

MURAL PAINTINGS IN SUSSEX CHURCHES.

FIRST REPORT of the Committee—consisting of Mr. J. Lewis André, F.S.A., Mr. C. E. Keyser, F.S.A., Mr. P. M. Johnston and Mr. H. Michell Whitley (Honorary Secretary)—to prepare a list of the Mural Paintings now and formerly existing in Sussex Churches, and to take such steps as may appear most desirable for the preservation of those now remaining where possible.

THE Committee have the pleasure of presenting their first Report, and a list of the wall paintings and other remains of colour decoration now or formerly existing in Sussex Churches, as far as can be ascertained.

Perhaps no other county has been richer in mural paintings in its churches than Sussex. The numerous, though comparatively slight, traces that have been brought to light within the last century are evidence of this. And in view of the perishable nature of such decorations as still remain, and of the fact that a great number have at one time or another within living memory been exposed, only to be destroyed, or to disappear, unrecorded, from neglect and lapse of time, it has seemed fitting to the Committee at the close of the century to place on record as complete a list as possible of all such remains, now or formerly existing, of ancient paintings in Sussex Churches.

To this end the assistance of the clergy throughout the county has been invoked by means of circulars, and the replies received to the enquiries sent out have been very complete and gratifying, aiding the Committee considerably in drawing up the following list.

It will be seen, however, that the first list bears but a small proportion to that of the remaining churches of ancient foundation in the county, among which it is practically certain that the great majority, if not all, must at some time have possessed tempera paintings or other coloured decoration. Such paintings have probably in these churches for the most part been destroyed, but in a few cases, no doubt, they may still exist under whitewash. It is hoped that these lists and the accompanying reproductions of ancient paintings will not only be of interest in themselves, but that they may be the means of eliciting further information as to ancient paintings now or formerly existing, and of encouraging the clergy and others to make every effort to preserve them, and, where still hidden, bring them to light.

It is difficult now, from the meagre fragments that remain to us, to realize that the typical parish church in mediæval times was ablaze with colour—applied not only to plastered surfaces, but to the stonework of columns, arches, niches, windows, doors and other features—sometimes in masses of plain colour, as when a column or arcade was painted red¹—or, more commonly, in the application of ornamental diapers and pattern work, together with figures and complete subjects.

In addition, the timbers of the roofs, screens and other fittings—such as the wooden tables we now call reredoses, placed at the back of altars—are found in numerous instances to have been richly decorated in colour.

When we picture a typical mediæval church to ourselves, and imagine also the windows in many cases filled with stained glass, and the richly coloured hangings of silk and woven stuffs, we are able to form some conception of the way in which our forefathers brought colour to the aid of perfect form, and united them in an harmonious whole.

¹ See Lyminster and Yapton in the First List.

LIST OF MURAL PAINTINGS.

J. L. A.=J. LEWIS ANDRÉ.

P. M. J.=PHILIP M. JOHNSTON.

C. E. K.=C. E. KEYSER.

H. M. W.=H. MICHELL WHITLEY.

ALDINGBOURNE.—The fragments of coloured decoration, figures, inscriptions, borders and ornaments beneath the whitewash are very abundant, in the nave and south aisle.

In the elegant little vaulted chapel at E. end of S. aisle some scroll work, &c., coeval with the chapel itself, remains on the blocked lancet window in E. wall.—P. M. J., 1897.

One of the dedication crosses, rudely executed in red ochre, is now exposed on the west wall.—W. W. Kelly, Vicar.

ALFRISTON.—Painting of Doom whitened over (“Neale’s Durandus,” p. 57).

N. wall of N. transept, St. Katharine (“Neale’s Hierologus,” p. 295; “S.K. List,”² p. 4).

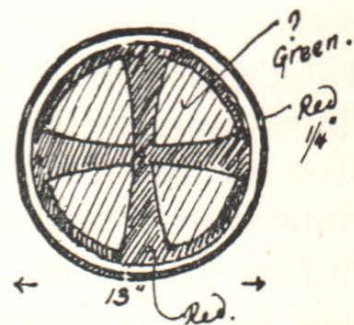
No paintings now remain.

AMBERLEY.—B. V. Mary and Child, also a Salutation(?). Texts from Revelation and Hebrews (“S.A.C.,” Vol. XVII., p. 231). The first painting is now (1900) practically invisible.

Two dedication crosses, probably of eleventh century, remain, one on the N. wall, one on the W.—J. L. A., 1854.

Traces remain to indicate that the suites of mouldings of the beautiful decorated S. door were originally painted in red, black and other colours.—P. M. J., 1899.

ANGMERING.—A Doom was discovered at the restoration of this church in 1852-3 over the chancel arch, which has



Amberley:
CONSECRATION CROSS,
N. WALL, NAVE.

P.M.J.

² The South Kensington “List of Buildings having mural decorations.”

been practically rebuilt. In this composition the whole of the women were going to bliss, and the men to misery.—J. L. A., 1854.

No mural paintings now remain.

ARLINGTON.—The walls of the nave have been highly decorated, and one form of stencil, a sketch of which is given, is predominant (“S.A.C.,” Vol. XXVIII., p. 187).

N. chancel chapel; on jamb of E. window, floral ornament (“S.K. List,” p. 8).

The Vicar, Rev. T. Bunston, writes, Feb., 1900:

Four sets of paintings on the walls exist, of different periods, some painted over earlier ones—

1. Floral ornament in stencil on E. wall of nave and on jamb of window in N. chapel.

2. Large floriated crosses over chancel arch.

3. Two groups of figures, on S. wall St. George, and on N. wall, opposite, St. Christopher. These are partially concealed by whitewash.

4. Series of texts, with scroll-draped borders. Two can be made out clearly. *Temp.* Elizabeth.

ARUNDEL.—On N. wall of N. aisle, The Seven Acts of Mercy—round a central figure of Our Lord (?)—*circa* 1380. A large figure of a saint (? St. Mary), with a mantle upheld by a demi-angel, fifteenth century work. Several consecration crosses, *circa* 1370.—J. L. A.

Over N. door The Seven Deadly Sins, also probably of late fourteenth century date (“Archæologia,” Vol. XXXVIII., p. 432; “S.K. List,” p. 8).

On S. wall of S. aisle, part of a large and indistinct subject (? St. George and the Dragon).—C. E. K., 1899.

College chancel; traces of colour visible through the whitewash (*ibid.*)³

Fragment of an effigy (B.V. Mary), richly painted and gilt, dug up in 1847 (“S.A.C.,” Vol. III., p. 87).

ASHBURNHAM.—Painted and gilt Jacobean screen of iron.—J. L. A.

³ None, however, were preserved in the recent restoration.—P. M. J.

ATHERINGTON, CHAPEL ATTACHED TO BAILLIE'S COURT.—Remains of colour decoration apparent under whitewash in this interesting thirteenth century building.—P. M. J.

BALSDEAN.—Paintings *believed* to exist under white-wash in this desecrated chapel, a building of Early Norman date with a good Decorated roof.—P. M. J.

BARLAVINGTON.—Some slight remains of wall painting (Lower, "Hist. of Sussex," Vol. I., p. 27).

BATTLE.—Scenes from the Passion of Our Lord on N. wall of clerestory, and contest of good and evil. Some can be faintly traced—1900.

On chancel arch two rows of figures extending on N. and S. walls of nave. Above arch The Three Kings Living and Three Dead. Destroyed at the restoration.—C. E. K.

Wall painting S. side of chancel and masonry pattern N. wall. The former cannot now be traced; a small portion of the latter remaining.

A series of figures on splays of N. wall of clerestory.—J. L. A., 1898. Now faded away.

Engravings in "S.A.C.," Vol. XLII., pp. 216, 225, 226, 227; also coloured engravings in "Journal of Brit. Archæological Association," Vol. II., p. 148.

BEDDINGHAM.—Figure at the springing of S.E. arch of arcade; in soffit foliage work above to apex.—J.L.A., 1886.

Still in existence.—Rev. W. P. Crawley, late Vicar (1899).

Date *circa* 1200, coeval with arcade.—P. M. J.

