

REFERENCES TO ANCIENT SUSSEX CHURCHES IN *THE ECCLESIOLOGIST*

MAINLY AS REGARDS RESTORATION AND REPAIR

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(Continued from *S.A.C.* LXXXIII, p. 150)

ARUNDEL (*Collegiate Church of the Holy Trinity*)

Arundel Church figures in the article 'Progress on the South Coast', in which several churches are described. (Dec. 1857, vol. xviii, N.S. xiv, pp. 336-41.)

We wish that we could have a more cheering report to give of the internal condition of the magnificent collegiate church of Arundel. At least the structure of the choirs and chapels has been made good, and the windows all glazed; but the squalor and desolation of the interior is still very sad: and although of course it could not be expected that the Duke of Norfolk, whose seigniorial rights over the eastern part we are not lawyers enough to define, should contribute to bringing it into a condition suited for Anglican worship; yet we trust that the claims of his ancestors' tombs will not be overlooked. As it is, the building shows on every side traces of that incredible barbarism of the eighteenth century, when the wooden groining was sawn asunder, to crunch everything beneath. The once rich stalls both of the choir itself and of the lady chapel are a hideous collection of *débris*; and the series of high tombs of the Fitzalan Earls calls for the most extensive, yet delicate repair. In the meanwhile the ecclesiologist can study the spectacle of a church in England which has retained *in situ* four stone altars, three of them still bearing their mensae, the rebedos of the high altar still standing, and a contemporaneous grille filling up the entire chancel arch.¹ This feature preserves the memory of the ancient distribution of the church, the choir and lady chapel for the college, the nave for the parish. The actual position of the parochial altar in the south transept is not, as might have been supposed, a churchwarden's barbarism, but a medieval tradition. It is needless for us to say that we contend, *totis viribus*, that when the college was dissolved, the parochus ought to have obtained the use of choir and of high altar. As it is, some recent polychrome and decent fittings attest that the eccentrically placed altar is not neglected. But the other misarrangements stand unconcealed. Not only is the ancient portion of the nave aisles choked up by galleries, but a rostrum of more than usual absurdity still rises in the middle, composed of a pulpit, with a sort of open arch under it, flanked by matching tubs for the reader and the clerk. To complete the affair the old constructional stone

¹ The writer is referring to the eastern arch of the central tower.

pulpit remains a few feet distant, now neatly cushioned up as a private box—we cannot give it any other name—for a single individual. Some interesting mural paintings have been found in the nave (one of them partially concealed by a gallery). These have been, unfortunately we think, touched up. The most curious is a symbolical figure of our Blessed Lord, surrounded by a circle of the works of mercy. The Third-Pointed domestic buildings of the College have been put into repair, and are now used as a Roman Catholic chapel and the priest's residence.

The restoration of the parochial parts of the church, i.e. nave, north and south aisles, transepts, central tower, and north, south, and west porches, did not take place until 1874. A clean sweep was made of the more than usually intrusive eighteenth-century fittings and furniture;¹ apart from this, the work appears to have been of a conservative nature, only the decayed masonry and woodwork, where necessary, being renewed; while it is satisfactory to record that the altars remain, the ancient stone pulpit is now in use, and the magnificent iron grille of late-fourteenth-century date is still *in situ*.²

The restoration of the choir or chancel (Fitzalan Chapel), with Lady Chapel, must be considered as that of a separate structure, which indeed it is. The destruction of the ancient roof alluded to was probably one of the worst acts of vandalism, short of the destruction of an entire fabric, that any Sussex church has undergone.³ A short time before (in 1780) part of it was sketched by Grimm; a copy of it accompanies Mr. J. C. P. Cave's description⁴ of six of the bosses which were removed to Poling, *c.* 1830. In 1886 the (late) Duke of Norfolk provided a new fan-vault in timber, incorporating other ancient bosses and woodwork.⁵ The rest of the Fitzalan Chapel has been no less sumptuously restored, and rich glass inserted in the great east window of seven lights; most elaborate of all has been the restoration of the Lady Chapel, the four windows of which have an elaborate modern Tudor cresting, the authority for which I do not

¹ An interesting painting of the church, showing the interior before the restoration of 1874, hangs near the south doorway.

² The pulpit is of Caen stone, covered with yellow plaster: this seems unsatisfactory, but has probably ensured its better preservation; the iron screen, or *grille*, seems not to have suffered.

³ The roof was not *groined* (nor is it) as the writer in *The Ecclesiologist* states. No architectural word seems so strangely misused; *vaulted* is what is usually meant.

⁴ *S.A.C.* LXXIII. 1-11, with admirable photographs. See also P. M. Johnston, in *ibid.* LX. 86-7.

⁵ An illustration in *ibid.* xxx (p. 37) shows the condition of the roof before the restoration of 1886. (Fitzalan Chapel.)

know; the fine series of monuments have been carefully repaired.

The entire church, spire and all, has now a magnificent covering of lead; it is worth while climbing to the parapet of the tower to view the whole. Hollar's view (1632) shows roofs of loftier pitch; but Hollar is not always to be trusted.¹

BATTLE (*Parish Church of St. Mary*)

Battle Church has had several painstaking historians.²

The Ecclesiologist has only one passing reference to the building, mainly concerning its wall-paintings, now invisible.³ The passage reads (Feb. 1846, vol. v, N.S. II, p. 83).

S. Mary, Battel.—Some very interesting wall-paintings were lately discovered in the semi-Romanesque⁴ nave of the decanal church of *S. Mary, Battel*. In spite of earnest remonstrances the churchwardens have again whitewashed them. The painting over the chancel arch represented the *fabliau* of the three kings who met three skeletons. It is curious that an allegorical subject should occupy so distinguished a position, which was, as our readers know, generally appropriated to the Doom. The splays of the clerestory windows were filled with whole length figures. What seems to be a chantry altar has been discovered at the east end of the north aisle sunk in the wall, over which is an arch, and over that a rood staircase. The works in the chancel and its aisles will be done in the right direction, these being free from churchwarden's (*sic*) influence.

Little, however, seems to have been done at this time (1845) beyond the obliteration of the wall-paintings in question. In 1869, however, the year after the demise of

¹ For an account of the church, with plan by W. H. Godfrey and W. T. Harvey, see *Arch. J.* XCII. 403-5.

² See Mr. J. L. André, in *S.A.C.* XLII. 214-36; the Rev. Greville M. Livett ('Three East Sussex Churches') in *ibid.* XLVI. 69-93; Canon Livett treats the church more from the architectural standpoint. See also *V.C.H. Sussex*, ix. 108-10, where the church is yet more exhaustively treated, by Sidney Toy and Walter H. Godfrey. It is instructive to compare Mr. Godfrey's plan with those of Canon Livett. They agree in the main, the chief point of difference being the supposed date of the nave. I may also mention an excellent account, written by Dr. E. H. Stevens and illustrated by John Godfrey, that appeared in *Past and Present*, the magazine of the Brighton Grammar School (Dec. 1901), being a report of a lecture by the Very Rev. E. R. Currie, Dean of Battle.

³ A copy of a painting of the interior in 1845 accompanies Mr. André's account and also that of Dr. Stevens and Mr. Godfrey. The wall-painting over the chancel arch (*Les Trois Vifs et les Trois Morts*) is shown clearly. Equally remarkable was a series on the north side of the nave; it covered, not only the splays of the clerestory windows, but the wall spaces between, framed in oblong panels of some size, extending from the apices of the arcades to a little below the wall-plates; Mr. André gives them all a 15th-century date. Fortunately, drawings were taken of the paintings by a Hastings artist (Mr. W. H. Brooke) and presented to the Museum at that town; another set is, or was, at the Deanery; sketches of five subjects are given by Mr. André in his article. (Information from Mr. John E. Ray.)

⁴ 'Semi-Romanesque' was the name given by the Camdenians to what we should call nowadays Transitional, or Transitional Norman.

The Ecclesiologist, William Butterfield seems to have laid a particularly heavy hand upon the fabric.¹ The church, when it emerged from his hands, displayed many wholly new features. The Perpendicular east window of five lights was destroyed, and a sham triplet of lancets inserted in its place; these, described as so many 'mere slits in the wall',² were subsequently smartened up internally by the addition of shafts. The chancel arch, coeval with the nave arcades, was a striking late-twelfth-century design, the *voussoirs* apparently of Caen and a brown sandstone alternating;³ the arch was widened and heightened, and some of the old stones were retained, including the capitals.

For these structural alterations Butterfield seems to have been responsible; the 1845 restorations may or may not have made a clean sweep of the box pews, which were of good design, and the classical reredos, a fair specimen of its kind. Nor can we acquit the restoring architect of the partial destruction of the grand old medieval roof of the nave. It was a typical piece of ancient Sussex carpentry, of heavy timbers, five tie-beams, cambered, king-posts with collar purlin, underdrawn with plaster. The wall-plates remain; but the tie-beams were cut away and distressing iron rods substituted for them; a large west gallery, that one gathers was not an ill design, has also disappeared.

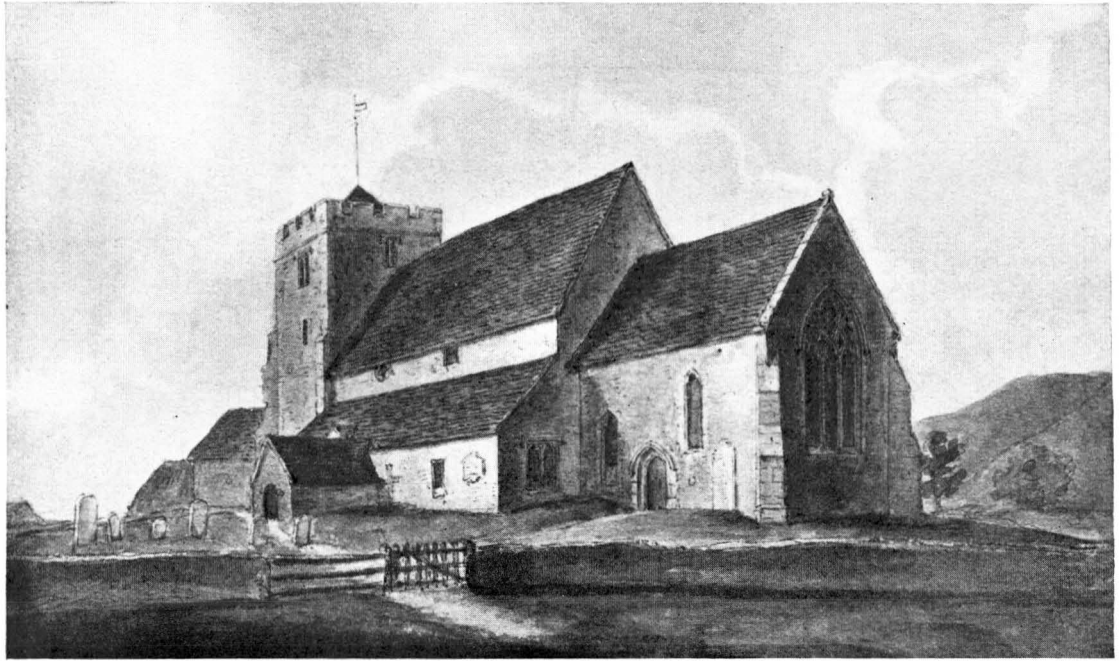
Apart from the east window, Butterfield's treatment of the chancel deserves praise; he was careful to preserve the very beautiful arrangement of wall arcades north and south, with each lancet framed within an arch; the arrangement is nearly perfect on the south side. Perhaps we should thank him, too, for the fact that Battle church has more ancient glass than one usually meets with; it is placed in the windows of the north aisle; some was formerly to be seen in the old east window.

