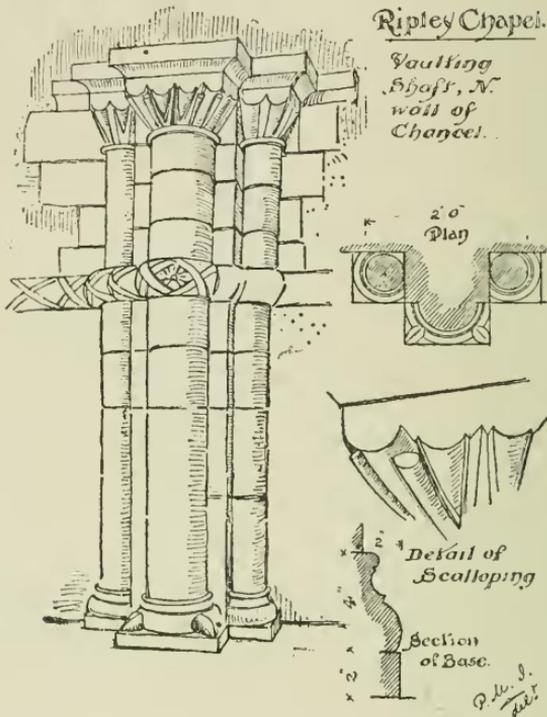


FIG. 12.

The builders have made the best of their materials. With nothing more promising than chalk they have produced a fine effect; availing themselves of the freedom in working which so soft a material permitted, they have worked the capitals of these shafts into rich and varied scalloping, and have given a bold roll-moulding and nook-shafts to their windows—the latter having simple yet elegant little capitals. (Fig. 11.)

The base of the central shaft in the vault-piers has angle-spurs, characteristic of the work of the late Norman period. Round these piers, at about two-thirds of their height, is carried an elaborate band of diapered ornament, in the form of a wide string-course, half-round in section, and this is continued all along the walls of the chancel. An enlarged sketch of it is given in Fig. 13, from which

the bold yet rich character of the diapering of lozenge pattern can be judged.

Much, if not all, of this string-course appears to have been executed in that relatively precious material, Caen stone, no doubt because of the nature of the design. It is quite the most noteworthy feature in the chancel,

Stringcourse in Chancel. (S.)



FIG. 13.

and is almost identical in design with a richly diapered shaft in one of the late Norman west doors of Lincoln Cathedral, the work of Bishop Alexander.

The lancets which have taken the place of Norman windows in the south wall are broadly splayed, and the splays finished with a quirked roll-moulding similar to that in the earlier openings.

The triplet forming the east window has a peculiar enclosing arch of a flat segmental shape, not very happy in effect. Indeed it has been suggested that the arch is not original work, but a modification at some later date than that of the lancets which it crowns; I do not think that this is the case.¹

No other ancient features—such as sedilia, piscina and aumbry—are now to be seen. If such were in existence prior to 1845, they have been destroyed or effectually covered up in that restoration. Should a contemplated further work of restoration be carried out, it is possible that traces of them may be found behind the modern plastering. There are no monuments of any antiquity or interest remaining, nor any of the old fittings of the chancel.

¹ Among some proposals for a further restoration of the chancel recently put forward, was that of replacing the 13th century east window by three Norman windows, according to the supposed original design, on the plea that the east window was not ancient. It is hoped, however, that the earnest protest made at the visit of our Society to the church in the summer of 1900, has caused this unfortunate suggestion to be abandoned, and has established the antiquity and interest of the present east window.

The following is the inventory of Church Goods for Send and Ripley in the sixth year of Edward VI, reprinted from Vol. IV of these *Collections*, to which I have added some explanatory notes.

INVENTORY OF GOODS BELONGING TO THE PARISH CHURCH OF SEND AND THE CHAPEL OF RIPLEY IN THE 6TH YEAR OF EDWARD VI, A.D. 1552.

The title in the original is,—“Send and Ripley Parish Church.” Probably the enquiry “after chamteries” in 1545 (see above) had resulted in the closing of Ripley Chapel and the transfer of its goods and ornaments to the Parish Church.

Perhaps this accounts for the large number of items in the inventory. It is a much fuller one than the average.

Imprimis ij littell chalices of silver poi; viij oz. by estimacion.

Item a crosse of copper and gilte.

No doubt for the high altar.