These paintings on the south arches of the aisle were uncovered during some repairs in 1862. In each arch two angels were represented, their wings meeting at the apex; all destroyed, except the fragment remaining, saved by the Rev. W. D. Parish.

BEPTON.—Over chancel arch remains of decorative colour ("S.K. List," p. 24).

Destroyed at the restoration. A little colouring left on the fragment of an Easter tomb.—R. Barrett, Rector.



BINSWOOD CHURCH †
Window on N. of Chancel.

P. M. JOHNSTON
 DEPT 7.5.88.

9' 6" to floor

(The Rector adds: "The arch itself was of great architectural interest, but in restoring the church it was taken away and a loftier pointed one put in its place.")

BERSTED, SOUTH.—On a nave pillar S. Christopher, discovered 1840 ("S.A.C.," Vol. XXIV., p. 168).

St. Thomas Aquinas "disputing" with divines of the Church, on a pillar ("S.A.C.," Vol. XXXII., p. 232).⁴

Decorative painting round the capitals and on various parts of the church ("S.K. List," p. 26).

"Paintings still in existence," 1900.—Rev. C. F. Mortlock, Vicar.

BERWICK.—When the church was restored by the present Rector in 1856 slight remains of texts from Authorized Version of Holy Scriptures were discovered under the yellow-wash, but could not be preserved.

BINSTED.—Beautiful and perfect paintings, with figures and decorations which seem entirely to cover the church ("S.A.C.," Vol. XX., p. 234).

Figure of St. Margaret (*West Sussex Gazette*, August . . ., 1889).

Only remaining on jambs and head of Norman window N. of chancel. Tree of Life (three-fold; ? Emblem of Holy Trinity) on W. jamb, star in head; and figure of St. Margaret, crowned, but without the usual dragon, on E. jamb (see drawing, Pl. 21). The figure, with its curious early crown and wimple round the face, is very interesting. The lead in the pigment with which the nimbus, face, hands, &c., were painted, has turned them black, producing a very curious effect. The figure has a red dress and mantle and is enclosed in a square frame, in the head of which are the letters s(T)A-MARG: The window is bordered by an elegant scalloped pattern in red, with green pellets in the scallops. The date of the whole is coeval with the window itself, viz., circa 1140. Possibly this painting is in honour of the Saxon princess, Queen Margaret of Scotland—then not long canonized—and not of the other St. Margaret; if so its interest is

⁴ There is nothing in the group to substantiate this theory.—C. E. K.

unique, as no other painting of this saint is known to exist. A coin of a king of Scotland, *temp.* William the Conqueror, was found in restoring a church a few miles away, arguing some local connection with Scotland.

At the restoration in 1867 the walls were found to be covered with a complete and very interesting series of paintings. On the S. chancel wall were The Entombment and The Enthronement; on the N. a good diaper pattern. And there was also a painting by the S. door of nave, subject unrecorded. All these were allowed to perish at the time. Traces of colouring still exist on a Norman window in the N. wall of the nave.—P. M. J., 1888.

BISHOPSTONE.—A Decorative niche over S. door in porch was found, at the restoration in 1884, to have been richly coloured and gilt. Also there were traces of a painting at the east end of the aisle arcade. Both these remains of colouring have disappeared—1900.

BLATCHINGTON, EAST.—There are no paintings now in existence, but the Rector believes that some were discovered at the restoration of 1860, before his incumbency.

BOSHAM.—Wall paintings of the Virgin and child (destroyed) (“S.K. List,” p. 33).

BOTOLPHS.—Extensive traces of paintings, now concealed by whitewash.—P. M. J., 1897.

BOXGROVE.—Vaulting of chancel; floral patterns of early sixteenth century date, executed by one of the Bernardis—Flemings, then resident in Chichester—*circa* 1530. The same artist decorated the vaulting, &c., of the Lady Chapel, Chichester Cathedral, and used here, as there, a peculiar metallic blue-green. The patterns in each severy of the quadripartite vault represent a different flower and foliage, conventionally treated, scroll-fashion—one has a wavy poppy pattern, another a rose. The longitudinal compartments bear in addition the arms of Lord Delawarr, who doubtless caused these paintings to be executed at the same time as his “power

Chapell" in his lifetime. This elaborate chantry chapel is still in part decorated in gold, red and deep blue.

A fragment of Trans-Norman scroll decoration remains on the S. face of N.E. pier of central tower, cased by E.E. facing, and so preserved.—P. M. J., 1897.

S. transept; on E. wall masonry patterns and foliage and (?) part of a large subject. Within a blocked up Norman window a niche, with traces of colour. On S. wall a small figure and other faint remains.—C. E. K., 1899.

BRIGHTON.—The fine rood-screen formerly showed figures of saints on the lower panels.—J. L. A.

BROADWATER.—The present Rector reports that when the church was restored a faint outline of a figure, supposed to be that of the B. V. Mary, was discovered in the N. transept, but that it is now no longer in existence.

BUNCTON.—Tracery has been decorated in colour, reproducing old patterns.—J. L. A.

Walls seem to be covered with paintings now concealed by yellow-wash.—P. M. J., 1899.

BURPHAM.—What remains of old paintings were found at the restoration in 1868 were not preserved. Conventional jointing and bands of red colour still exist, however, upon the southern face of the rich late Norman S. transept arch.—P. M. J., 1898.

BURTON.—Figure of St. Wilgefortis (?) of early sixteenth century date on splay of a window N. side of nave.

Remains of painting on rood-loft and screen.—J. L. A.
Still in existence.

BURY.—Jacobean Arabesque decoration on back of niche, N. side of chancel arch, (?) W. face, probably to deface original painting.—J. L. A.

The Vicar describes this as "like seven bars of balustrading, and a sunflower above."—1900.

CHICHESTER CATHEDRAL.—Band of arcade work. Norman in N. transept.—J. L. A.

On W. wall of S. transept a series of shields within quatrefoils, with inscriptions below, fourteenth century ("S.K. List," p. 65). On the pier of the arch opening from N. transept into the library, a Bishop on a diapered ground. Above within a splay of the arch, the lower portion of two other figures, late twelfth century. N. wall of Lady Chapel, within a recess, remains of bold floriated ornament. Remains of colour on the groining of the ceiling and capitals of the groining shafts, partly restored (see "S.K. List," p. 66).—J. L. A. *Circa* 1530. The work of the younger Bernardi probably. The same peculiar metallic blue-green found at Boxgrove is used as the predominant colour. Traces of gilding on the caps appears with other colours; noticeably on the Trans-Norman vaulting-shaft caps of western bays. It is said that the whole of the vaultings of the Cathedral were similarly painted at the same time, but that all the rest has been scraped off (*c.f.* Boxgrove *ante*, and the roof paintings at St. Jacques, Liége).—P. M. J., 1900.

On N. wall of N. transept portraits of the Bishops of Selsey and Chichester painted on boarding by Bernardi the elder and his sons, at the expense of Bp. Sherburne, *temp.* Henry VIII. The series is engraved in "S.A.C.," Vol. XXVIII., p. 11, and Vol. XXIX., p. 1. A similar series of the Kings of England was destroyed by the fall of the spire in 1861.

"In the S. transept, at the back of the stalls, is another large picture on boarding, representing Caedwella bestowing the monastery of Selsey on St. Wilfrid and the confirmation of this grant to the Cathedral, made by Henry VIII. to Bp. Shurburne" ("Murray's Guide to Sussex," 4th ed., p. 82).

The remains of the oak tabernacle-work of the fifteenth century altar screen, removed in 1867(?), now lie in the chamber above the so-called chapter-house. They show extensive traces of gilding and white paint, partly ancient.—P. M. J., 1900.

CHICHESTER, ST. OLAVE'S CHURCH.—On E. wall of chancel, above the altar, the Coronation of B.V. Mary

and figures of saints in niches; also two consecration crosses and a masonry pattern, thirteenth century. Engraved in colours and described in "S.A.C.," Vol. V., p. 213.

No paintings now (1900) remain.

CHICHESTER, BISHOP'S PALACE CHAPEL.—Two consecration crosses ("S.K. List," p. 66). A beautiful early thirteenth century painting on S. wall of B.V. Mary and Child, throned and crowned, with angels censing. A print of this published by King, of Chichester.—J. L. A.