The church has also been the subject of controversies. The chancel and nave present certain diversities which

¹ Mr. André (op. cit., p. 215) gives the date of 1845 for its restoration, with Butterfield as architect; and is followed by Mr. Fredk. Harrison, *Notes on Sussex Churches* (4th edn., 1920), 57. Butterfield, though his name often figures in *The Ecclesiologist*, is not mentioned in connexion with Battle.

² Information from Dean Currie.

³ Mr. André compares the work to that of Tillington. At Aldingbourne, as at Battle, may also be found an interesting attempt at poly-, or rather bi-chromatic treatment, readily suggested by Caen stone and the native chalk and sandstones. The first example of this, so far as I know, is to be met with at Ovingdean, on the north side of the nave.



BEDDINGHAM CHURCH IN 1805
(From a drawing in the Sharpe Collection)

Canon Livett attributes to the former having been undertaken by the Abbey masons, the parishioners employing inferior hands for the nave, both being carried up at much the same time.¹ But I know of no other Sussex antiquary who takes this view; and a comparison of the nave of Battle with that of Aldingbourne will convince most antiquaries that they are both very definite works of the last years of the twelfth century.

BEDDINGHAM (*St. Andrew*)

Beddingham Church,² though little known, is of interest from the fact that its architectural history is clearly indicated from a study of the fabric itself. A blocked window of its original Norman aisleless nave remains on the north side. The very striking Transitional Norman arcades, cut through earlier walls, present wholly different designs, though not separated, perhaps, by any great length of years; while the last page of the medieval fabric was written between 1540 and 1560, when the tower was building, largely of good Caen stone, almost certainly brought from the then dismantled Lewes Priory.³ The record of its restoration, therefore, is one that should have a peculiar interest to the antiquary.

Unfortunately, its only mention in *The Ecclesiologist* is one meagre, very slightly informative notice (Oct. 1857, vol. XVIII, N.S. xv, pp. 323-4):

S. Andrew, Beddingham, Lewes is one of those curious early churches so frequently found in Sussex and Surrey, comprising a low west tower, a clerestoried nave and aisles of three bays, and a chancel; the piers of the south arcade being square masses, chamfered. Mr. Slater has in hand the restoration of this church, including the rebuilding of the south aisle, in which new work are narrow trefoiled lancets, in imitation of those in the chancel. The new fittings comprise open seats, but the prayer-desk stands in the nave to the north, while the pulpit stands against the south chancel pier [the south respond]. The ancient cinquefoil clerestory deserves study for its gracefulness, but can hardly, we should think, be imitated to any practical end, as the amount of light it admits must be small.⁴

One is inclined to praise Slater's restoration for its careful

¹ Canon Livett, *op. cit.*, p. 78.

² An excellent plan by Mr. Walter H. Godfrey, with differential colours to show the dates, drawn on a large scale, may be studied in the church.

³ Bequests show that the building of 'the steeple' was intended in 1540 and was in progress 1557-9: *Suss. Rec. Soc.* xli. 106.

⁴ The writer errs in supposing the clerestory to be a common feature in Surrey and Sussex, where, as in most English counties, it is only found in a small minority of churches.



BIRDHAM CHURCH IN 1803
(From a drawing in the Sharpe Collection)

conservatism. He seems to have left untouched the greater part of the ancient stonework and to have avoided the crime of forged tooling. He left the walls unstripped, so that the striking mural paintings, floral patterns, and figures¹ remained undiscovered. The tracery of the east window, a pretty, familiar East Sussex Curvilinear pattern of three lights, is still original; and so are other features of the beautiful chancel, including the priest's door in the south wall.² Here the antiquary will note its inner jamb, all of Caen stone with Norman tooling, obviously re-used; the arch, of green sandstone, with the typical cross-hatching of the fourteenth century, so well seen in this part of Sussex; outside the arch is all of green sandstone (with the tooling abraded by the weather) with one bit of modern Caen; all this surely points to tender treatment of the fabric. But, unfortunately, the great sprawling chancel arch, destitute of screen, is modern, and I can find no reference to it, nor description of its predecessor.

Sharpe's drawing shows that the south aisle still existed in 1805; but between that date and 1827 the church had been 'much altered, contracted and improved', the aisle being removed and the arcade walled up.³ A sepia drawing of the church from the south-west by G. Earp, junr. (c. 1850) shows it in this condition, with a Geometrical two-light window in each blocked bay. Kelly's *Directory* states that the south aisle was added in 1858, and that it was rebuilt in 1884 (when the nave was also new roofed). This seems improbable, and the reference may be to the north aisle, which existed in 1827³ but appears to have been completely rebuilt (with the old Norman north door reset), except for the east wall.⁴

BIRDHAM (*St. James*)

April 1863⁵ (vol. XXIV, N.S. XXI, p. 134) of *The Ecclesiologist* contains, apparently, its only reference to this church.

¹ See *S.A.C.* XLIII. 224. According to Mr. Johnston the work is coeval with the arcade, c. 1200. They were discovered during the course of some repairs in 1862.

² Illustrated by Mr. P. M. Johnston in *ibid.* XLII. 161.

³ Horsfield, *History of Lewes*, II. 27.

⁴ Plan by W. H. Godfrey in *Suss. N. and Q.* II. 141. In this plan most of the walls of the south aisle are shown as of the 14th century.

⁵ Kelly's *Directory* gives the date of restoration as 1883; also Harrison, *Notes on Sussex Churches* (4th edn., 1920), p. 64; the evidence of *The Ecclesiologist* for the earlier date (1863) must be conclusive.

S. Leonard,¹ *Birdham, Sussex*. This small church, a building of no interest or architectural value, is under restoration by Mr. Gordon Hills.² The chancel is enlarged, and rebuilt in a good Pointed style, and properly arranged internally.

So far from being of 'no architectural value', the church presented unusual features, with the added importance of dated work.

Its Norman origin is indicated in worked stones of that period, re-used, in a blocked doorway north of the nave; and there is an Early English lancet near it. A drawing in the Sharpe collection (1805), from the north-east, shows the church with a small square chancel, tacked on to a relatively large and wide nave, with west embattled tower, and south porch; a second view from the south-west, in the same collection, does not show the chancel at all, so small were its dimensions. The nave appears to have been widened in the thirteenth century, of which date the doorways remain, as well as the lancet referred to; but the builders seem to have left the chancel unenlarged.

The tower appears to have been commenced in the fourteenth century, its arch being the most striking feature in the church; it is lofty and narrow, of three orders, with effective hollow chamfers, supported by bold, triple attached shafts. A curious feature is a secondary base to the central shaft, at about 3 ft. 7 in. from the ground, worked in Bath stone, of modern date; it is a puzzling feature, hardly to be explained as 'a restorer's trick'. The tower, with a newel stair in a flat buttress at its south-east angle, was not completed until long afterwards;³ its west window of three lights, and doorway beneath, are good Perpendicular work.⁴

The ancient chancel was wholly swept away at the restoration, and rebuilt on what was conceived to be a more sym-

¹ An article by Mr. Charles Gibbon on the dedications of the churches in West Sussex (*S.A.C.* XII. 61-111) gives, on the authority of 'a printed book' (the name is not given), the alternative dedication of St. Leonard. That of St. James, however, appears certain from three references to wills dated respectively 1542, 1545, and 1548 (Gibbon, *op. cit.*, p. 69; *Suss. Rec. Soc.* XLI. 152).

² On the same page is a reference to a Kentish church, St. John at Chatham: 'We notice with great satisfaction some excellent alteration by Mr. G. M. Hills.' It was under Hills that perhaps the worst act of vandalism of that restoring age was perpetrated at Westhampnett, where the unique Saxon arch, constructed of Roman tiles, re-used, was destroyed.

³ Four bequests towards building the new steeple (i.e. tower) were made between 1540 and 1546: *ibid.* XLI. 152. The original twenty-nine stone steps still remain.

⁴ Sharpe's drawing of the church from the south-west seems to show the upper part of the window blocked; but the restoration would appear to be a faithful one.

metrical plan, thus wholly falsifying its history. Not a stone east of the chancel arch is ancient; happily the chancel arch was spared.¹ This, which is of two orders, is apparently late fourteenth-century, springing from flat jambs without capitals or impost mouldings, the responds being merely finished with uncouth chamfer-stops. The nave retains a Perpendicular window of three lights, much renewed; and the ancient roof of seven-sided trussed rafters, three tie-beams, and king-posts remains. The purlins are modern; and the tie-beams have a modern embattled ornament, stuck on. The tower battlements are a restoration of the old; for those of the porch there seems no authority.

The font and nearly all the furniture are modern; but the eighteenth-century altar-rails have survived.

BODIAM (*St. Giles*)

Bodiam Church, the interest of which has been perhaps imperfectly realized, the neighbouring Castle naturally attracting a greater share of attention, is mentioned several times in *The Ecclesiologist*.²

The first reference is in Nov. 1843 (vol. III, p. 57) and, among similar errors of topography, Bodiam is wrongly placed in Kent. It merely states:

In the church of St. Giles, *Bodiam*, the eastern window is to be restored, and the western gallery removed.

These innovations were carried out. In the second reference the church is described at greater length:

S. Giles, Bodiam, Sussex.—Considerable restorations have been effected in the chancel of this church by Mr. R. C. Carpenter, at the cost of the

¹ The attitude of the restorers towards chancel arches strikes one as being capricious. Doubtless, if a crack appeared in the wall above, or in the walls adjacent to the responds, it was taken down. But it is just to observe that a chancel arch may never have existed, as at Denton; or it may have been destroyed at some unknown period, as at Hangleton. At Plumpton a recent neo-Gothic chancel arch succeeds another, dating from 1867; it would be instructive could we see them side by side, or back to back. (Mr. Godfrey informs me that the new chancel arch is built inside the former one.)

² Described by Mr. Sidney Toy in *V.C.H. Sussex*, IX, 264; there is no plan. See also Dr. W. Douglas Simpson's 'The Moated Homestead, Church, and Castle of Bodiam', *S.A.C.* LXXII, 69-99. Dr. Simpson gives a plan, drawn by Mr. J. F. Wyness from his measurements; but it lacks differential hatching, save for modern porch and vestry, and gives no indication of the widening of aisles; Carpenter's name is not mentioned. His account, though broadly agreeing with the one I have given, does not notice the indubitably earlier work surviving in the lower part of the tower. Dr. Simpson's paper gives two copies of valuable drawings of the church, both of the exterior taken from the south-west, one by Grimm in 1784, the other by Lambert in 1788, both from the Burrell Collection (British Museum).

Vicar:¹ whose good example has induced the parish to undertake the repair of the nave. The chancel is of the First, the nave and aisles of the Middle-Pointed styles. A simple triplet has been restored at the east end of the chancel, in the place of an ugly square-headed insertion. This the Vicar proposes to fill with stained glass representing scriptural subjects. Two oak seats, with poppy-heads, and traceried panel fronts, have been placed longitudinally against the north and south walls of the chancel. The service is said from a stall on the north side. The pulpit is new, of oak on a stone base. Its design is very simple, but the chamfers of the styles of the framing are painted; as is also the front of the stall, which bears the legend *Jesu Mercy* thrice repeated, on a riband wreathed about a branch of holly. A good window, of the Middle-Pointed style, of two lights, has been inserted at the east end of the north aisle; and all the other windows of this aisle have been restored. The arches, piers, and sedilia have been scraped, and the chancel laid with encaustic tiles. The south aisle, which is in bad condition, is to be rebuilt. The exterior of the chancel has been greatly improved by the removal of a coat of rough-cast, and by the restoration of the coping and gable cross. (May 1845, vol. iv, N.S. i.)