Item ij old crosses of no valew.

Qy. for the two nave altars.

Item a crismatorie of tynne.

I.e., probably of some white metal, but not necessarily *tin* as we know it. “A crosse of tyn” appears in the Warlingham inventory.

Item a croked barre of iron ffor the pix.

This is an interesting item. We know that the pix in which the Host was reserved was commonly suspended by a chain over the high altar, and that it sometimes took the form of a dove. Pope Innocent III, in 1215, enjoined that it should be over or near an altar. Different modes therefore prevailed. Sometimes—perhaps most commonly in the 12th and 13th centuries—the Sacrament was kept in a metal box or pix within an aumbry or stone tabernacle recessed in the wall, generally to right or left of the altar, but sometimes in a side wall. And again, the pix would be suspended under a canopy from the roof by chains and balance weights, so as to lower it when occasion required. But there was another use, to which, as I think, the “crooked bar of iron” in this entry points, viz., the suspension by means of a bracket or otherwise from one of the side walls—commonly the north. Our lamented contributor, the late Mr. J. L. André, has

drawn attention to the existence in the roof of West Grinstead Church, Sussex (*Suss. Archæol. Coll.*, Vol. XXXVIII, p. 56), of a curious ancient balance-lever of wood, which may either have served for the suspension of the pix, or else of the light burning before the Sacrament. I have noticed (in *S. A. C.*, Vol. XV, p. 71), a very similar example as existing, close to the eastern end of the north wall of Pirford Church, Surrey, a sort of cantilever, fixed on to the wall-plate. The holes for the chain or chains remain still in this wooden cantilever, which projects about sixteen inches from the plate. "Croked" in this item should be read as "curved," or "twisted" in modern parlance.

Item vj cruetes of pewter.

Item a paxe of ivory.

Item iiij bells in the steple.

Item a coope of erimosyn velatt.

Velvet.

Item one old coope of red silke.

Item a vestiment of silke with all thinges therunto.

I.e., a complete suit of mass-vestments, consisting of chasuble (*the vestment, as it is termed, par excellence*), and two dalmatics, albes, girdles, stoles, amices and maniples. As will be seen from this and the following entries, there were the unusually large number (for an ordinary parish church) of five complete suits as well as two "vestymentes of silke lacking their appurtenaunces."

Item a vestiment of blew velat with thappurtenaunces.

Item a red vestiment of Dornix with thappurtenaunces.

A stuff made at *Tournay* in the Low Countries—whence the name.

Item an old blew vestiment of silke with birdes with thappurtenaunces.

This recalls the chasuble preserved in the Treasury of St. Sernin, Toulouse, assigned by M. Viollet-le-Due to a date about the middle of the 13th century. It has a most beautiful pattern of pelicans and peacocks embroidered in gold tissue and colours upon a richly figured red silk ground. The "birdes" in our Send chasuble may have had some symbolical meaning, such as the pelican-in-her-piety—specially appropriate in a mass-vestment.

Item one white vestiment for Lent with thappurtenaunces.

It is interesting to note here the use of white as a Lenten colour. It was so in the Kalendar of Lincoln,

Item ij vestymentes of silk lacking their appurtenaunces.

Item a cloth to hang over the alter with silke and gold.

This was probably a dossal at the back of the high altar.

Item ij curteynes of redd silke and yelow.

The "riddels," or side-curtains, hung on swivel-rods to enclose the altar. Good illustrations of these from ancient illuminated MSS. are given in Plate XI of *English Altars*, published by the Aleuin Club.

Item an old alter cloth of yelowe.

Item one old alter cloth paynted.

This with the preceding entries gives us an altar cloth for each of the three altars in the church. It is noteworthy that painted hangings for walls and furniture were much in request for both ecclesiastical and domestic purposes in the Middle Ages, and our modern wall-papers—their lineal descendants—can be traced back to at least the end of the 15th century. These "paynted" altar-cloths and hangings may have been printed from wooden blocks, just as the oldest wall papers were, or they may have been executed by hand. They would be cheaper in either case than woven work or embroidery.

Item hanginges for the high alter in Lent.

One would like to know if these also were white. It seems more probable that, for practical reasons, they followed the common use and were violet or "sad-colour." The hangings shown to an altar in Lent in a late XV cent. Flemish MS. (in the British Museum 25698, f. 9) are white, but the altar itself is vested in violet.