This painting, discovered early in the century, is a rondel enclosing a quatrefoil, the spandrils having very graceful foliage on red ground. The drawing is minute and delicate—more on the scale of a parchment illumination than of a wall painting. The details are still clear and very interesting. The blue robe of the Virgin is powdered with fleurs-de-lys. The whole measures only about 2-ft. 9-in. across, and is wisely protected from the atmosphere by glass. A consecration cross closely adjoins it to the right.—P. M. J.

CHIDDINGLY.—Masonry pattern in red on a recess under E. window of S. aisle ("S.A.C.," Vol. XVIII., p. 186).

Now destroyed.—H. M. W.

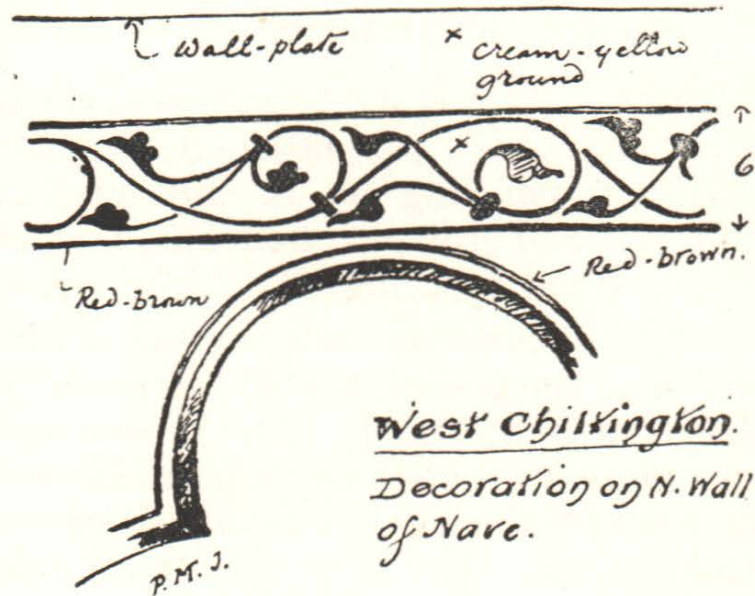
CHILTINGTON, WEST.—An elaborate scheme of decoration covers the entire nave. On the N. wall are subjects connected with the Incarnation, the Nativity, &c.; on the S. wall are incidents in the Passion of Our Lord, the Scourging, Betrayal, &c.; whilst on the E. wall were the Apostles and Our Lord in Glory, with, perhaps, the Doom.—J. L. A.

Also a St. Christopher ("S.K. List," p. 67).

The soffits of the nave arcade, which are quite flat, bear a reticulated pattern, enclosing floriated crosses. Figures of saints on cross arch of S. aisle, late twelfth century.—C. E. K.

Part of these decorations are figured in the Anastatic Society's Volume XX., plate xxxii.

The variety of colours used in the subjects under trefoil-headed arches, painted on the N. and S. walls of nave, is remarkable—chocolate, black, green, stone-blue,



cherry-red, &c. Some of the bands of foliage are very elegant; and one of the borders round the arches of S. arcade of nave—a pattern formed of interlaced arches—is perhaps unique. The paintings are of two, if not three, distinct dates: (1) late twelfth century, coeval with the arcade; (2) early thirteenth century; and (3) mid-fourteenth century. These latter are, as in the soffits of nave arcade, painted over earlier stone-jointing diaper work.—P. M. J., 1899.

CHITHURST.—Paintings believed to exist under white-wash.—P. M. J., 1898.

CLAPHAM.—Fragments of painted decoration on splays of S. aisle, E. window, discovered at restoration of the church in 1874. Now no longer existing.—P. M. J.

Decalogue painted in black letter over the chancel arch and portions of Scripture on walls of nave (“S.A.C.,” Vol. XXV., pp. 213, 214). Now destroyed, but careful tracings made at the time are still preserved on the spot.

Traces of lettering on the pillars, very indistinct and fragmentary, 1900.

CLAYTON.—An elaborate system of decoration was exposed in 1893. Over the chancel arch is Our Lord in Glory, with large figures on each side of Him, and on the S. respond of this arch is Our Lord blessing a chalice, the background being a series of trefoil arches. On the opposite pier He is seen giving the keys to St. Peter. On the S. wall of the nave, at the E. end, is the Cross adored by prostrate figures, whilst opposite is an enclosure formed of a balustrade and containing effigies. On the S. wall are angels repulsing ecclesiastics; on the N. wall they are seen welcoming abbots or bishops. A deep band of elaborate foliage work separates the upper and lower pictures on the chancel arch and is continued along the nave walls.—J. L. A.

This is an unusually interesting representation of the Doom. On N. wall a series of semicircular arches or shafts of an earlier date than the Doom can be made out.—C. E. K.

The paintings badly need preservative treatment of some sort, having faded very much since their uncovering.—P. M. J., 1899.

Photos. and description in "S.A.C.," Vol. XL., pp. 212, 214, 216.

CLYMPING.—Consecration cross, in green and other colours, late twelfth century, S. wall of tower. The rood screen and screens across transept had panels with patterns on a red ground. These screens were wantonly destroyed in 1870.—J. L. A., 1854.

Traces of extensive figure and other paintings were brought to light at the restoration of 1874. The writer remembers a very interesting border above seats at western end of N. wall of nave, on which was shown the Animals going into the Ark.—P. M. J., 1873.

COCKING.—There is a highly interesting painting on a splay of a small Early Norman window, in what was originally the S. wall of the nave. The wall was pierced with arches leading into a new aisle in the early part of the fourteenth century, and this caused the ancient window to be blocked up. The painting appears to date

from the first half of the thirteenth century and represents the Angel appearing to the Shepherds, with a palm branch in his hand and pointing to the Star of Bethlehem (in the head of the window) above a line of conventional clouds. The two shepherds—one bearded and tall, the other shorter, his boy or assistant—hold crooks or staves upside-down, like hockey-sticks. The principal shepherd, in a hooded cloak, is shading his eyes with his hand as he looks at the Angel or the Star. He wears gloves of the two-fingered variety. Unfortunately, only part of the figure of the Angel remains—the two arms and a feathered wing. Below is a dog of the terrier type, having a collar round its neck, sitting back on its haunches and *barking* at the Angel—a quaint detail which also occurs in a painting of the same subject and date on one of the pillars in the N. transept at Faversham Church, Kent. The red colour to the right may indicate another shepherd, or the shepcote. No sheep are now visible.

The drawing of the figures is bold and good, and the colouring (restored by the writer in the accompanying reproduction to its original depth) has been very brilliant.

This illustration is a reduction in *fac-simile* from a tracing made on the spot with the assistance of the Rector, the Rev. H. L. Randall, to whose generosity the Society owes the reproduction of this interesting painting in colour.

Two ancient houses in the village—one the original rectory—have been found to retain extracts from Scripture painted in distemper on the whitewash of the internal walls, enclosed in Arabesque borders of Renaissance character. The texts thus displayed are taken from the Bishops' Bible and their date would seem to be about 1570.—P. M. J., 1900.

COOMBES. — This church shows extensive traces of paintings under the present whitewash.—P. M. J., 1898.

COWFOLD.—In the Churchwarden's Accounts, *circa* 1470, is the entry: "It rec^d, for payntyng of the Chereh of devocione de parocha, iii^s viii^d" ("S.A.C.," Vol. II., p. 319). No paintings remain.—J. L. A.

COCKING CR.
SUSSEX:

Painting on Splay of
Norman Window.



3' . 5"



CUCKFIELD.—Bosses of nave roof are coloured. Among them is a “beautifully carved and painted *Pied Bull*, with a chain—the Neville family crest” (“S.A.C.,” Vol. X.).

“The colouring of the beams and bosses has been carefully reproduced by Mr. Kempe, and he has added some designs to the panels” (“S.A.C.,” Vol. XLII., p. 243). Engraving of roof in *ibid.*, p. 242, and of boss with the monogram M. R. (p. 243).