The third reference is merely a passing note as to the manner in which our churches, a century ago, suffered from the theft of the monumental brasses placed therein. A correspondent² writes:

Your recent paper on Monumental Brassess³ reminds me to write to you for the purpose of mentioning that I fear there is still a considerable destruction and loss going on, especially of the smaller and less considered monuments of that description. . . . At Bodiam, on inquiring for some brasses that were said to be there, I was informed that they had for many years been lying loose about the church, and were now in the possession of the incumbent, who very obligingly allowed me to see them, and take impressions. One was a small female figure in a shroud, the other a headless knight of about the date of 1350, I should guess—a very beautiful specimen, though small. The incumbent stated his intention of having them replaced in the church, and as it is some time ago, they are probably restored to their proper places by this time. (Jan. 1847, vol. vii, N.S. iv, pp. 39–40.)

The incumbent appears to have carried out his intention,

¹ The living is a rectory; a framed list of incumbents hangs near the font. The first name given is that of William Wardedieu, 1370, Archdeacon of Chichester and Vicar of Mayfield, who in 1382 bequeathed a sum for the rebuilding of the church. The other is that of William Wetherden, Vicar, whose brass inscription records his death on 26 Feb. 1513. His will, dated 8 Feb. of that year, left 20s. 'to the mending of the Boteraces'. I do not know if any of the 'Boteraces' (buttresses) retain any of this work. (See the Rev. Theodore Johnstone, *History of Bodiam*, and *S.A.C.* xxxviii. 196.) Mr. Johnstone was Rector of Bodiam 1894–1924, and during his long incumbency the vestry and organ chamber were built, possibly on old foundations.

² Rev. W. Gresley.

³ The brasses are described and illustrated by Mrs. Davidson-Houston in *ibid.* LXXVI. 84–7. That of the knight, which has been often illustrated, is assigned to a member of the Wardedieu family. Some antiquaries think the shrouded figure may be a palimpsest, but it is improbable that the writer of the above letter, who handled it when loose, should not have noted this if it was so.

as the brasses in question have been placed on the west wall of the tower.

The fourth and last reference in *The Ecclesiologist* (April 1856, vol. xvii, N.S. xiv, pp. 156-7) shows the work to have been recently completed. Carpenter died the previous spring (27 May 1855) and, though he is distinctly credited with the restoration of the chancel, could not have lived to see the nave finished, though his designs were probably followed. It would appear that some years elapsed between the commencement and termination of the works of restoration, although the church is but a small one:

S. Giles, Bodiam, Sussex.—The restoration of this very pretty church—commenced years back, in that of the chancel by Carpenter—has been recently completed. The exceedingly narrow aisles have been rebuilt of a somewhat larger width, and a font with a lofty cover has been placed at the west end. A reredos, partly of marble, has been erected, and oaken seats resembling those of S. Mary Magdalene, Munster Square, have been placed in the nave. Several of the windows have also been filled with painted glass. We were sorry to see so infelicitous a pattern chosen for the iron sanctuary screen. The western tower (curious for its being oblong instead of square), has been slightly raised, and has been replaced by an ordinary beacon turret, embattled after the common Kentish type. The change is an archaeological loss. There is now a north porch. With the exceptions we have pointed out, the restoration merits much praise for the good feeling which it exhibits.

These frank statements of a restoration of at least ten years' work (1845-55) need some further comment. It is possible that Carpenter's east triplet may have been inspired by that of the adjacent Castle Chapel,¹ the lancets of which are a curious survival of earlier work, though actually of late-fourteenth-century date. It is to be noted that the external mouldings of these lancets, and the side windows of the chancel, certainly have not a thirteenth-century look about them; there is a hollow chamfer; inside, the dripstone mouldings (if original) of the piscina and sedilia have the curved terminals common in south-east England; it should be added that the whole of this work internally, the nave arcades, chancel, and tower arches, are so smothered in whitewash as to make it difficult to recognize any ancient masonry as such. Such, however, undoubtedly survives in some of the side lancets of the chancel; and it seems likely that Carpenter's restoration as regards the fenestration was

¹ See Lord Curzon's *Bodiam Castle* (1926), plate facing p. 128; and Mr. Harold Sands, *S.A.C.* xlvi. 114-33.

a faithful one. If so, the work is a remarkable instance of belated lancet design, a century and a half after its common use.

It will be noted that though Carpenter, as at St. Nicholas, Brighton, and elsewhere, widened the aisles, so often remarkably narrow in ancient churches, one lancet was spared, at the west end of the south aisle. He also spared the masonry of the west front, and this is fortunate, as the earlier architectural history of the church is thus preserved. The tower, oblong on plan, as stated, was carried up, possibly in the fourteenth century, on the walls of what was apparently an aisleless Norman church, without the walls being appreciably thickened, but with heavy angle buttresses added. Of this towerless and aisleless Norman church part of the west front remains; the masonry is largely of a chocolate wealden sandstone, a yellow variety being used when the tower was built.¹ The raising of the tower, and substitution for the pinnacle of an embattled turret, are, as our critic in *The Ecclesiologist* rightly observes, a distinct archaeological loss; the turret is of a type frequently met with in East Sussex, as well as in Kent.

To-day, St. Giles' presents the usual spick and span neatness of a 'thoroughly restored' Victorian church, the fate of thousands of our ancient fanes; but Carpenter's innovations might well have been worse. We have particularly to thank him for preserving the old design of the chancel; whereby he has not only handed down to us some remarkable details, but has preserved the medieval chancel arch.

BOSHAM (*Collegiate Church of the Holy Trinity*)

It is not strange that Bosham, hardly rivalled among churches of its size, both in historical interest and archaeological importance, should early have engaged the attention of our Camdenian reformers.² There are many references to the fabric in the pages of *The Ecclesiologist*.

¹ This was pointed out to the writer by Mr. John E. Ray, who is also of opinion that the chancel has been lengthened.

² There are many references also in our *Collections* to Bosham church; but no detailed account, with plan and adequate illustration, has there been given. See, however, the Rev. E. Turner, in *S.A.C.* VIII. 189-200; the Rev. H. Mitchell, xviii. 1-9; and the Rev. K. H. Macdermott, *The Story of Bosham Church* (1906); *Bosham Church: its History and Antiquities* (1911); and *Arch. J.* xcii. 411-12, with plan by W. H. Godfrey and E. F. Harvey.

Bosham is first casually mentioned in Jan. 1843 (vol. II, p. 67) in the course of an academic and laboured discussion as to the propriety, or otherwise, of the use of western triplets (meaning windows) in a church.

The next reference (Sept. 1845, vol. IV, N.S. I, p. 240) is noteworthy, as recording some careful restorations by a local architect, Mr. J. Butler, of Chichester:

S.———, *Bosham, Sussex*, known to ecclesiologists as possessing one of the finest Saxon towers in England, and otherwise a very interesting building, has undergone some satisfactory restorations. The windows of the south aisle, which were gutted, have been filled with their original Middle-Pointed tracery; and its east window, where all tracery of the original work has been lost, will be imitated from that at Oundle. The architect is Mr. Butler, of Chichester.

The reference, it will be observed, is to the east window of the *south aisle*; the great east window, a magnificent quintuplet, is yet, happily, in good preservation. The aisle windows referred to are five in number, three of Curvilinear and two of Geometrical patterns; and all of two lights, except the east window, which is of three lights and of Geometrical design; all these windows, unfortunately, were renewed in Caen stone, which has decayed badly and deceived many into believing them to be original work. The work was well carried out, though how far exactly Mr. Butler's designs are authentic it would be hard to say; the fine buttresses and interesting eighteenth-century porch were spared, as well as the good fourteenth-century doorway.

Apparently further repairs were carried out in the next few years; but *The Ecclesiologist* does not specify them. The next reference (Aug. 1852, vol. XIII, N.S. IX, p. 302) merely mentions them in a general way:

Holy Trinity, Bosham, Sussex.—This church, most interesting, historically, as well as architecturally, has been for some years in course of gradual and careful restoration, in great measure at the sole cost of the vicar. It is a case that much deserves help from other quarters; and much remains to be done: e.g. the restoration of the stalls in the chancel as well as of the nave sittings, the repair of several windows, especially of the belfry stage of the (Saxon) tower, and of the effigy of Canute's daughter, who is buried here. We should be glad to be able to announce the completion of the works.

Other repairs were carried out, but there is no further mention of the church for many years. Then in April 1863 (vol. XXIV, N.S. XXI, p. 120) is printed a letter from the

vicar, the Rev. Henry Mitchell, with the all too familiar appeal for financial help. The letter states:

The Ecclesiastical Commissioners for England have most liberally offered to make a complete restoration of the chancel of Bosham church (Sussex), and to raise the roof to its original height, at the cost of £514, *provided* the roof of the nave be raised to its proper elevation, and the restoration of the nave itself be proceeded with *simultaneously*. I need scarcely say how desirous we are to accept this munificent offer, but am compelled to add, that in a work involving so great an outlay, without extraneous assistance, it will be utterly impossible for us to do so.

Mr. Mitchell goes on to describe the historical events (if we accept the entirely mythical burial of Canute's daughter as such) and gives the interesting information that: 'its tower is the highest in England of Saxon origin': 80 ft. high, the spire another 40 feet.

In the next number of the same volume (June 1863) we gather (pp. 194-5) that the work has started, not doubting, from the name of the architect (Mr. Ewan Christian) that it would be vigorously pursued:

S. Mary (sic) *Bosham, Sussex*.—This venerable church, noticeable in history for its tower-crypt, and its connection with S. Wilfrid's history and with the Bayeux tapestry, and in architecture for the beautiful First-Pointed work in the chancel, is under restoration by Mr. Christian, who shows a laudable attention to the retention of its ancient features. We should, however, recommend him to reconsider the traceried opening, which he has pierced in First-Pointed over the chancel-arch. It does not accord with the Romanesque arch beneath, and destroys the possibility of future mural decoration in a space peculiarly adapted for it; neither do we like the vesica window in the east gable. The seats are of course open, and the chancel is stalled; but we observe, to our surprise, a prayer-desk in the nave facing west. Surely we ought to have got beyond this. The pulpit stands against the north jamb of the chancel-arch; and the font is well placed in a vacant space adjacent to the elevation caused in the south aisle by the tower crypt, and just adjacent to the southern entrance. The south porch is new.

The writer, as will have been noted, has altered the dedication of the church. The references to a 'tower-crypt' are, of course, blunders; there is no such thing; tower and crypt are a considerable distance apart. The south porch, of eighteenth-century date, could not have been described as new in 1863. It is gratifying to add that neither the traceried opening over the chancel arch nor the *vesica* over the east quintuplet was inserted. Christian, not less destructive than his contemporary restorers, had an equally blame-worthy propensity for inserting unnecessary novelties on his

own account, which his critics, as in this instance, did well to censure.