Item a vaile cloth ffor the Lent.

This was the Lenten Veil hung across the chancel to hide the Altar during the penitential season.

Item ij corporax clothes with their cases.

These were embroidered cloths of silk or other rich material used for covering the Sacrament when exposed either in the paten and chalice or when reserved: their cases were probably of stiff cardboard to give rigidity when they were so used.

Item ij old crosse clothes of silke.

Cloths to cover up the altar and processional crosses in Lent or at other times. There is a very good representation of this in the MS. referred to above. In this the cross bears the Sacred Figure, and by it are the attendant images of Mary and John, all standing upon the cornice of a wooden reredos. They are alike shrouded in white silk coverings, which each have a small cross embroidered on them.

Item iij old banner clothes.

These were the banners used in processions, which when not in use were commonly suspended from the chancel walls with their poles.

Item ij old streamers.

“Streamers” were long-tailed pennons, used in religious processions like the banners.

Item a sepulchre cloth paynted.

The sepulchre cloth was hung before the Easter Sepulchre during the time—Maundy Thursday to Easter Sunday—in which the Host and crucifix were laid therein. Here it was painted—most likely with a representation of the Resurrection. In many churches an arched recess in the north wall of the chancel, or an elaborate traceried stone structure (such as the beautiful Lincolnshire examples); or else—chiefly in the period 1450–1540—an altar tomb was used as the sepulchre shrine: but the sepulchre itself was usually a moveable wooden structure, placed within the stone shrine. One or two only of these wooden sepulchres are still in existence, but the stone shrines are commonly met with. Probably some churches dispensed with these latter, and *Send* may have been among the number, for there is no trace remaining of any such shrine or sepulchre.

Item a canype cloth painted.

This was probably a canopy for hanging over the pix or an image. In this case also it was painted.

Item a long houseling towell and a hand towell.

Here we have a very interesting item. “The housel” was the Saxon or Norse term for the consecrated wafer, and the houselling-cloth was a long strip of linen or other material held or laid beneath the communicants so as to catch any crumbs of the Holy Bread that might fall from them. An interesting survival of this ancient custom is to be seen at Wimborne Minster, Dorset, where, in place of the communion rail, are three narrow benches covered with a “fair white linen cloth” at which the communicants kneel. This represents the mediæval practice in some sort, but is said to owe its origin only to the Puritan period, when the benches were used for sitting on. The “hand towell” was probably that used by the priest in the ceremonial washing of the hands before Mass.

Item ij herseclothes of black with white crossis.

The hearse used in mediæval burials was probably a hand-bier formed of an open framework of arched wooden ribs, resting on projecting poles, and the whole made to stand on short legs.

When in use this would be covered with one of these "herse-clothes of black" with a white cross sewn on the middle, over the coffin, and a smaller cross in each corner.

Item one old roodecloth for Lentt.

The "roodecloth for Lentt" was used in a similar manner to the "crosse-clothes" before-mentioned, to cover the great Rood or crucifix that stood on or over the loft between the nave and chancel. As has been shown above, the Rood in this instance probably hung over—not *on*—the screen and loft, upon a beam with arched braces that still remains.

Item iij surplices with iij rochetes.

The rochet, strictly speaking, was a shortened albe with close fitting sleeves, or sometimes without any. Although properly a priestly vestment, it seems, like the albe, to have been sometimes worn also by the parish clerk, and by singing boys and others. "Rochettes for the children" occurs in old churchwardens' accounts. "Item, an albe, which made a rochet for the Clarke, Anno p̄mo Elizabeth," occurs, with several similar entries, in an *Inventorium monumentorum superstitionis*, relating to the County of Lincoln, dated 1566.

Item iij old pillowes.

These were placed on the altars as supports for the service-books and perhaps in the pulpit also for a like purpose. In the latter capacity they continue in use in old-fashioned churches to this day.

Item one font clothe.

This item frequently occurs in inventories of Church goods, and some doubt has been expressed as to the precise use to which the font cloth was put. In all probability, like the altar cloth, it was used to cover the font, or, more accurately, the consecrated water, which was commonly allowed for long periods to remain in the font.

All which is commytted to the custodye of James Ferraut John Ede John Willatt and Thomas Bayley the sixt of October in the sixt yere of the raigne of our said soveraigne Lord.