DEAN, EAST (EASTBOURNE).—At the restoration a few texts were found, some enclosed in a rude bordering.—Rector’s report, 1900.

DITCHLING.—No paintings are now in existence, but some are said to have been found at the restoration many years ago, and then or subsequently destroyed. Subjects not recorded.

EASTBOURNE.—The Vicar reports that he has heard that remains of mural decoration were discovered at the restoration many years ago. Nothing now exists, except a few traces of red colour in the carving of the capitals of the Transitional-Norman chancel arch.

EASTERGATE.—The chancel walls have traces of richly painted work, canopied saints, with texts painted over them.—J. L. A., 1869.

The only painting remaining is on the N. wall of the chancel, and is now (1897) very indistinct. There is a diminutive window in that wall, both wall and window being of Saxon date. Above the window is a key-pattern, or Greek fret, border of very early character, while flanking the window are the remains of a rude painted arcade, with semi-circular or segmental arches, under which are what appear to be figures in flames, (?) representations of martyrdoms. The whole character of this painting is so archaic and peculiar that it may well be coeval with the wall.—P. M. J.

ELSTED.—Here is a church containing Early Norman and other features, the walls of which, being still under whitewash, promise to repay a careful search for mural

paintings. Having regard to the elaborate scheme of colour at the neighbouring church of Treyford, and to the fact that this church, like its sadly neglected neighbour, is now no longer used for Divine Service, the conditions of search seem peculiarly favourable.—P. M. J.

FELPHAM.—There are now no ancient paintings remaining, but the Vicar reports that “there are rumours of some existing at the time of the restoration, 50 years ago.” Probably they and the very interesting fifteenth century cope (embroidered with six-winged cherubim, standing on wheels, &c.), used as a cover to the Communion Table, were destroyed at the same time.—P.M.J.

FERNHURST.—On N. wall of nave, “An interesting fresco of very early date” (“Chichester Dio. Calendar,” 1882, p. 158).

FINDON.—“N. wall of nave” (“S.K. List,” p. 106). No particulars given.

The painting on the wall of the N. arcade of nave is very indistinct. Its subject is The Last Supper, and the date of the painting appears to be early thirteenth century.—P. M. J., 1897.

FORD.—Extensive remains of paintings, representing every century since A.D. 1000 to 1700, have been uncovered by the writer in the course of the recent restoration, including a Saxon consecration cross, Norman borderings and plain colour, a large Doom on E. gable of nave (fifteenth century), The Agony and (?) Bearing the Cross (fifteenth century), Elizabethan strap-ornament and texts of various dates, nearly all of which have been carefully preserved and varnished to protect from the atmosphere. See illustrated account of the church in the present volume.—P. M. J., 1899.

FRISTON.—The Creed, in black letter, was found on E. wall of nave at restoration.—Rector’s report, 1900.

GRINSTEAD, WEST.—In 1892 a large picture of St. Christopher was uncovered on N. wall of nave, but was destroyed all but a fragment. A copy is, however, hung

up in nave and parts are engraved in "S.A.C.," Vol. XXXVIII., p. 56.

Niche in jamb of S. chapel bears traces of colour.—
J. L. A.

HAMSEY.—Extensive remains of paintings under white-wash.—P. M. J., 1898.

HANGLETON.—Traces of paintings visible under white-wash in nave.—P. M. J., 1898.

HARDHAM.—These paintings, though at present in a woeful state of decay—which it is hoped may speedily be arrested—are without question the most interesting, and some of the most ancient, in Sussex. Every wall in the small eleventh century building presents remains of early painting, all apparently of the same date, or nearly so. The writer hopes to describe these in detail in a future volume of these "Collections." It must suffice here to say that the date of the paintings is about 1150, but those on the chancel arch wall may possibly be 50 years later. Among the subjects represented are: St. George at the Battle of Antioch; B.V. Mary and Child; Adoration of Magi; Flight into Egypt; Massacre of the Innocents; Salutation of Elizabeth, with elaborate architectural backgrounds; the latter ends of the righteous and wicked—Lazarus being carried by the angels into Abraham's bosom; Adam and Eve and the Serpent; Cherubim with the flaming sword; the Six-winged Seraphim; and the 24 Elders playing on fiddles. On the splay of one of the Saxon windows of nave is a primitive lattice-work pattern. These paintings were uncovered 30 years ago and have suffered very much from exposure to the atmosphere and other destructive agencies.—P. M. J., 1899.

HARTING, SOUTH.—Fourteenth century paintings, now concealed. They represented apparently St. Helena, St. Anne and St. Laurence ("Archæological Journal," Vol. XIX., p. 91).

Rev. A. J. Roberts, Vicar, states (March, 1900): "The wall paintings referred to are probably in existence—

under the stucco plastering that was put on the walls about 1850-2. In a letter just received from the only two persons who have any definite information to give, one says, 'They were then covered up, as they began to fade when exposed to the air.' The other had in her possession for a time some water-colour sketches of them that were made before they were covered up, and these I hope to have a copy of before long."

HASTINGS, ALL SAINTS.—Over the chancel arch, the Doom, fifteenth century, still remains. Our Lord, crowned with thorns and seated on the rainbow, holds in His right hand a sword, and in the left a lily, His open mantle showing two wounds, one on either side. Angelic trumpeters are placed in the towers of the New Jerusalem.—J. L. A.

On S. wall, Decollation of St. John the Baptist.

Inscriptions, probably in rhyme, under "every painting" on the walls. Ships on N. wall. Catharine wheels in various parts of the church ("S.A.C.," Vol. XXIII., pp. 193, 196). Destroyed at restoration.

The curious vault-corbels of fifteenth century tower—one a boar's head—are decorated in colour, either ancient or a restoration.—P. M. J., 1883.

HENFIELD.—Slight traces of wall paintings on the S. wall of the chancel ("S.A.C.," Vol. XXIII., p. 213).

Destroyed at the restoration.

HOATHLY, WEST.—Rev. R. D. Wakefield, Vicar, reports (1900) "a few frescoes" as still existing.

HOVE.—Painting of an angel seen through the white-wash ("S.K. List," p. 135).

"More than one rude figure discovered" at the restoration in 1891, with other decoration and texts. Walls replastered and paintings destroyed.—Rev. C. Routh, Vicar.

HORSHAM.—Very large paintings of the Annunciation and Last Supper were over the tower arch, with masonry patterns. These have been repainted with many variations and additions.

Painting on nave roof and roof of Shelley Chapel, restored, but the shields on the latter are modern.

Floral pattern on window splay in S. chapel, restored.

Painting of Our Lord between SS. Peter and Paul, destroyed.

A series of events in the Passion on N. wall of N. aisle, fifteenth century, destroyed; but drawings of the last named are in the Society's Museum, Lewes, and an engraving in "S.A.C.," Vol. XXXVIII., p. 16.—J. L. A.

ICKLESHAM.—N. chantry chapel, remains of colour on an Early English arcade ("Ecclesiologist," Vol. VI., p. 181).

The Rector reports (April, 1900) that during recent repairs of the S. chancel some traces of rude fresco paintings were discovered on the S. side of the E. window, of which the subject appeared to be the Martyrdom of St. Thomas-à-Becket. He adds that the only other traces of colour remaining are in the wall arcading of the N. chancel (red), and (blue) in the capitals of the Norman clustered vaulting shafts of the tower.

IFORD.—Remains of painting on N. wall ("S.K. List," p. 141).

The writer is informed by one of our Members that he recollects seeing a curious early painting uncovered at the restoration of this church many years since. It was by the S. door of the nave and represented a man in a pink tunic spearing a wild boar, coloured blue.—P. M. J.

KEYMER.—In nave, three figures in trefoils; on W. face of chancel aisle one crowned, two female figures with ringlets; lozenge pattern on chancel arch; four figures of saints on apse. On S. side of altar are several figures bearing a bier, one with a book, another in red cope ("S.A.C.," Vol. XVII., pp. 249, 250).—J. L. A.

These paintings were destroyed when the church, with the exception of the chancel, was rebuilt in 1866. No vestige of them remained in the chancel in 1899.—P. M. J.