The next volume (vol. xxv, N.S. xxii) contains the final references to Bosham. In April 1864 is an interesting historical sketch of the place, with another appeal for subscriptions (pp. 63-5). It repeats, however, the assertion, for which there appears no warrant, that the church occupies the site of a Roman basilica; and that the bowl of the present font is also a relic of the Roman occupation, which is certainly not the case.¹

Last of all, at a meeting of the Ecclesiological Society on 19 March 1864, reported in the same number (p. 107), it is stated:

Letters were read from the Rev. Henry Mitchell, Vicar of Bosham, Sussex, explaining the progress of the restoration of that interesting church, and making an earnest appeal for further contributions towards the completion of the work. Mr. Mitchell also submitted a coloured cartoon for a proposed painting, representing the Labourers in the Vineyard, by an amateur. Upon this the Committee adopted the following resolution.

The design proposed to be painted over the chancel-arch of Bosham would be more appropriate if the style were more in harmony with the architecture that it is intended to decorate. It is most necessary to design a wall-painting that is limited by the architectural lines of the building in such a manner as to maintain as much as possible the effect of 'flatness,' in order that it may be a real wall-painting, as distinguished from a picture. The effects of atmospheric perspective make the wall appear concave, and all architectural effect around it is at once destroyed, and the purposes of arches and other matters of construction are stultified. It is possible, without any return to what is ugly in modern eyes in medieval art, to design a perfect wall painting in harmony with various styles of Architecture.

In view of the fact that at the present time (February 1942) wall-paintings have very recently been executed, or are in

¹ The Roman origin of the bases, or rather plinths, of the existing responds of the chancel arch has been stoutly maintained. To quote, however, Professor G. Baldwin Brown: 'There is no feature in any Saxon building that is more characteristic. The jamb respond, which possesses a soffit shaft and angle shafts, is bedded on two huge slabs, a square one measuring 4 ft. from west to east and 9 in. high, and another above it in the form of a circular disc 3 ft. 6 in. in diameter by 9 in. in height. These slabs are commonly attributed to the Romans, but it is not easy to see what part of a Roman building they can ever have formed. The truth is that they bear no resemblance to known classical features, while they are on the other hand characteristically Saxon. The nearest parallel to them is to be found in the impostes of the chancel arch at Worth, a place far away from Roman sites' (*The Arts in Early England*, vol. II, pp. 327-30). The present writer is convinced, by the tooling of the plinths, that the work is of advanced Saxon character, not earlier than the second half of the eleventh century. The tooling is axed, not unskillfully done, and suggests that the Saxon mason was successfully imitating the strokes of his Norman *confère*. The professor's drawing (p. 329) does not show this; a photograph does.

actual course of being placed¹ in several Sussex churches, ancient and modern, and that there is a movement on foot for their active extension, this report is of singular interest.

There are no further references to Bosham in the pages of *The Ecclesiologist*; and the actual information as to the work carried out is scanty. Additional notices, however, are afforded by the Rev. K. H. Macdermott, Vicar of Bosham 1902–15, and a close examination of the fabric leaves us in little doubt as to what was done, though the date is not always clear.

Christian was fearfully destructive of all post-Reformation woodwork, or even that of medieval date. According to Mr. Macdermott the oak stalls, probably of Tudor days, 'were restored out of existence altogether in 1865, as were also the ancient oak pews and the carved Jacobean pulpit and the Clerk's desk and the old hatchments and the old roof and much else besides'.² 'The pulpit is modern, in that it was carved in 1905, but it is also ancient inasmuch as the wood of which it is made was cut from old oak beams taken out of the tower in 1903.'

In justice to Christian, however, he seems to have respected the structure, apart from stripping the plaster from the walls, and with it, of course, any ancient wall-paintings thereon.³ The walls thus exposed are a fascinating admixture of Quarr Abbey (Chara) and Caen limestones, as is the ashlar throughout the building; sandstone of different colours and provenance are also used.

The south aisle and its restored windows by Butler have been mentioned; Christian's restoration of the north aisle must be mentioned with approval. He spared the north doorway, as did Butler the south; and thanks to him the fenestration of the north aisle is still largely original; its early English doorway, with excellent vertical tooling; two

¹ At the time of writing (Feb. 1942) a series of wall-paintings were in course of preparation by well-known artists, Mr. Duncan Grant, Mrs. Vanessa Bell, and Mr. Clive Bell, destined for the ancient Sussex church of Berwick. The work of other artists is to be seen at Climping; and, in modern churches, at St. Elisabeth, Eastbourne; St. Wilfrid, Elm Grove, Brighton; and the Bishop Hannington Memorial Church, West Blatchington.

² Mr. Macdermott quotes from a paper read by the Rev. E. Turner at Chichester to the members of the Archaeological Institute 13 July 1853 on Bosham church: 'the stalls of the Prebendaries, with their misereres [misericords] which are of oak, and, though probably of the date of Henry VII, are in a tolerable state of preservation; at each end is a fleur-de-lis' (*The Story of Bosham Church*, pp. 25–6).

³ I can find no detailed reference to mural paintings at Bosham, save that to a Virgin and Child, in the South Kensington list. (See *S.A.C.* XLIII. 33.)

ancient lancets of the same period, one of which, at the west end of the aisle, has the jambs of another window to the south of it; and, best of all, the east window of this same north aisle. This is a beautiful design, probably of late-fourteenth-century date, of three lights, worked in Caen stone, with round segmental head; its preservation is particularly fortunate, as it seems to have replaced an arch that led into a vanished chapel or aisle, as a strip of the roof of such aisle remains above the window in question. The nearest chancel window thereto is modern; Christian's work, I take it. An unaisled strip of chancel follows (no adjunct seems to have existed on the south side, ever) and then the rebuilt vestry, in two stories, which doubtless formed part of the older aisle.¹ Before leaving the chancel another restored window must be mentioned, I think one of Christian's. It is the one on the south side nearest the chancel arch, of two lights, an unfortunate experiment in plate tracery, but retains, inside, its ancient jambs and rear-arch; another window to the north, apparently modern, is now masked by the organ.

In the nave arcades, of thirteenth-century date, the work is of a pronounced Sussex type, with round piers, moulded capitals, and *griffes* (foot ornaments) throughout; most of these are much worn, and some replaced; but one (a grinning mask), the second from the east on the north side, is original. In the south arcade the stonework (Caen) has been largely renewed; and throughout there have been repairs, probably at different times. The curious crypt, or bone-house, is of the same period; it is stone-vaulted in two bays, the *extrados* rising 4 ft. 11 in. above the existing pavement of the aisle, which, with the rest of the nave, has been lowered; happily, the crypt has escaped restoring zeal; six steps leading into it (Caen stone) are much worn.

Very few timbers of the ancient roofs have survived successive restorations; but the stonework everywhere has been tenderly dealt with; tower and chancel arches both survive; and a photograph of the two, taken together,

¹ Excellent photographs (pp. 2 and 43) are given by Mr. Macdermott showing, *inter alia*, the west end of the north side of the chancel or original Saxon part, which seems to have been lengthened twice, in Norman and Early English times, as suggested in the plan prepared by Professors Baldwin Brown and Edward Prior: *op. cit.*, p. 328. The photographs show the earliest Saxon fenestration, blocked by later windows.

reveals one of the most impressive things, perhaps the most, in all Anglo-Saxon architecture.¹ The Saxon belfry windows were remodelled in Saxon times; and perhaps there were other Perpendicular additions, now destroyed; the west belfry window is in good preservation; others were repaired or stopped during the last restoration in 1903, when the spire was re-shingled and the nave roof again repaired.

This account of Bosham church may indicate, perhaps, how difficult it is to assign any particular repair to any special date; just as 'Monuments themselves memorials need', so do restorations require restorations; and to track down the date of any particular stone may be impossible.

BOXGROVE (*Priory Church of S. Mary and S. Blaize*)

In vol. XXVI (N.S. XXIII) there is an important article on the church and its restoration under Sir G. G. Scott (April 1865), then in progress. Scott was engaged at the time in building the tower and spire of Chichester Cathedral and visits to Boxgrove, only five miles away, naturally followed.

From the article in question (pp. 75-9) the following extracts are taken:

The noble Priory church of Boxgrove, near Chichester, which was partially restored under the able superintendence of Mr. W. White a few years since, has recently been undergoing a more thorough repair at the hands of Mr. Gilbert Scott. The works are not yet quite completed; but enough is done to show how admirable will be the effect of the whole when finished . . . it may be regretted that . . . portions of the work, such as the opening of the fine lantern of the central tower, are left for a future day . . . but we have seldom seen a restoration . . . where the result was so satisfactory.

Originally a cruciform church with a low central tower, the only portion it has lost is the western part of the nave, about 98 ft., which served as the parish church till the Dissolution . . . We know few buildings of equal size and of the same early date where the alterations have been so few and

¹ See also sketch by Mr. M. B. Hamilton, of the interior of the church, looking south-west, showing both arches, the south arcade, part of the ancient seating, and roof of the nave; also the unlowered floor, concealing Saxon plinths; this excellent drawing is dated 1862; it is reproduced by Mr. Macdermott, who also gives many other dates of repairs, including the re-shingling of the spire, e.g. in 1638 (after a fire), 1794, 1841, 1865, and 1903. The 1841 re-shingling is the most suggestive, as three years earlier the removal of the entire spire was mooted, with the raising of the tower, as a substitute, 12 ft., Butler actually preparing estimates for 'a Design of an Architectural Tower'. Happily the proposal was never carried out. I can find no reference to this in *The Ecclesiologist*. Mr. Macdermott also records the opening out of the doorway between the chancel and the vestry, the latter being probably at the same time, in 1837; also the restoration of two windows in the north wall of the nave in 1862. That would just antedate Mr. Christian's work; evidently there was a good deal of renovation in the twenty years prior to his restoration in 1865.

so unimportant. We see Boxgrove Priory now in all essential points as it was when the last sound of the stonemason's chisel had rung through the walls, and the monks' hymn of praise echoed beneath its vaulted roof as they took possession of their new and stately choir.

The writer, after a pointless gibe at the occupants of the Delawarr chantry, goes on to describe the peculiar vaulting arrangement of the church, in which, as is well known, one compartment of the central nave and choir corresponds to two in the aisles, a common arrangement in German Romanesque.¹ He then compares the design of Boxgrove choir with that of the presbytery [retro-choir] of Chichester Cathedral.

Certain works of renovation are mentioned:

The accumulation of soil round the walls has been removed; the site thoroughly drained, and all the walls underpinned. Even the foundations of the tower piers have been replaced with new solid work. The flying buttresses which are so conspicuous in the external view of the choir have been taken down and rebuilt; the parapets and gutters made good; and the roof put into a state of soundness. Within, the whole area of the church has been excavated to the depth of 2 ft.; 6 inches of concrete have been laid, and a new and well-designed pavement of Minton's tiles put down throughout the church . . . galleries which encumbered the nave² have been taken down . . . the eastern arches of the choir—the loveliest in the building—which have been blocked to avoid draughts, have been opened, together with those from the transepts into the choir aisles. The bases of the pillars where defective have been replaced. The upper part of the west wall which had been thrust in awkwardly, hiding the vaulting shafts, has been taken down and rebuilt with the corners canted off. A new west window of a pleasing Decorated type has been introduced, which it is proposed to fill with stained glass in memory of Sir William Burnett. The east window, a noble triplet, reminding one in its simple majesty of the west window of Romsey, contains stained glass by O'Connor, as a memorial to the late Duke of Richmond. The design of the side lights seeks to commemorate the Duke both as a soldier and an agriculturist: the centre light containing the Nativity, Crucifixion, and Ascension, connecting and harmonising the two. The tone is rich, but heavy.