As regards Send and Ripley we have no further return showing the fate of the goods and ornaments in this Inventory of 1552. Judging by the analogy of the returns made in other Surrey churches, it is certain that, with few exceptions, they were confiscated "to the kinges use," as the phrase ran, and the money which they realized went for the most part to enrich greedy courtiers. Already a number of the ornaments had been sold

after the first inventory in 1547 and some of the proceeds applied to Church objects, as appears in the following account. There is no trace remaining of the "house for the clerk" upon which some of the money was "expendyd"—at least within the precincts of the churchyard. The white liming of the walls of the church was doubtless to cover up "superstitious" paintings, and the item at the foot of the account shows that their place was taken by "writting," *i. e.*, texts of Scripture within scroll-borders (such as one commonly finds in clearing off the whitewash from church walls), the tables of the Commandments, the Creed and the Lord's Prayer,—all according to the King's Injunctions.

All the rest comprised in the former inventory sold and accounted for as appereth:—

Imprimis one chalice ffor xliijs. iiij*l.* and expendyd all uppon makyng of a house for the clerk and white liming of ther church ther.

Item ij great latten candelstickes.

Item ij littell candelstickes.

It will be seen from this and the preceding entry that between 1547 and 1552 the altars had been without candlesticks. Possibly the two great latten candlestickes (*i. e.*, made of a mixed metal resembling brass) were for use at the high altar, and the two little ones, one each, at the side altars. It was by no means uncommon for side or chantry altars to have but one candlestick, or perhaps the two great candlestickes stood on the floor and the two little ones on the altar. Standard lights were not uncommon in mediæval churches.

Item one candelstik of latten with braunchis.

The branched candlestick would possibly correspond in form to the Benediction Lights favoured by modern ritualists, but to what special use it was put in this case it is difficult to suggest. Perhaps it stood before an image, or on the rood-loft.

Item ij paire of latten sensars.

Item a shippe of tynne.

This and the preceding entry evidence the disuse of incense in the Eucharistic Service during the period 1547–52 in Send Church. Probably what is here called ij *paire* of sensars should be read in modern phraseology "two censers" (*cf.*, "a *pair* of organs," "a *pair* of scissors"). The "shippe of tynne" was the boat-shaped vessel on a foot, used to contain the incense. By "tynne," again, we must understand a white metal in the general sense.

Item a basen and a ewer of latten.

These were for the *Lavabo*; and the ewer may also have been used for filling the font and holy water bucket—the latter, by the way, not included in these lists.

Item a canype for the pixe with iij crounes and a crosse uppon ytt.

From this and the following entry we gather that from 1547 onwards the Blessed Sacrament ceased to be reserved for the adoration of the faithful in Send Church. Pixes were usually of silver; here latten was the material. The canopy was a circular veil of cloth-of-gold, silk or lawn, resembling the Papal tiara in its shape and in the three metal crowns attached to it—a cross at the top completing the ornamentation. Such a canopy is shown in one of the drawings composing what is known as the Islip Roll, where beneath the great Rood and over the High Altar of the choir hangs the pix. “The canopy,” says Mr. St. John Hope, “is shown as a conical tent encircled by three crowns, a usual form in rich churches, and within it hangs the veil that encloses the pix. The metal knobs at the corners of the pix cloth are plainly shown.” (“English Altars”: *Alcuin Club Collections*, Plate XIII.)

Item a pixe of latten.

Item ij small sacring bells.

Like incense and the Reservation of the Sacrament, sacring bells had gone out of use in Send Church from 1547. Such little bells—usually not more than three inches in diameter at the mouth—were tinkled to mark the moment when the priest elevated the consecrated Host and Chalice. They are occasionally found, broken or entire, in the course of repairs to ancient churches, embedded in a recess, or thrown on to the top of the wall behind the wall-plate, and in such-like places. The sacring bell must not be confounded with the sanctus bell (or “saunce” bell, as it is sometimes spelt in old inventories), which frequently hung in a little cot in or over the apex of the nave’s eastern gable, or in a central or western tower or turret.

Item a corse bell.

The “corse,” or “*corpse*” bell was also a hand-bell, carried and rung by the clerk before the funeral procession on its way to the grave.

Summe of the hole goodes xx^s x bestowed uppon writing in ther church ther.

This accompt allowed by the commissioners.