KIRDFORD. — Crucifixion at E. end; St. Nicholas restoring the two children to life; St. Katharine and her wheel; a King exhorted to good by a counsellor on one side and to evil by a demon on the other ("Herod Qy.," J. L. A.), and (apparently) the Adoration of the Magi (Lower, "Hist. of Sussex," Vol. II., p. 8).

No paintings now exist.

LANCING.—The Vicar, Rev. E. Pell, says: "I believe there are a few *faint* traces of frescoes under the colour-wash of the chancel arch."—1900.

LAVANT, MID.—A series of paintings of the Sacraments and Services of the Church, one a burial, late fifteenth century. St. George on S. wall of nave, *temp.* Henry VII. ("Archæological Journal," Vol. III., p. 265).

All now destroyed.—P. M. J., 1898.

LEWES PRIORY.—Slight traces of painting representing the lower portion of a sacerdotal robe in apse of sacristy, uncovered and destroyed in 1845. Geometrical decoration in black, Indian red, and yellow ochre, on plaster in farmery, uncovered 1900.—H. M. W.

LEWES, SOUTHOVER CHURCH.—There is said to have been (on the testimony of an old inhabitant) a painting of St. John the Baptist on the E. wall of this church, before the modern chancel was built.

LEWES, ST. THOMAS-AT-CLIFFE.—The Rector reports "traces of colour round the hagioscope."

LINDFIELD.—St. Michael standing on the Seven-headed Beast, whose heads are seen cut off, he holds scales in right hand, sword in left; at his right is St. Margaret (or ? B.V. Mary).—J.L.A. ("S.A.C.," Vol. II., pp. 129, 131): destroyed, but an engraving and description are given in *ibid.*, p. 129. (Certainly "Our Lady."—H. M. W.)

LULLINGTON.—Traces of colour on the nave walls.—J. L. A., 1864.

Not preserved in recent restoration.—P. M. J., 1899.

LURGASHALL.—On the plaster, three coats of arms, fourteenth century. Colouring chiefly red. Discovered

circa 1856, and still existing, 1900 (Lower, "History of Sussex," Vol. II., p. 36).

LYMINSTER.—From traces remaining it is probable that the arches and columns of the Trans-Norman arcade were originally painted red. There is a small consecration \dagger of plain character in red on the lower N. jamb of chancel arch.⁵—P. M. J., 1899.

MARESFIELD.—Paintings on both sides of the nave, one supposed to be the Martyrdom of St. Bartholomew (the patron saint). On each side of the chancel arch two angels with expanded wings, holding a chaplet of flowers; these figures are about eight feet in length. Now no longer in existence.—P. M. J., 1895.

Ceiling of oak above altar, with sun, moon and stars in gold. All whitewashed again ("S.A.C.," Vol. XIV., pp. 143, 144).

MAYFIELD.—E. end of S. aisle, coloured niche ("British Archæological Associated Societies' Journal," Vol. XXIII., p. 360).

Distinct traces of a Crucifixion on the E. wall of S. aisle.—J. L. A., 1856.

William Ponte, in his will of 1471, says: "I bequeath towards a new picture of S. Mary of Maghfeild XX^s if the parishioners are willing to repaint the same" ("Testamenta Vetusta," p. 326).

MIDHURST.—The Rector reports that one small piece of ancient painting exists on the wall of the tower—the oldest part of the church, late twelfth century.

NEWICK.—The Rector reports that fragments of ancient colour-decoration were discovered at the restoration, but that they no longer exist.

NEWTIMBER.—A section of the beam of what has been a very handsome rood-screen is one of the few remaining

⁵ The presumption is in favour of this marking the erection of the original chancel arch in the ninth or tenth century. Above the original abaci rise other jambs, crowned with another impost moulding, and over this an arch of distinctly Saxon character—seeming to evidence a heightening of the original arch in the eleventh century. An incised cross, also quite plain, appears on the upper N. jamb.

relics of the old church. It still retains traces of decoration in black, red and white.—P. M. J., 1900.

NUTHURST.—Chancel roof covered with canvas and richly coloured in the E. bay, blue and red; and also the roof principals in the rest of church—red, white and blue stencilling—said to be a correct restoration; “frescoes,” discovered in 1856; over the chancel arch a fine Doom; St. Christopher and other saints, all now destroyed.—J. L. A., 1880.

PATCHAM.—N. wall of nave, figures of saints, destroyed (“S.K. List,” p. 195).

A fine Doom over chancel arch of early thirteenth century. Engraved in colour and described in “Archæological Journal,” Vol. XXXVIII., p. 81.

PEVENSEY.—Consecration cross on S. wall of chancel (“S.K. List,” p. 197).

Now destroyed.—H. M. W., 1900.

PIDDINGHOE.—The present Vicar believes that paintings were found at the restoration. None remain.

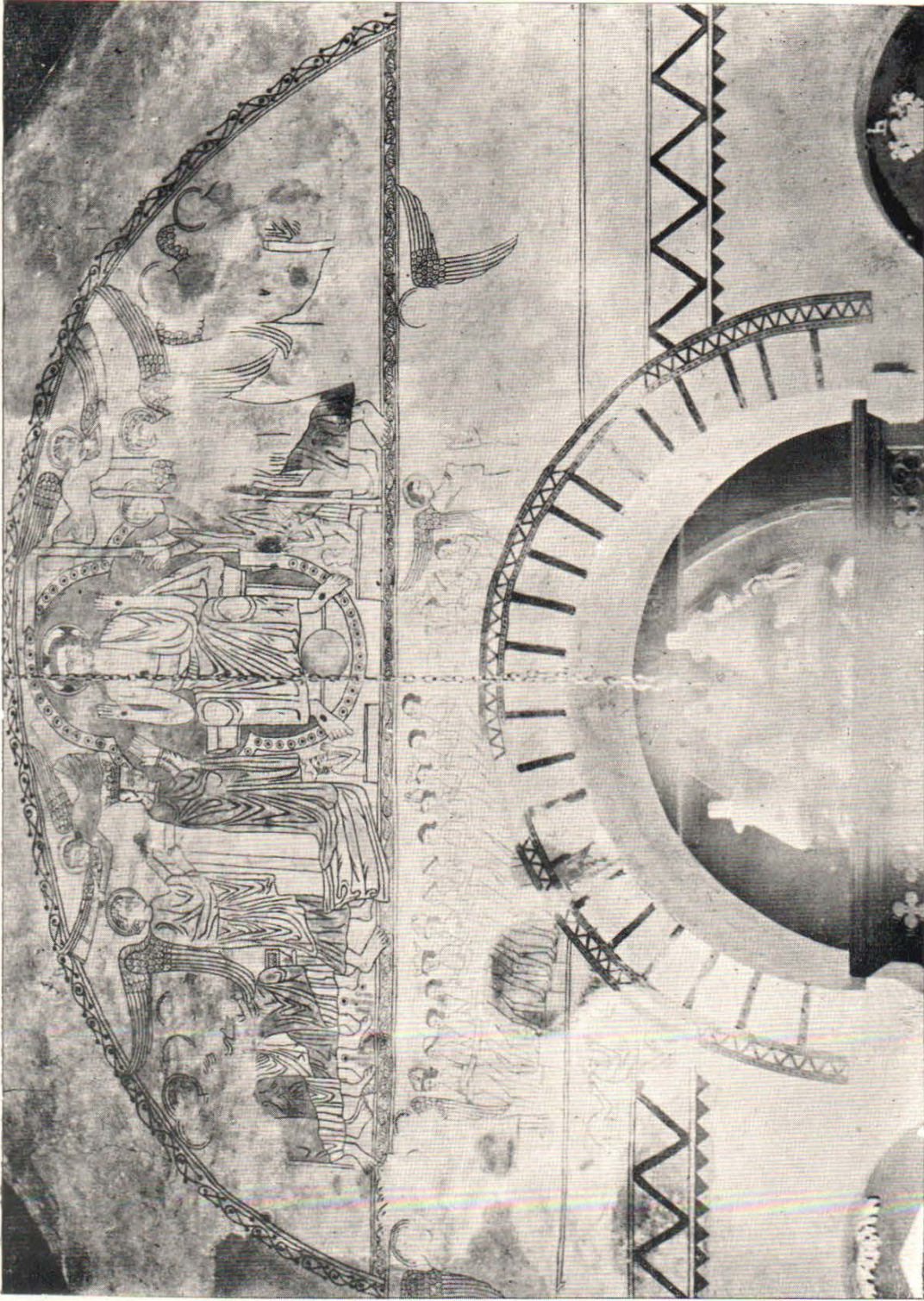
PLUMPTON.—Twelfth century paintings; on E. wall of nave, E. face, the Flight into Egypt; on W. face, the Doom with the Cross upheld by angels; St. Michael to left of these, and underneath, the dead rising from their tombs. Engraved and described in “S.A.C.,” Vol. XX., pp. 198-201.