The vaulting of the choir still retains the fresco painting with which it was ornamented at the same time with the cathedral and probably by the same Flemish artist whom Bishop Sherborne employed.³ We can hardly counsel its obliteration, though it might easily be replaced by something much superior in colour and design.

¹ The arrangement has its parallel at Portsmouth, in the choir of St. Thomas of Canterbury, now the cathedral.

² This does not mean the remarkable late medieval wooden galleries, one in each transept, of unknown purpose and now inaccessible, which successive restorers have happily let alone. It is strange that in this account there is no mention of them.

³ I believe it is incorrect to call these paintings *frescoes*; neither was the artist a Fleming. The Vandal suggestion to replace them has happily not been followed.

The present reredos consists of some Early English sunk panels. These were put up at the former repair. Something more worthy of their position is understood to be in contemplation.

An examination of the fabric shows that both Scott and his predecessor White have left the most ardent antiquary little cause for complaint. Honestly conservative, their work appears to have consisted almost wholly of essential repairs to decaying stonework, even a square-headed window of two lights, a mere rectangular opening, of marked 'churchwarden' character, being let alone. Mr. White's work, of which I can find no record, appears to have been in the nature of repairs; while Scott seems to have removed nothing but the commonplace segmental-headed opening pierced in the post-Reformation wall, added above the stone screen placed one bay westwards of the crossing,¹ still retaining, though blocked, its original three doorways. Scott replaced this window with a two-light opening; perhaps it had been better left alone; but the rebuilding of the post-Reformation wall so as not to hide the vaulting shafts was a good step.

The buttresses referred to—rather clumsy, inert masses, so common in early Gothic, and, on the continent, at a later date as well, doubtless, too, adapted from those at Chichester Cathedral—seem to have been faithfully copied except, if we may trust the evidence of old drawings, in the reduction of their set-offs.

The existing ornate reredos, a typical work of the period, in Caen stone and Purbeck marble, is of Scott's design, as are also the pulpit and lectern.

BRIGHTON (*St. Nicholas*)

The record of the mother church of Brighton is indeed a melancholy one; its restorations are nothing less than a tragedy. At first sight the church promises well. One that has preserved its ancient font, one of the most remarkable extant; a mediæval screen, of average interest, the base and steps of its churchyard cross, tombs of note, a host of valuable literary associations, and a site that yet retains some beauty in the midst of a great town, is not a building

¹ The screen-wall separated the monastic and parochial churches; at the Reformation the parishioners exchanged their church, viz. the nave, for the monastic choir, allowing the former to fall into ruin. See *Arch. J.* XCII. 415-16; and *S.A.C.* LXI. 1-19.

from which the historian would readily turn aside. Yet imitation windows, modern walls, a modern clerestory, modern doorways, porch, and vestries, arcades of a tinkered authenticity, so that it is difficult to light upon a single stone that has not been tampered with, may well leave the visitor with something like a feeling of disgust.¹

It was inevitable that R. C. Carpenter should be given the task of restoring St. Nicholas; and we must not be too hard upon him. Some three years before (in 1850) he had completed, save for a stone spire never carried out, a building that inaugurated a new era of architecture in Brighton;² and his somewhat captious employers, well pleased with their architect, broadcast widely the fame of the neo-Gothic glories of St. Paul's—the first really *correct* church to be built since the Reformation!

To those enthusiastic young ecclesiologists, in the first years of their newly won successes, St. Nicholas must have seemed nothing short of offensive. Its first mention in the pages of their representative organ in June 1854 (vol. xv, N.S. XIII) has an article to itself, and deserves to be transcribed in full (pp. 177–9):

S. NICHOLAS PARISH CHURCH, BRIGHTON³

Many of our readers will probably remember the old parish church of Brighton, reared as the church of a small fishing borough, with a low tower, frightfully modernized, and standing in the middle of a teeming churchyard, but magnificently situated on a height, with the now enormous town nestling round and up to it, and the sea beyond. The restoration of this ancient place of worship had long been a thing rather looked for and anticipated; but the death of the Duke of Wellington, and certain early associations connecting him with this church, led to its restoration being proposed as the Brighton memorial to the Duke. The idea was successful, and the work was entrusted to Mr. Carpenter, who undertook

¹ The church is well described by Mr. Somers Clarke in *S.A.C.* xxxii. 33–74; and *V.C.H. Sussex*, vii. 259, with plan by Mr. W. H. Godfrey. See also: *St. Nicholas, Brighton: a Short History of, and Guide Book to*, by Mr. T. W. Hemsley (1896), an excellent little work, apart from some three pages of irrelevant romancing concerning a reputed founder, who remains unknown.

² 'Previous to the erection of St. Paul's, Brighton was, without doubt, the worst place in England for the absence of all church going things. The horrible edifices, whether chapels or district churches, were not worse as to architecture than to ritualism (*sic*) . . . the condition of the Church was as low as it well could be' (*Ecclesiologist*, Feb. 1852, vol. XIII, N.S. IX). The reference is to proprietary chapels, licensed by the bishop of the diocese, always numerous at Brighton; the last did not cease to hold this status until 1897.

³ St. Nicholas remained the parish church of Brighton until 1873, when its place was taken by St. Peter's (1824–8) and a separate ecclesiastical parish given to the former.

it, in compliance with the wishes of the promoters, as a *conservative restoration*¹. We could have wished a larger work carried out in so grand a position, incorporating into the new structure the features of the old church, such as the font and chancel-screen, which were worthy of being preserved. As it is, the tower, general plan, and central arcade (*sic*) of the original church have been repaired, while the aisles have been rebuilt (from the exigencies of accommodation) of an enlarged width, and that to the north has both been extended to the western face of the tower, and also eastwards in the form of a chancel aisle with a vestry beyond, surmounted by the organ-chamber. The south chancel aisle existed already. The nave aisle-roofs are lean-to, of a flatter pitch than that of the nave; those of the chancel are gabled. The windows are restorations of the early Third-Pointed ones already existing, except at the east end, where a graceful three-light Middle-Pointed window has been inserted, with tracery consisting of two trefoils in circles, and a quatrefoil in a vesica. The seats are all low and open, though unluckily the broad central gangway is encumbered by a series of little moveable benches without backs.

The well known Romanesque font now stands in the south aisle, to the left of the entrance from the porch.² The chancel-screen, which, it will be recollected, is a very perfect specimen of Flamboyant work³ has been restored, and richly polychromed. The prayers are said outside, at a desk looking north. The pulpit is as yet but temporary.⁴ Within the screen the chancel is seated stall-wise, and the sanctuary is lined up to the window-cill, with tiles embossed and coloured, and forming a repeated pattern. With these, the painted screen, and the painted glass in all the windows, there is a considerable effect of colour in the church. We trust this may soon be increased by the coloration of the most eastern bay of the nave, which presents the peculiarity of being waggon-headed, while the remainder is open,—a feature which has, of course, been preserved in the restoration.⁵ The glass in question is from the cartoons of Mr. Clayton, and executed by Messrs. Ward and Nixon, the whole being superintended by Mr. Carpenter. We looked upon it with much interest as the result of the movement which Mr. Carpenter has made for the improvement of glass painting in England. The east window contains three subjects, in a band of medallions, bolding stretching across the grisaille,—the calling of the Apostles by the sea of Galilee, the miraculous draught of fishes, and the walking on the sea—all of course having reference to the maritime position of the church, and to its dedication. The drawing is antique without being distorted; it shows thought and talent, and the whole window

¹ The italics are the writer's; they indicate, to us strange, the mentality of our restoring ancestors, in their attitude as to how an ancient church should be treated.

² The font is described at length by Mr. Somers Clark, *op. cit.*, pp. 49–57. See also Mr. Francis Bond, *Fonts and Font Covers* (1908), pp. 37, 155, 165, 175, and (illustrations) p. 162; and the Rev. A. P. Spelman, *Historical and Descriptive Sketch of the Font, S. Nicholas' Church, Brighton* (1906).

³ English screen work exists of French Flamboyant character, e.g. Brushford, Colebrook, and Coleridge in Devon; but that at St. Nicholas can hardly thus be classified. See Mr. Francis Bond, *Screens and Galleries in English Churches* (1908), pp. 84–7.

⁴ Its successor is of wrought iron, painted and gilt, presented in 1867 by Mr. Somers Clarke, *senr.*, from an early design of his son, and wisely dated, with Scripture text.

⁵ No longer retained, when the roof of nave was raised (1892–3).

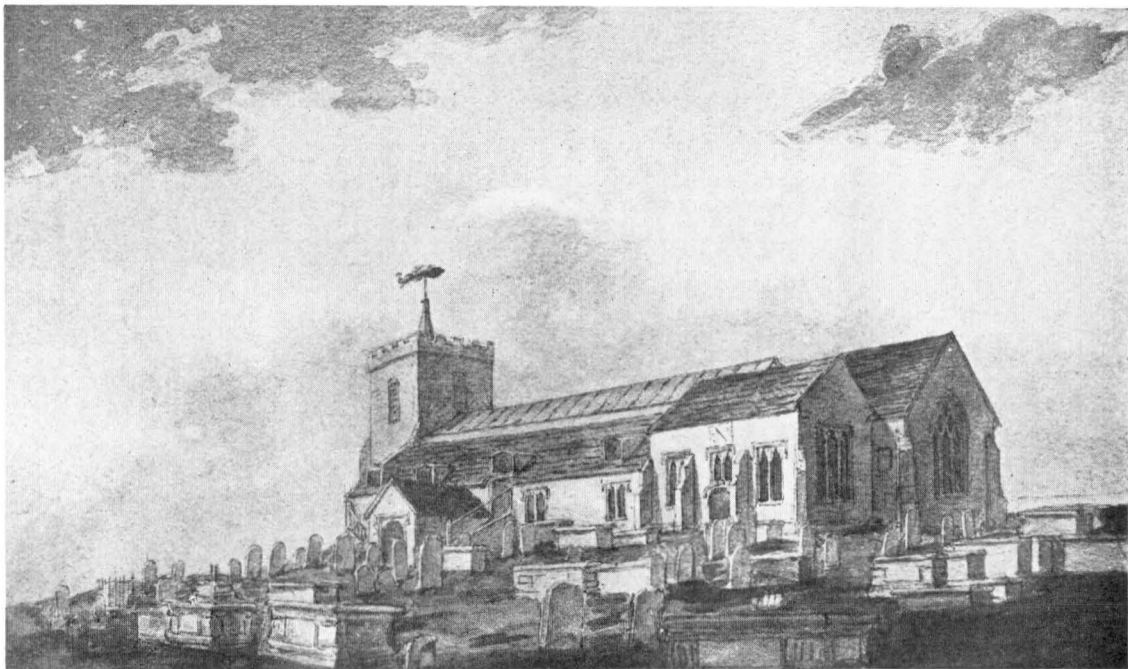
is singularly destitute of that vulgarity which is so apt to cling to English specimens of glass painting.¹ The remaining windows contain grisaille relieved with colour, the glass in which struck us as being too smooth in its contexture. This defect in all probability will soon yield to the saline atmosphere.