An Agnus Dei on soffit of chancel arch (*ibid.*, p. 201).

Not a vestige of these remained in 1899.—P. M. J.

The Rector, Rev. J. P. S. Woodward, writes that the paintings on the E. wall of nave were destroyed when that wall, with its triple chancel arch, was taken down to give place to a single arch. More recently, on throwing out an organ-chamber, other paintings were disclosed, but in too damaged a state to admit of the subject being fixed, though the colours were wonderfully preserved.

POLING.—Several consecration crosses. Mural paintings under a window in Fitzalan chapel (“S.K. List,” p. 321).



“THE DOOM.”—PATCHAM CHURCH.

(From a Photograph by Mr. E. F. Salmon.)

Not preserved at the restoration in 1874.—H. M. W.

Some finely carved oak bosses, attached to tie-beams of chancel, and said to have been brought here from the Fitzalan chapel, Arundel, when its wood vaulting was destroyed, have been gilt and coloured; and one composed of four angels' heads has the eyes blacked. Date *circa* 1380.—P. M. J.

PORTSLADE.—Doom on arch in S. wall of nave. On N. wall a shield upheld by angels. Engraved and described in "S.A.C.," Vol. I., p. 161.

On S. wall, S. aisle, the Adoration of the Magi (*ibid.*, p. 163).

Not preserved at the restoration.

POYNINGS.—The Rector reports that "a large design in colour is visible under the whitewash on the S. wall of the nave, immediately opposite the N. door. The figures are somewhat more than life-size and may represent Adam (and Eve), or possibly St. Christopher(?)."

PRESTON (BRIGHTON).—On E. wall of nave and arch of the chancel, Martyrdom of St. Thomas of Cant., SS. Katharine and Margaret, a bishop, and female beneath canopy; St. Michael weighing souls, Incredulity of St. Thomas and Noli Me tangere, thirteenth century. N. wall of nave, St. Sebastian, destroyed ("S.K. List," p. 202). N. wall of nave, the Last Supper, Nativity and Adoration of the Magi.

Paintings still in existence and in fair condition. They were varnished on their being uncovered, or soon after, fifty or more years ago, and probably owe their preservation to that fact.

ROGATE.—A large figure (?) St. Christopher and other paintings, destroyed ("S.K. List," p. 210).

William Haben, in his will of 14th Dec., 1520, says: "I give to the painting of S. Bartholomew xii^d" ("S.A.C.," Vol. XII., p. 76).

The painting, if it be that shown in a coloured sketch lent to the Society by Miss Amy Barrow, certainly does

not represent St. Christopher. St. James of Compostella seems more likely, by the pilgrim's staff, wallet and heart-shaped badge.

Traces of a ✱ or star in green and other colours appear in back of holy water-stoup by N. door.—P. M. J., 1888.

ROTHERFIELD.—Doom over chancel arch, with St. Michael weighing souls.

Annunciation on splays of E. window of N. chapel, fifteenth century.

Incredulity of St. Thomas on W. arch of N. chapel.

On S. aisle, S. wall, a large fish, probably part of a St. Christopher (?).—J. L. A., 1898.

Pillars of nave and capitals elaborately painted in patterns.—J. L. A., 1854.

This has since entirely faded away.—J. L. A., 1899.

Representation of the Martyrdom of St. Laurence (Lower, "Hist. of Sussex," Vol. II., p. 128).

Description and photographs of paintings in "S.A.C.," Vol. XL., pp. 218, 221.

ROTTINGDEAN.—Stone, with remains of colour, found in 1855 ("S.A.C.," Vol. IX., p. 68).

RUSTINGTON.—Panels of rood-screen diapered on a vermilion ground.—J. L. A., 1854.

Rood screen removed prior to restoration of 1861. Before that date also the then Rector was having some repairs executed and one of the labourers found a painting (position unknown), part of which represented a child; it soon faded away.—Rector's report, 1900.

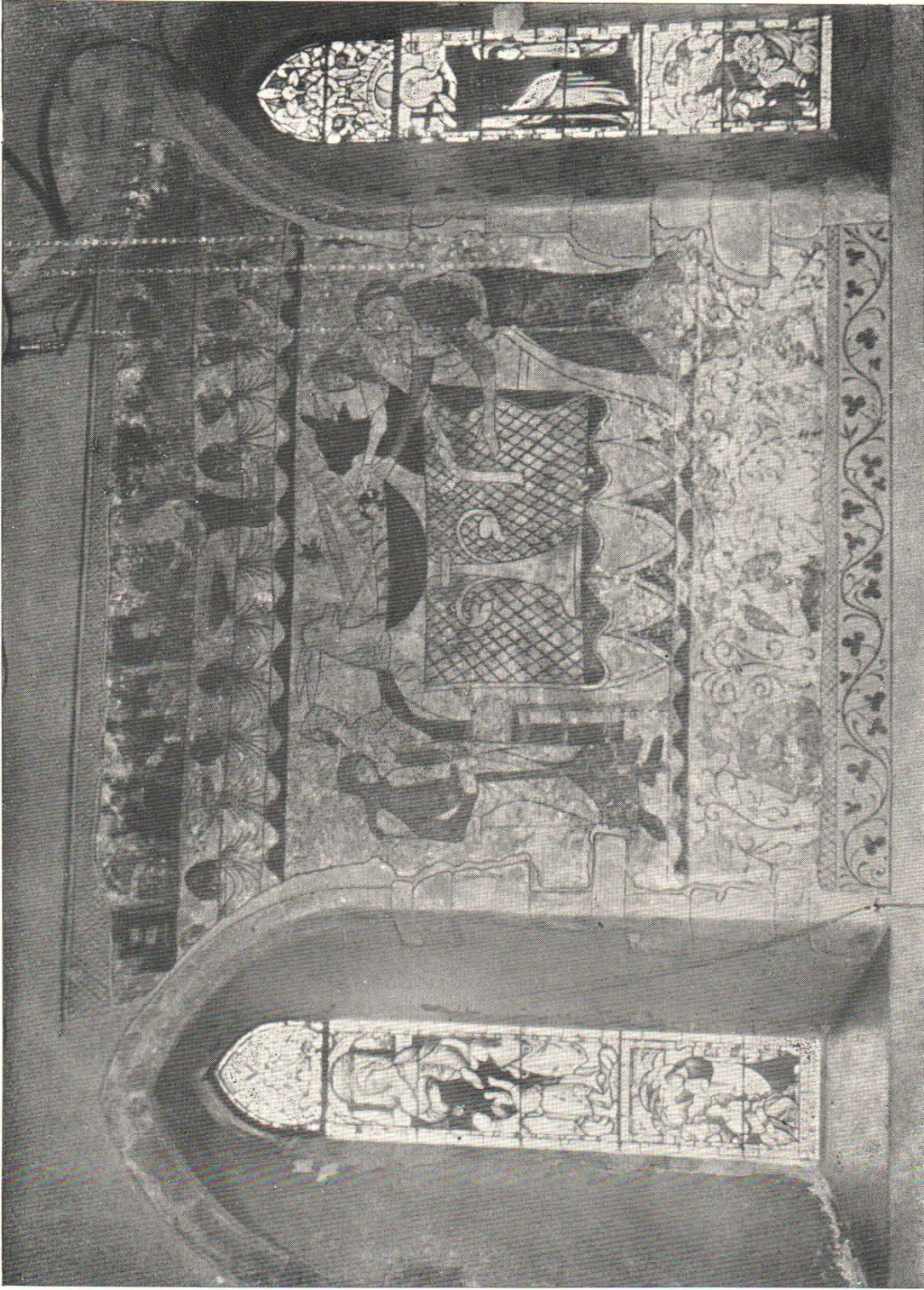
RYE.—Painted panels of screen between S. transept and S. chapel ("S.K. List," p. 214).