We have left to the last the most striking object in the building,—the monument by which its connection with the Duke of Wellington is maintained. Mr. Carpenter had the difficult problem of designing a monument which should be commemorative of an absent person, without partaking of the idea of a shrine.² The novel and ingenious notion of an in-doors modification of a churchyard cross presented itself. But then another difficulty occurred, viz., the risk of producing that which should resemble a 'sacrament-house'. This has been overcome by making the memorial hexagonal, wrought in open work (standing of course upon a solid base) and exposing to view a central shaft of dark marble, bearing mottoes indicative of its destination, the main work being of clunch stone. The general design (so difficult to describe) is composed of a bold base bearing the legend: 'In memoriam maximi ducis Wellington hæc domus sacrosancta qua ipse adolescens Deum colebat reaedificatur.' Above that rise two stages of open-work, the upper of rather less diameter than the lower, composed of a trefoiled-headed niche-like opening on each face, with straight-sided pediments in the lower and ogee pediments in the upper story, supported by richly crocketed buttresses at the angles. Above is a smaller solid stage panelled in each face, with double niche-like panels. Above is another open stage to contain the figure hereafter to be mentioned. The whole is capped by a crocketed spirelet, surmounted by a bold crop. The internal shaft, of S. Ann's marble, is surmounted by a small figure in alabaster of S. George overcoming the dragon. The entire effect is very original and rich; and, under the circumstances, we think quite admissible. The *restoration* of an *entire church in memoriam* of a national benefactor—not, be it specially noted, '*in honorem*,'—is a new idea. But that being ruled it was well that it should contain some note of the fact. The danger was the quasi-canonization of the Duke of Wellington, which Mr. Carpenter has been most assiduous in avoiding, by producing that, which, very beautiful in itself, is obviously neither a tomb nor a receptacle for a reliquary. It stands to the east of the south chancel aisle. We wish it could have been placed more centrally with reference to that aisle, but congregational demands forbade it.³ The scale of this monument may be judged of by the fact that its height is about eighteen feet and a half.

¹ Notwithstanding the high praise given to this window in the text, it failed to gain approval; with other windows, filled with grisaille glass by Hardman, 'of good pattern, but crude in colour', according to Mr. Somers Clarke, it has been replaced. They were designed by Mr. C. E. Kempe, and form an interesting series, the gift of many people. To form the existing east window the glass was not only removed, but a new design of five lights, instead of three, as formerly, substituted, with Rectilinear tracery. (See Hemsley, *op. cit.*, pp. 28-9.) Hardman's east window has been removed to the Church of the Annunciation, Brighton.

² The anxiety to avoid the 'quasi-canonization' of the Duke has its humorous touch; while we can sympathize with the writer's descriptive struggles.

³ The monument, much the worse for wear (its decay was noticed as far back as 1882), has long been banished to a dusty corner at the west end of the north aisle; it would long since, doubtless, have been placed in the open air, but for the certainty of the soft clunch perishing more rapidly still.



BRIGHTON CHURCH IN 1802
(From a drawing in the Sharpe Collection)

Altogether this restoration is a very interesting and pleasing work. Mr. Carpenter was not able from the conditions under which it took place, to use entire liberty; but he has carried out harmoniously and completely a consistent idea, and the inhabitants of Brighton, we understand, are using with pleasure their ancient church, restored, but not deprived of its well-known identity.

Carpenter's restoration of St. Nicholas was apparently the last which he lived to see completed.¹ It is described, in an illuminating article on the church, at some length, but it leaves some problems unsolved. Plans of the church, before and after restoration, show, as to the former, an arcade of two arches between the chancel and its south aisle or chapel; most unfortunately the history of the building was falsified by their removal, and the substitution of a solitary arch, which still remains.

The widening of the aisles, as indicated in *The Ecclesiologist*, was also a fatal mistake. It provided, in part, the additional seating accommodation demanded by the removal of the galleries, but gave little more cubic space. Thanks presumably to the dormers, people could at least breathe in the unrestored church;² when dormers and galleries were removed, they could not, as easily at any rate. So a clerestory was added (in 1892) by Mr. Somers Clarke; the roof was raised some 4 ft.

The nave arcades of yellow sandstone, the piers octagonal, the arches well proportioned, have been repaired with similar stone from the quarries at Bolney, which probably furnished the original material in the fourteenth century; but capitals and bases alike, especially the latter, have been tampered with; the west doorway and window are also modern. The tower is of the same date: a few stones are inserted in it, re-used; they are in Caen and have Norman tooling and ornament. A reference in Rickman³ wherein that excellent antiquary, in writing of the church, had remarked that it had 'some Decorated portions', had puzzled me for years; such are hardly to be found in the

¹ Carpenter died in 1855; see *S.A.C.* LXXXIII. 143-4. His memorial brass was placed in front of the Duke of Wellington's monument; it now (1942) is no more to be seen in the south chancel or chapel.

² Mr. Somers Clarke, *op. cit.*, pp. 33-74.

³ Rickman, *op. cit.*, p. 247. The reference disappears in the last (7th, 1881) edn., enlarged by J. H. Parker, and revised by Sir G. G. Scott, but the allusion to 'Decorated portions' long continued to be copied in directories and guide-books. Rickman well remarks besides: 'the church has been so altered and modernised as to retain but few ancient features.'

church at the present time. The mystery was cleared up some years ago, when in a rockery in a garden of Clifton Lodge I discovered fragments of traceried windows, of a good Curvilinear design, in Portland stone. I take it they had been restorations, and excellent restorations too, of the original tracery of the fourteenth century, which, executed in the more perishable sandstone, had doubtless decayed. Probably they belonged to one of the aisles, chancel or chapel, previous to Carpenter's fatal widening, and were neither copied nor replaced in his new windows.

Pre-restoration drawings of the church are common. Those of Nibbs are the most familiar (1851) as they are nearest in date to Carpenter's innovations. However objectionable in Camdenian eyes, it was a picturesque building, lit by a variety of dormers of various size—four on the south side; while the spaciousness of a west gallery was attested by a flight of stone steps between the two westernmost windows of the south aisle. Nibbs's view of the interior shows that all parts of the church had galleries, which, however, if we had them now, would rank as ecclesiological curiosities. Over the screen was a platform called the Old Men's Gallery, 'used by the recipients of a local charity'. It was, as Mr. Somers Clarke justly observes, a direct descendant of the rood-loft.¹ Adjacent, to the north, was another gallery containing the Thrales' pew, occupied by Dr. Johnson when on his visits to that family; a tablet has been placed below, as near as possible to the spot.

The restorations both of font and screen demand some notice.

The font, of Caen stone,² has been given an impossible Saxon origin. The present writer has long held the opinion that its sculptures are of Burgundian origin, via Lewes and Cluny.³ Doubts, however, were formerly cast upon its genuineness. 'Depend upon it,' wrote John Carter, 'this font, in a certain degree, is a trick upon antiquaries.'⁴

¹ Mr. Somers Clarke, *op. cit.*, pp. 57-9, but see note 20. There was a similar east gallery at Chelsea Old Church.

² The font long stood near the screen; in Carpenter's plan it stood in the centre of the church, but was placed in its present position in 1853.

³ The present writer put this question to the late Professor Edward Prior, a high authority. His reply was: 'very likely.'

⁴ The *Gentleman's Magazine*, April 1808, quoted by the Rev. A. P. Spelman, *op. cit.*, p. 7 et seq.

No one now shares Carter's suspicions, which seem to have been grounded on the fact that some foolish churchwardens affixed their names (which need not be perpetuated here) and the date 1745 upon the base; the offending stone or stones have been removed. Beyond some scraping attendant on the removal of whitewash, and perhaps some slight recutting, the sculptures have not been interfered with. The font, as is well known, long stood near the screen, but was removed to the middle of the church prior to the restoration of 1853-4.

The screen has obviously undergone some substantial renovations; the lower part, however, with panels (formerly painted), uprights, trefoiled arches between with finials, and the striking lierne vaulting, and depressed ogee arch in the centre, seem largely original. One genuine piece of old carving should be examined, near the centre, on the west side of the central finial. It consists of foliage, and a small nude figure (?) Cupid with bow, some 4 in. long, head downwards, with bird on the other side.¹ The screen was restored by Carpenter; and a new beam with cross and gun-metal gates provided from the designs of Mr. Somers Clarke in 1887; the rood has been added of recent years.

Mr. Somers Clarke has given some interesting facts concerning the screen, which is of pronounced East Anglian type, having little affinity with other Sussex examples of the period. Some painted figures on the lower panels, brought to light at the restorations of 1853-4, were on the *east* side, and not, as is customary, on the west; also it would appear that the top woodwork had been cut away to fit the arch mouldings. These two facts suggest that the screen has been placed the wrong way round, which is puzzling, as it occupies a normal position; there is, of course, the possibility of its having been brought from another building,² and this is suggested by the spacing of the arches. The vaulting, too, is certainly that of a screen which faces west, as may be seen by studying it from the east side. We owe its preservation,

¹ Described and illustrated by Dr. F. J. Sawyer, in *S.A.C.* xxxviii. 216. (It should be added that the ogee arches are ancient, excepting two only over the larger central arch, which is also original.)

² Mr. Somers Clarke, in a paper read in the church on the occasion of a visit of the Sussex Archaeological Society to Brighton in 1879 offers this suggestion; but in the paper quoted seems to hold a contrary opinion. The first, however, is widely maintained among Sussex antiquaries. Its date is unknown; Mr. Fredk. Harrison (op. cit., p. 76) assigns it to the Early Tudor period; Mr. P. M. Johnston gives an earlier date (1430-40). It may be added that no trace of an original stone staircase to the rood-loft has been discovered.

perhaps, to the fact that certain private pews were long placed within the chancel; their occupants would appreciate the privacy which the screen afforded, though but of a slight nature.

The parclose screen, to the south, was put up in 1884.

BROADWATER (*St. Mary*)

Broadwater Church, and more particularly its chancel, had the misfortune, at various periods during the nineteenth century, to undergo more savagely destructive and ignorant rebuilding, which it would be absurd to call restoration, than any church in Sussex. It is not so much a question of condemning what was put up, bad as it is, as regret for the loss of what was wantonly pulled to pieces. It is just to observe that none of the architects mentioned in the preceding pages, so far as I am aware, had anything to do with it.

The first reference to Broadwater Church in the pages of *The Ecclesiologist*¹ has already been quoted in our *Collections*, but by reason of its brevity and for the light it throws upon the idiotic maltreatment of the fabric, it may surely be given again (Dec. 1850, vol. XI, N.S. VIII, p. 264):

This church was thought too large and irregular; so they pulled down the eastern transept aisles; but it was also too small, so they filled the aisles of the nave with galleries; but then it was too large again, so they cut off the greater portion of the transepts for a school and vestry respectively; and when last we saw it it was once more on Sundays too small, so that the chancel was freely used by a lay congregation, superabundant only because the properly available area of the church was infested with, and subdivided and curtailed by, cumbrous and exclusive, and therefore unfit 'fittings'.

Broadwater is next mentioned in the letter (Feb. 1851, vol. XII, N.S. IX, p. 77) of a correspondent² seeking to establish some rule of symbolism, to be found in the east windows of ancient churches, a common pastime (which did not take them far) of ecclesiologists at that time. The writer asks the reason of so many churches of the 'Early Middle-Pointed Period' possessing an even number of lights to their east windows, and gives a list of twelve churches where this is the case, quoting that of Broadwater as possessing four.

¹ Broadwater Church is described at length by the late Mr. Fredk. Harrison and the present writer in *S.A.C.* LXXIV. 99-130.

² Written from Wantage, Berks., undated, and signed 'G.E.S.', the initials of the famous architect of the Law Courts in the Strand, George Edmund Street.