Hardly a trace of paint now remains, 1900.

SALEHURST.—Traces of colour on a corbel.—J. L. A., 1890.

Now faded away.

SHIPLEY.—"The ceiling is of oak, flat, and divided into compartments, which have been painted alternately



PRESTON CHURCH.

THE LAST SUPPER. THE NATIVITY: THE ADORATION OF THE MAGI (BELOW).

(From a Photograph by Mr. E. F. Salmon).

azure and *gules*, with gilt knots and mouldings (Lower, "Hist. Sussex," Vol. II., p. 156).

Removed many years ago — some slight traces of painting around the chancel windows.

SHOREHAM, OLD.—The colour on the chancel roof is a modern addition.—J. L. A.

SIDLESHAM.—On the cross arch of chapel is a good chevron pattern painted on the hollow chamfer, and on S. wall of nave are traces of a figure subject.—J. L. A., 1892.

SINGLETON.—The Rector, the Rev. Hugh Hordern, reports that traces of reddish colour remain on the pillars of nave arcades. A painting was discovered on the south wall of the chancel, when it was pulled down in 1894 to make room for an organ-chamber, but it rapidly faded and the subject was not recorded.

SLAUGHAM.—On N. wall, Scourging of Our Lord, Last Supper, a Crucifix and ornamental bordering. On same wall a soul borne to heaven.

A description of these paintings and engravings will be found in "S.A.C.," Vol. XIII., pp. 227, 228.

SLINDON.—Consecration crosses and on E. wall of S. aisle a beautiful masonry pattern. Now not in existence.

In 1867 coloured decoration was found in nearly all parts of the church, with figures in spandrils of arches ("S.A.C.," Vol. XIX., pp. 130-133). The diaper masonry pattern is engraved in *ibid.*, p. 127.

Some of this colouring still remains; the figures in spandrils of arches are gone.

SLINFOLD.—In the church, previous to its rebuilding in 1861, paintings remained, but the subjects are not known. A powdering of red roses was on an arch. The will of John Cooper, 1526, mentions a picture here of the Crucifixion ("S.A.C.," Vol. XL., p. 40).

STEDHAM.—On S. wall, St. George on horseback, the Three Maries, an unknown subject, and ornamental work on window splays.

On N. wall, the Last Judgment, the Man of Sorrows, St. Christopher, a large Seraphim and Our Lady as Queen of Saints ("S.A.C.," Vol. IV., pp. 1-18), with description and coloured engravings.

All destroyed.—C. E. K., 1889.

Church rebuilt in 1850.—H. M. W.

STEYNING.—On N. side of nave, on a pillar, a figure in the act of benediction.—J. L. A., 1854.

Still in existence, but very faint. This subject is one of several which the writer was informed by the sexton, who helped to uncover them, were some years ago visible on the large Norman columns on the N. side of the nave. This one only, on second column from W., is now at all distinct. Its subject is Our Lord sitting at meat in the Chief Pharisee's house, and the Woman that was a sinner washing His feet. Date *circa* 1220.—P. M. J., 1900.

STREET.—The Rector states that some faint traces of ancient colour decoration were found at the restoration (or reconstruction) of the church. They "were not considered worth preserving."

SUTTON.—Remains of gilding upon the beautiful Decorated oak roof of chancel.—P. M. J., 1899.

TARRING, WEST.—Traces of a fan-shaped pattern on a pillar of N. arcade. The Churchwardens' Accounts show that in 1523 a picture of St. Blaize was purchased for the church at a cost of 6d. ("S.A.C.," Vol. XLI., p. 61).

THAKEHAM.—Panels of rood-screen painted white, with powdering of black roses (probably originally vermilion).—J. L. A., 1881.

This screen has been allowed to go out of the church.

Paintings, not now in existence, were discovered at a recent restoration on S. wall of nave, E. wall of N. chapel (over altar recess), &c. All were plastered over, most unfortunately, and also some pieces of carving found at the same time.—P. M. J., 1899.

TREYFORD.—Consecration crosses in red on lower part of N. and S. walls of chancel, one remaining on splays

of E. triplet a beautiful lattice-work diaper pattern, filled in in alternate diamonds with white trefoiled crosses on red ground; smaller crosses appear at intersections of bands, dividing the diamonds in some cases. The arches have conventional jointing in red, white and yellow. On the piers flanking the triplet and on wall above is a very bold scroll pattern, finished at top with a wave border, over which again were apparent, some years since, part of two six-winged Seraphim in adoration, probably, of a central Majesty, now invisible, in the apex of the gable. On the pier spaces between the windows is a curious dappled ornament, a mediæval imitation of marble.

Traces of colour are apparent also upon the west wall (a large figure) and elsewhere in this beautiful, but sadly neglected, building. Part of a text border in a "guilloche" pattern of orange and black, sixteenth century date, remains on the timber and plaster partition separating nave and chancel. The church has been roofless for years and the decorations are rapidly disappearing.—P. M. J., 1888-1900.

UDIMORE.—The yellow-wash still covering the walls reveals in several places traces of ancient colour decoration. On the N. wall of nave is part of a figure and a band of scroll work of thirteenth century date, and in the angle of the same wall, with chancel-arch wall, is a diamond-shaped diaper pattern in red and black, something like the pavements seen under figures of fourteenth and fifteenth century saints.—P. M. J., 1900.

WADHURST.—No description is obtainable of some traces of colour, said to have been discovered many years ago when the church was restored.

WARMINGHURST.—The walls are still whitewashed. Parts were scraped by the Rector and the writer, and a consecration cross, scratched in the wet plaster and coloured, was found on E. wall to the S. of the large geometrical E. window, and probably of the same date (*circa* 1280).—P. M. J., 1900.

WARTLING.—This church has possibly some ancient paintings under whitewash, but it has been mostly re-plastered.—P. M. J., 1900.

WESTFIELD.—S. wall of nave, a knight on horseback, St. George (?). Very faint, whitewashed over (“S.K. List,” p. 269).

Now destroyed.

WESTMESTON.—On N. wall of nave, The Betrayal, and St. Peter cutting off the ear of Malchus, also the Martyrdom and Burial of St. Vincent. On chancel arch, The Lamb in Glory; on dexter pier, the Scourging of Our Lord, with a fragment of another subject under it; on the sinister pier, the Deposition from the Cross, beneath which is Our Lord giving the Gospel to St. Paul and the key to St. Peter. Still lower is a Crucifixion, with four attendant figures. On soffit of chancel arch, the Signs of the Zodiac.

All destroyed by rebuilding of the church. Described and illustrated by engravings (one coloured) in “S.A.C.,” Vol. XVI., pp. 1-19.

WILMINGTON.—Coloured image of a Bishop, found in chancel wall (“S.A.C.,” Vol. IV., p. 61).

The Rector also reports a text over the N. door, in (?) black letter, rapidly perishing, “I had rather been a doorkeeper in the house of my God, than to dwell in the tents of ungodliness.”

WINCHELSEA.—Colouring on the sedilia and effigy of a saint (“S.K. List,” p. 279).

Still in existence, but very faint.

WISBOROUGH GREEN.—On the tower wall Pride surrounded by demons, representing the Seven Deadly Sins; destroyed (“Archæological Journal,” XXX., p. 48).

S. side of chancel arch Our Lord as a pilgrim receiving Christian pilgrims led to Him by St. James the Great. Under this a Crucifixion of remarkable character, the horizontal beam of the Cross supporting both Our Lord and one of the thieves.—J. L. A., 1876.

Coloured engraving and description in "S.A.C.," Vol. XXII., pp. 134-147.

WISTON.—Paintings found on various portions of the walls and destroyed ("S.K. List," p. 279).

WITHYHAM.—Within a niche over the doorway, St. Michael and Satan; over the chancel arch, The Day of Judgment; on E. wall of chancel, Our Lord in Glory ("History of Withyham," pp. 31, 34, 37).

No trace of these is now visible. They were hidden again by a coat of colour-wash soon after being uncovered.—P. M. J., 1895.

WITTERING, WEST ("S.A.C.," Vol. XXVI., p. 212).—The Rector states (1900) that people remember paintings as existing over the arcade between the nave and S. aisle. In picking off the whitewash they were damaged, and the whole were then plastered over.

WIVELSFIELD.—In recess E. end of S. chapel, a lozenge pattern ("S.A.C.," Vol. XXII., p. 54).

Still in existence.

WORTH.—There are remains of a powdering of flowers upon the stonework of, and around a window of Decorated date low down in S. wall of nave, near its eastern quoin. Decoration contemporary with window.—P. M. J., 1900.

YAPTON.—As at Lyminster, the Trans-Norman N. arcade shows traces of red colour.—P. M. J., 1897.

SHULEBREDE PRIORY.—Although not strictly belonging to the subject of this paper, the curious paintings in a room, partly of thirteenth century date, among the buildings of the Priory deserve mention. They are painted on the plaster panels of a half-timber partition wall. One panel represents the Nativity, another the Arms and Motto of James I., and a third portrays ladies in the costume of that reign. The details of the first are curious, among them being a cock crowing, a label proceeding from his mouth bearing the words, "Christus natus est." A duck asks, "Quando? quando?" and a

raven answers, "In hec nocte, in hec nocte;" while the cow moos out, "Ubi? ubi?" and the lamb bleats in answer, "Bethlem, Bethlem." Whether this, as well as the other subjects, is Jacobean seems somewhat doubtful, but in any case this quaint conceit is of late date.—P. M. J., 1888.

NOTE. — In "S.A.C.," Vol. XIII., p. 238, where, describing the now destroyed Slaugham paintings, it is said respecting "Roger Mortimer, an itinerant artist of considerable merit," that "it is the duty of an Archæological Society to guard future antiquaries from error, by recording the local tradition that this artist was in the habit of retouching the old and decaying frescoes in our Sussex churches; and that, in some cases without doubt, like modern church restorers, he has obliterated the distinctive traits of the works he designed to preserve."

In the foregoing list no account has purposely been taken of the many instances of colour applied to monumental effigies, &c., of which numerous instances occur—chiefly of Elizabethan and Jacobean date. Examples may be found at South Harting, Easebourne, Ashburnham, &c., &c. The colour and gilding on Bishop Sherburne's mural monument (d. 1536) in the S. choir aisle of Chichester Cathedral have been restored, together with the monument itself, by the Society of New College, Oxford.

LIST OF THE REMAINING CHURCHES AND CHAPELS
OF ANCIENT FOUNDATION IN SUSSEX,

Which either no longer possess old colour decoration, or of which no certain report has been received.

N.B.—Those within brackets are in ruins; those in italics have been entirely rebuilt in modern times.

<i>Albourne.</i> ¹	CHICHESTER, St. Andrew.
ALCISTON.	„ St. Peter-the-less.
[ALDRINGTON.]	„ All Saints.
APPLEDRAM.	„ St. Martin.
ARDINGLY.	„ <i>St. Pancras.</i>
<i>Ashington.</i>	„ <i>St. Bartholomew.</i>
ASHURST.	CHIDHAM.
BALCOMBE.	CHILTINGTON, EAST.
BARCOMBE.	CHITHURST.
BARNHAM.	COLDWALTHAM.
BECKLEY.	<i>Compton.</i>
<i>Beeding, Lower.</i>	COWFOLD.
BEEDING, UPPER.	CRAWLEY.
BEXHILL.	<i>Crowhurst.</i> ²
BINDERTON (CHAPELRY).	<i>Dallington.</i> ²
BIRDHAM.	DEAN, EAST, CHICHESTER.
BISHOPSTONE.	DEAN, WEST, „
BODIAM.	DEAN, WEST, SEAFORD.
BOLNEY.	DENTON.
BOURNE, WEST.	DIDLING.
BRAMBER.	DONNINGTON.
BREDE.	DUNCTON.
BRIGHTLING.	[DURRINGTON CHAPEL.]
BURWASH.	EARNLEY.
BUXTED.	EARTHAM.
CATSFIELD.	<i>Easebourne.</i> ²
CHAILEY.	EDBURTON.
CHALVINGTON.	ETCHINGHAM.
CHICHESTER, Friary Church.	EWHURST.
„ St. Mary's Hospital	<i>Fairlight.</i>
„ Chapel.	FERRING.
„ Chapel of the Vicars'	FISHBOURNE.
„ Close.	FITTLEWORTH.

¹ Except the chancel.

² Except the tower.

FLETCHING.
 FOLKINGTON.
 FRAMFIELD.
Frant.
 FUNTINGTON.
Glynde.
Goring.
 GRAFFHAM.
 GREATHAM.
Grinstead, East.
 GUESTLING.
Guldeford, East.
 HAILSHAM.
 HARTFIELD.
 HASTINGS, ST. CLEMENT'S.
 HEATHFIELD.
Heene Chapel.
 HELLINGLY.
 HERSTMONCEUX.
 HEYSHOTT.
 HOLLINGTON.
 HORSTED KEYNES.
 HORSTED, LITTLE.
 HOUGHTON.
Hunston.
Hurstpierpoint.
 IDEN.
 IFIELD.
Iping.²
 ITCHENOR, WEST.
 ITCHINGFIELD.
 JEVINGTON.
 KINGSTON-BY-SEA.
 KINGSTON, LEWES.
 LAUGHTON.
 LAVANT, EAST.
 LAVANT, MID.
 LAVINGTON.
 LEWES, *All Saints.*
 ,, *St. Anne.*
 ,, *St. Michael.*
 ,, *St. John-sub-Castro.*
 ,, *Southover.*
 LITLINGTON.
Littlehampton.
 LODSWORTH.
 LOXWOOD.
 LURGASHALL.
Lynch.

LYNCHMERE.
 MADEHURST.
 MALLING.
 MARDEN, EAST.
 MARDEN, NORTH.
 MARDEN, UP.
 MERSTON.
Middleton.
 MOUNTFIELD.
 MUNDHAM.
 NEWICK.
 NINFIELD.
North Chapel.
 NORTHIAM.
Ore.³
 O Ving.
 O Vingdean.
 PARHAM.
 PATCHING.
 PEASMARSH.
 PENHURST.
Pett.
Petworth.
 PIDDINGHOE.
 PIECOMBE.
Plaistow.
 PLAYDEN.
 PRESTON, EAST.
 PULBOROUGH.
 RINGMER.
 RIPE.
 RODMELL.
 RUDGWICK.
 RUMBOLDSWYKE.
 RUSPER.
 SALEHURST.
 SEDLESCOMBE.
Selmeston.
Selsea.⁴
 SHERMANBURY.
 SHOREHAM, NEW.
 SHOREHAM, OLD.
Slinfold.
 SOMPTING.
 SOUTHEASE.
 SOUTHWICK.
Stanmer.
 STOKE, NORTH.
 STOKE, SOUTH.

³ The old church in ruins.

⁴ Chancel of old church still standing.

STOKE, WEST.
STOPHAM.
STORRINGTON.
STOUGHTON.
SULLINGTON.
TANGMERE.
TARRING NEVILLE.
TARRING, WEST.
TELSCOMBE.
TICEHURST.
TILLINGTON.
TORTINGTON.
TROTTON.
TURWICK.
TWINEHAM.
Uckfield.

WADHURST.
WALBERTON.
WALDRON.
WALTHAM, UPPER.
WARBLETON.
Warnham.
WASHINGTON.⁵
WESTHAM.
WESTHAMPNET.
WHATLINGTON.
WIGGONHOLT.
WITTERING, EAST.
WOODMANCOTE.
WOOLBEDING.
WOOLLAVINGTON.

P. M. J.

H. M. W.

⁵ Partly rebuilt.