The answer is, of course, that it would be just as easy to give a list where the number of lights is odd, and not even; but the reference is not without a painful interest, as the window in question was destroyed in 1856.

Feb. 1856 (vol. xvii, N.S. xiv, pp. 34-5) contains a further interesting notice:

The obituary window by Mr. Willement, and reredos in pseudo-Romanesque, designed by a Mr. Hide, and gaudily painted by Messrs. Kuckuck, at Broadwater church, Sussex, are a failure, and one to be deplored in so fine a church. They contrast strikingly with the neat drawing of the coloured restoration of the reredos at S. Cuthbert's, Wells, by Mr. Dollman.

Willement was an artist of repute; he is more specifically criticized later on; and his Broadwater window, perhaps, is neither better nor worse than hundreds of its age: of the other artists I know nothing.¹ The sham Norman reredos alluded to has given place to one of more 'correct' design, allied to the imitative lancets in the rebuilt chancel; but sham Norman ornamental arcading is still to be found at the sides.

Worse, however, than the insertion of a window condemned as a failure, and a displeasing reredos, was to follow. In the very informative article already quoted, 'Progress on the South Coast', in connexion with Angmering and Arundel there is a reference to Broadwater so striking as to demand quotation in full (Dec. 1857, vol. xviii, N.S. xv, p. 338):²

We reach the large and interesting church of S. Mary, Broadwater, built as if in anticipation of the increase of population which would accrue in centuries to the parish, by the erection therein of that flourishing town, Worthing, which has by this time run inland as far as Broadwater itself. The nave of five bays with aisles, the central lantern with its rich transitional arches,—Pointed, but with mouldings after mouldings of quaint Romanesque, and the long First-Pointed transepts, are all of them in that condition which was the normal aspect of country churches before our Society came into existence. In the long First-Pointed choir, noticeable for its groined roof, the hand of the restorer is visible working, unhappily, 'not wisely but too' gaudily. There was a church of far more than usual value to be restored, funds were clearly not stinted, and the spirit evinced was good. Accordingly the local builder of Worthing was the magnus

¹ F. I. Dollman was the author of a good quarto (1858) on ancient English Domestic Architecture, and of a rare work (1849) on ancient pulpits, the only one of its kind until recent years. His original detailed drawings of the stalls at Broadwater are in the Society's Library at Barbican House.

² The ancient altar stone, easily recognized, is still (1942) lying in the middle of the chancel. The description quoted, though unsigned, would appear to be the work of E. A. Freeman.

Apollo employed. We spare his name, for no doubt he did his best. Those who were reckless enough to commit a work to such hands are the persons really to blame for the miscarriage. The low wooden screen with returned stalls, and benches stall-wise along the north and south walls, of Third-Pointed date, are happily intact, and form, together with the similar arrangement at the neighbouring church of Tarring, an instructive precedent for the frequent adoption of low screens in modern ecclesiology. The flooring of the chancel of encaustic tiles is indifferent, and much disturbed by the monumental slabs which are retained. The interesting string-course has been cut through for modern monuments. But it is in the sanctuary that bad taste reigns most pre-eminent. North and south there the walls are covered with a kind of attenuated arcading of most incorrect detail and unsatisfactory design, comprising narrow openings, and long thin banded shafts, the recesses being lined at the back with flimsy tiles, and awkward sedilia provided on either side by throwing back the recess, and filling the opening with wooden seats. The altar is of open wood-work, and the heavy reredos projects, being in the central panel illuminated with a large gold cross—a redeeming feature. The entire effect of these *purpurei panni* is equally opposed to correct architecture and to the keeping of the remaining church. But the manner in which the east window has been handled is, if possible, more deplorable. The east window had been of the later days of Pointed. In order, however, to imitate First-Pointed, this space of that window has, all of it, been filled with wrought stone, and a triplet of most inharmonious proportions cut through, which is on the outside further diversified with two little recessed blank trefoils over the heads of the side lights. This deplorable caricature of Pointed is filled with painted glass of a recent date by Mr. Willement, of a feeble landscape style, neither attempting an archaeological uniformity with the assumed date of the window, nor yet exhibiting satisfactory proofs of art progress. Upon the way in which the chancel is furnished up externally, we need not dilate.

The reference to the east window as ‘a deplorable caricature’, is, unhappily, only too true; it is particularly unsatisfactory from outside.

Of a yet more drastic remodelling of the chancel, when the vaulting was renewed in brick, and the excellently designed side windows removed in favour of a couple of rows of sham lancets, there appears no mention in *The Ecclesiologist*: the work is dated 1866.¹ Finally, the long list of nineteenth-century forgeries and destruction ends in 1897, when some repairs were executed; the west porch was put up ten years earlier, and is so dated.

¹ In the article quoted (*S.A.C.* LXXIV. 99–130) it is inferred that the entire restoration of the chancel dates from 1866; whereas from the notice in *The Ecclesiologist* of February 1856 it would appear that the destruction of the old east window (mentioned by Street) and its substitution by the existing design took place ten years earlier. The two distinct rebuildings of the chancel seem not to have been noticed.

BURWASH (*St. Bartholomew*)

The Ecclesiologist (Dec. 1855, vol. XVI, N.S. XIII, pp. 392-3) contains a reference to this church.¹ In the account of an obviously far too drastic a restoration it is instructive to note how like one restoring architect was to another. In this case it was Slater; but one feels instinctively that Carpenter would have followed almost wholly similar lines:

S. Bartholomew, Burwash, Sussex.—This church, noticeable for its very early Romanesque west tower, and large western porch attached of Middle-Pointed, is being restored by Mr. Slater. We have had the opportunity of seeing both the designs, and what remains standing of the original structure. The condition of the walls has necessitated the pulling down of the old building excepting the above feature and the arcades. The chancel will however be literally rebuilt, preserving the old materials as much as possible. The aisles will be widened and separately gabled. The nave is of three bays, with a Middle-Pointed arcade of octagonal pillars, except one, which is circular. The windows of the aisles are to be of two lights, with square heads, the end windows of two lights pointed, those to the east having respectively a large quatrefoil in the head, and to the west a smaller quatrefoil with two bifoils in the tracery. The chancel is of First-Pointed, the eastern triplet and side lancets being restored; of the latter there are three on the south side, and two to the north, the vestry gabling out at right angles to them. Besides, there was a curious kind of lychnoscopic window of late Middle-Pointed on the south side, of one light cinq-foiled in the head, between the most western lancet and the chancel arch, which is likewise to be restored. The organ chamber stands over the vestry, opening by an obtuse arch into the church. The chancel arch, which is preserved, springs from responds. Mr. Slater carefully restores the curious tower and shingled broach, and adds on the south side an external staircase turret to the belfry chamber, dying away to the height of the tower. There are traces over the porch door of two single-light windows with a niche between, which are to be restored. The niche is prettily designed, the windows being cinqfoiled; an iron gate of simple design gives entrance to the porch; there is also to be a door in the north aisle. The prayer-desk against the south jamb of the chancel faces north and west. The restoration deserves much credit for preserving the important features of a village church full of character, while providing for the additional accommodation needed. We trust to recur to the works at a later stage of the restoration.

The second notice duly appears in the next volume (April 1856, vol. XVII, N.S. XIV, p. 380). Some lines of repetition are omitted.

St. Bartholomew, Burwash, Sussex.—The restoration of this characteristic church by Mr. Slater, to which we have already alluded, has been

¹ Architectural description of the church by E. T. Long, with plan by John E. Ray and Walter H. Godfrey in *V.C.H. Sussex*, ix. 198-9. It would appear that the aisles were widened in mediæval, as well as in modern, times.

recently completed. The curious western porch is now entirely renovated¹ and is secured by rather lofty gates of ornamental iron work, of a very simple and graceful design, executed by the donor from the architect's hands. Over the west door has been inserted a very pretty niche, adorned with that local product, the hop. The tower against which this porch abuts, of early Norman work, has been completely renovated, and the ringing chamber is now approached by a turret staircase on the north-east angle, which leaves the area both of the porch and tower entirely open to the church. The nave is composed of three bays, with north and south aisles. The windows (Middle-Pointed) are square-headed externally, and hooded inside, and restored from the old windows. The roof is of the cradle form, with ties. The seats, of deal, are all open. The font stands in the north aisle. The chancel arch is broad, and rather low, following the proportions of the chancel, which is devoid of clerestory. The desk facing north, and the lectern, of simple design, stand to the south-west of the arch; the pulpit, of wood, upon a stone base, on the opposite side. There is a low wooden chancel-screen destitute of gates. Within this it has unfortunately been necessary to provide congregational accommodation, in the form of three rows of longitudinal seats on either side. The chancel and sanctuary rise by three levels of a step each; the sanctuary rail is of wood. On the south side of the chancel is a curious quasi-lychnoscopic window, of Middle-Pointed date, composed of a single broad light, with foliated head. All the other windows of the church are First-Pointed. The eastern triplet is filled with graceful medallion glass, with a due admixture of grisaille. The vestry stands on the north side of the chancel, with an organ chamber (not yet made use of) over it.² Before this restoration was undertaken, the aspect of the church, cut up with enormous galleries, was frightful to behold.

A drawing in the Sharpe Collection (1804) of the church from the south-east shows that the restoration, though drastic, yet preserved many ancient features, and especially the old fenestration. The 'enormous galleries' referred to were lighted by dormer windows; these, of course, were swept away; the drawing shows a neat row of three on the south side; the north side doubtless had a similar row, the whole church being probably better lighted than at present. In the south aisle square-headed windows of two lights, exactly like those which Carpenter renewed at St. Nicholas, Brighton, and which are frequent everywhere; the east window was a triplet of separate lancets, remarkable for their length; all these are also shown in the drawing. The entire church, ancient and modern work alike, seems to have been built of

¹ I cannot find one ancient stone in this porch; the statement in the text is literally true.

² Slater's possibly awkward arrangement for the organ has not been adhered to; in 1892 a normal position for it was adopted, by extending the north vestry westwards, with new arches into north aisle and chancel. (*V.C.H.*, *ut supra*.)

the same yellow Sussex sandstone, presumably from the Wadhurst quarries, like many other churches in the neighbourhood.

It seems impossible to believe that so much renewal was necessary; but, nevertheless, the history of the church can still be read from what Slater spared.

CATSFIELD (*St. Lawrence*)

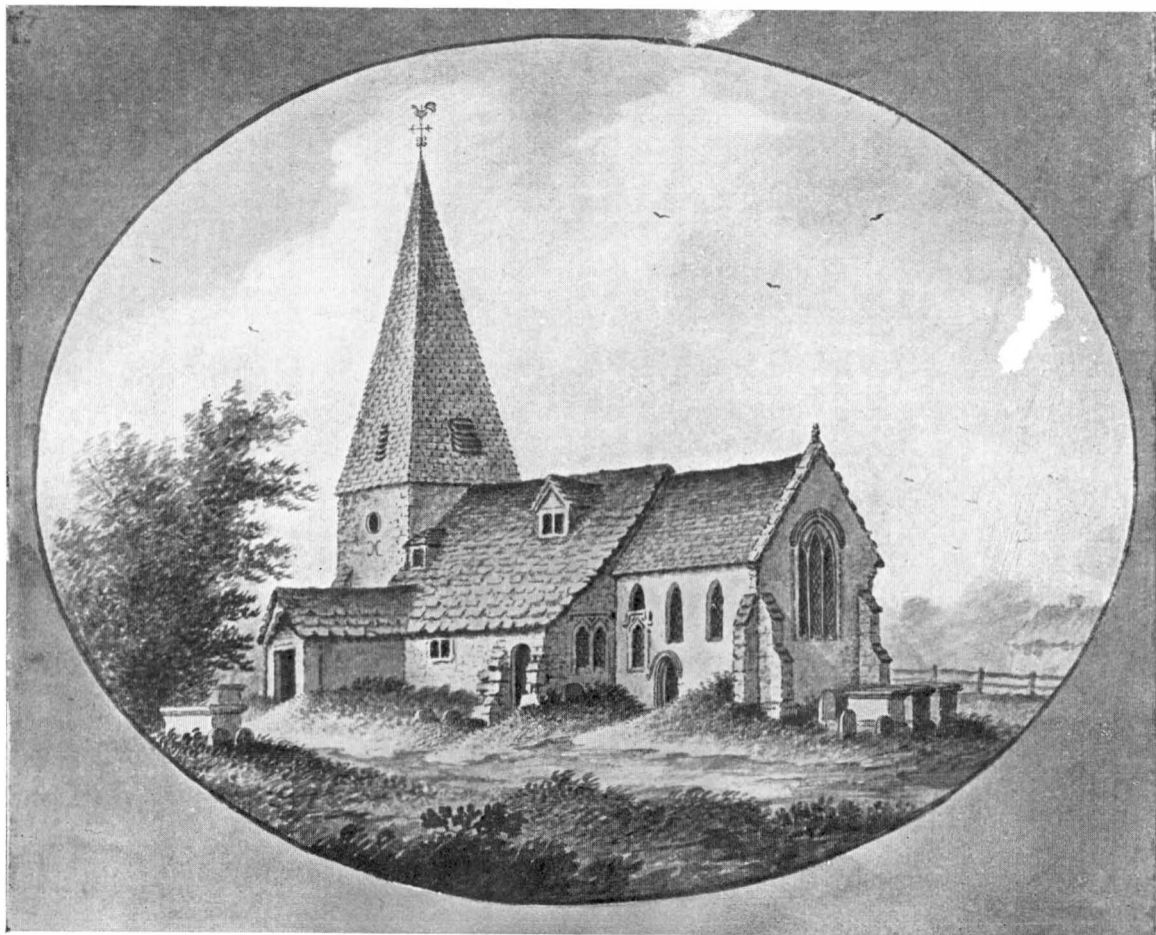
The Ecclesiologist (July 1845, vol. IV, N.S. I, p. 194) contains a reference to a proposed enlargement of Catsfield Church, by R. H. Carpenter:¹

Catsfield, S. Lawrence, Sussex.—The chancel of this church is to be restored, and a new north aisle added, by Mr. Carpenter. In the chancel an unequal triplet of lancets is renewed for the east window, and the priest's door is made good. The new aisle, which is added to the chancel, as well as to the nave, is of simple character, but very good. There is a well moulded arcade between the nave and aisle, an arch between the chancel and its aisle, and an arch springing from corbels spanning the aisle, at the chancel-arch. We do not observe a rood-screen in the plan.

Few antiquaries will agree with this comfortable verdict. Carpenter's new arcade, of two round piers, square responds, and three pointed arches, in an alleged Transitional Norman style, contrasts very infelicitously with his own triple two-light curvilinear windows in the north aisle, and with the fine late-twelfth-century work in the tower and earlier nave, with its thick walling and beautifully variegated sandstone rubble.

His restoration of the chancel appears to have been as drastic as that suggested in the text. The north chapel or chancel may rest upon ancient foundations, as the arch dividing the two is ancient (early 14th century), but the chapel (the Camdenians usually classified them as aisles) was rebuilt by Carpenter at the same time, as stated; a lop-sided vestry added to the east of it may, however, be later. We must give him the credit of having contrived a recess in the north wall of the chapel (now an organ chamber) for the preservation of a beautiful cross-slab in yellow sandstone, assigned to an unknown monk of Battle Abbey: the organ (presented by Lady Brassey in 1883) almost hides it.

¹ For architectural description see J. W. Bloe, with plan by Walter H. Godfrey and John E. Ray, in *V.C.H. Sussex*, IX. 243, with reproduction of a drawing of the church from the south-east in the Sharpe Collection, c. 1800.



The Ecclesiologist speaks of the renewal of the east window, a triplet of unequal lancets, divided by mullions; and that of the priest's doorway; the latter remains, together with two ancient lancets south of the chancel; but the east window is modern. The drawing in the Sharpe Collection, however, suggests that the restoration was a faithful one.

The church is still interesting; and the south side is so picturesque that one may forget Carpenter's aisle for a space. 'The spire retains its original timber framework, which is a fine example of medieval carpentry, ca. 1310.'¹ A century later, perhaps, is the king-post roof of the nave; the chancel roof is modern. The church seems to have been well 'brought up to date' in the fourteenth century, with doorways of that age west and south with heads for dripstone terminals; in the chancel, a thirteenth-century rebuilding of an older church, only a piscina of the Decorated period seems to have been inserted. Mr. J. W. Bloe gives a fourteenth-century date to the buttresses, a pair of each, at north-west and south-west angles of the tower; and the same date to the tower windows, six in number, square-headed externally, with a wide inner splay and pointed arches; the ancient Transitional Norman tower arch, low and pointed, was retained.

The font, perhaps of the fourteenth century, has shared in the general scheme of restoration, and, much re-tooled, has been placed on a modern pedestal. The whole church, in effect, is typical of that which, within the next thirty years, our ancient English parish churches were to endure in thousands of cases; and the contrast here, as elsewhere, of the fine old thick walling of the medieval building with its thin modern imitation, is its sufficient condemnation. Perhaps Carpenter felt this himself; I do not think he repeated the Catsfield arcade elsewhere.²

CHAILEY (*St. Peter*)

Chailey Church is another example of the harm done by enlargement as well as restoration. It has undergone two, in c. 1845 and in 1878-9 respectively; with the result that

¹ Bloe, *op. cit.*, p. 243.

² The restoration appears not to have been carried out until 1849. See Harrison, *op. cit.*, p. 82.

the ancient nave has been destroyed, and the chancel greatly injured. Prior to 1845 it must have been one of the most interesting churches in the county; the chancel, especially, was a fine design.¹

Chailey figures early in *The Ecclesiologist*. In July 1846 (vol. VI, N.S. III, p. 30) there is this notice:

S. Peter, Chailey, Sussex.—Some time ago, in our *Few Words to Church-builders*, we quoted this church as an excellent model of a small First-Pointed building. It then consisted of chancel and nave; the former highly enriched, the latter much plainer, and a tower at the west end, crowned, not with the common Sussex pyramidal head, but with an elongation of this into a very ill-looking extinguisher spire. A north aisle has recently been added, and so far as the architect is concerned, it is quite in the old spirit. It has a very good pitch, and good open roof, being (in this case almost necessary) under a separate gable. The piers are massy and singular, and well worked.² On the north it is lighted by plain lancets; on the east and west by an early geometrical window of two lights. Above these, near the apex of the roof, is a small useless light, the only external blemish³ except the absence of gable crosses, which we have to notice. Inside, the seating is bad; the passage being left between the wall and the seats; this is to accommodate a bench running round the aisle, after the ancient fashion. The latter is good in itself: but the arrangers should have remembered that when this kind of seat was employed, no other was used. With the restoration of the chancel we are not pleased. There is no return to the stalls, and no Rood-screen, though from the absence of any chancel arch, it is especially necessary. There is an apparatus for hot air, and two great altar-chairs in the usual and odious places. However, the jamb shafts, &c., have been well scraped. There is (it seems) a new font, but *without* a drain, and *with* a basin.

Before proceeding to an account of the second restoration, which was perhaps yet more destructive than the first, we may consider more specifically the nature of the same; it will be noted that *The Ecclesiologist* does not give the name of the architect.

Originally, Chailey seems to have been a small church of the simple chancel and nave type, aisleless and towerless. To the nave was added, towards the end of the twelfth century, a south aisle of three bays, the piers rectangular masses of masonry, part of the old Norman wall, with round

¹ For architectural description of the church by Miss Margaret Wood, and plan by Walter H. Godfrey, see *V.C.H. Sussex*, VII. 97, with reproduction of a drawing of the exterior from the south-east, by J. Lambert (c. 1780) in the Burrell Collections.

² 'Massy' was a favourite word with the Camdenians; also affected by Rickman. Perhaps it meant something not quite the same as 'massive'.

³ These unpractical critics failed to realize that the retention of these small openings was a tribute to the old builders, who thus provided for the proper ventilation of their roofs.

arches; Ditchling, not far away, offers a parallel, though here the arches are pointed.¹

There can be no doubt that the chancel was ignorantly tampered with, in a manner more harmful than all the injuries done by Georgian bunglers. The chancel had three lancets north and south, with an east window of three lights,² divided by mullions, beneath a containing arch with unpierced masonry in the spandrel; a similar window remains at West Hoathly (east window of south chancel). The south elevation of the chancel in Sharpe's drawing (c. 1805) shows three lancets; the easternmost was as we now see it; the second had a priest's door beneath it, part of the jambs of which is still *in situ*; the westernmost had inserted in its lower portion an ogee light with label. The restorers made these side lancets uniform, obliterating much interesting old work to provide internally a new string-course of impossible section; and pierced the spandrel of the east window.

Happily, however, much valuable work remains. The rear-arches of the three lancets, north and south, are supported by shafts with finely carved capitals; of these, one has a head with sprigs of foliage issuing from its mouth; another, which seems to be of foliated design at a distance, on closer inspection resolves itself into two winged reptiles, whose tails are carved as heads. Carved heads, good original work, form the dripstone terminals both externally and internally. Other original thirteenth-century work is seen in the tower area; the tower arch has the outer order modern and the inner ancient. There are also two old lancets north and south: the former blocked, while the west window is modern, though the old Early English doorway, a very plain design, is seen beneath it. The tower area is lighted by three modern sexfoiled circles; their predecessors seem to have been plain *oculi*.

The second restoration (1878-9) can only be described as a particularly unhappy one; since, with utter indifference to the history of the fabric, the still remaining old arcade to the south was destroyed, and a sham Gothic one of three bays put in its place; the easternmost forms the organ chamber. The modern north aisle of 1845 was lengthened

¹ A photograph of the interior prior to the second restoration may be seen in the choir vestry; it shows the arcade in question.

² Miss Margaret Wood (op. cit., p. 96) suggests a seventeenth-century 'simplification' of the lights.

westwards to form a vestry; an additional north aisle of three bays added, with a second vestry at the west end, the two communicating, while a new chancel arch was also built; there was none, as the writer in *The Ecclesiologist* tells us, in the old church.

Of the medieval structure there are yet other remains in the south aisle; its east window, coupled trefoiled ogee-headed lights with internal rebates for shutter, is ancient; over it is a Georgian square opening, that doubtless gave light to a gallery, now removed. The aisle roof retains twelve old rafters and ashlar-pieces; the doorway is ancient, and so are the walls of the porch, of which, however, the timber upper part and roof are modern.

Such, in brief, is the architectural history of Chailey Church. For the rest, there may be found a century hence some interest in the perspectives of its varied neo-Gothic arcades; but that time is not yet; they seem to lack even a fortuitous picturesqueness, which assuredly the old builders would have achieved, had they attempted the same thing.

(To be continued)