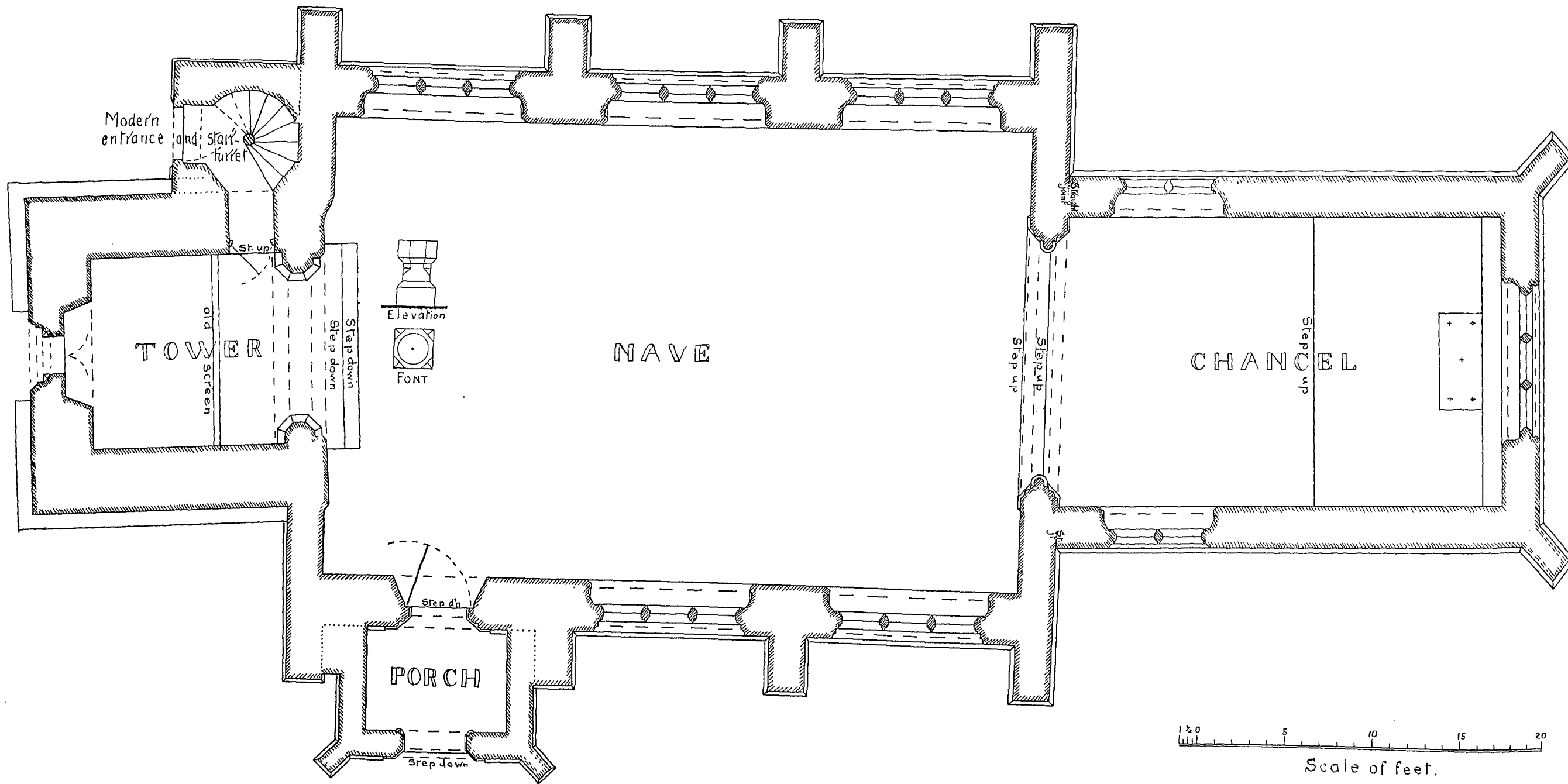


## NETTLESTEAD CHURCH.

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I.—ARCHITECTURAL NOTES BY THE REV. G. M. LIVETT.

NETTLESTEAD, bounded on the east by the river Medway, as it flows northward to enter the gorge which it has cut for itself through the escarpment of the ragstone hills, is situate (according to Furley) partly, but not wholly, within the Weald. Like most of the border parishes, it is credited with "a church" in the Domesday Survey of 1086. The church of that date may have been a structure of wood or stone. If the latter, nothing remains of it above ground except possibly some of the masonry of the east wall of the tower, which seems to have belonged to a building older than any other part of the existing church. After the addition of the tower, built in the thirteenth or fourteenth century, the nave and the chancel of that older church, which was probably the original church, were demolished to make way for the existing nave and chancel. Such demolition for rebuilding in the early part of the fifteenth century is paralleled in the architectural history of the parish church of All Saints, Maidstone, which was entirely rebuilt late in the fourteenth century; but it was an unusual procedure, and in both cases there must have been strong reasons for its adoption. In the case of the Maidstone church the reason is well known. Archbishop Courteney wished to make it serve as a collegiate as well as a parish church, and he erected a new building of proportions so grand that the retention of any part of the old building was impracticable. In the case of Nettlestead (rebuilt some five-and-twenty or thirty years later) the reason for the entire demolition of the old structure (excepting the



NETTLESTEAD CHURCH GROUND PLAN

G. M. L. mens. et del. '08.

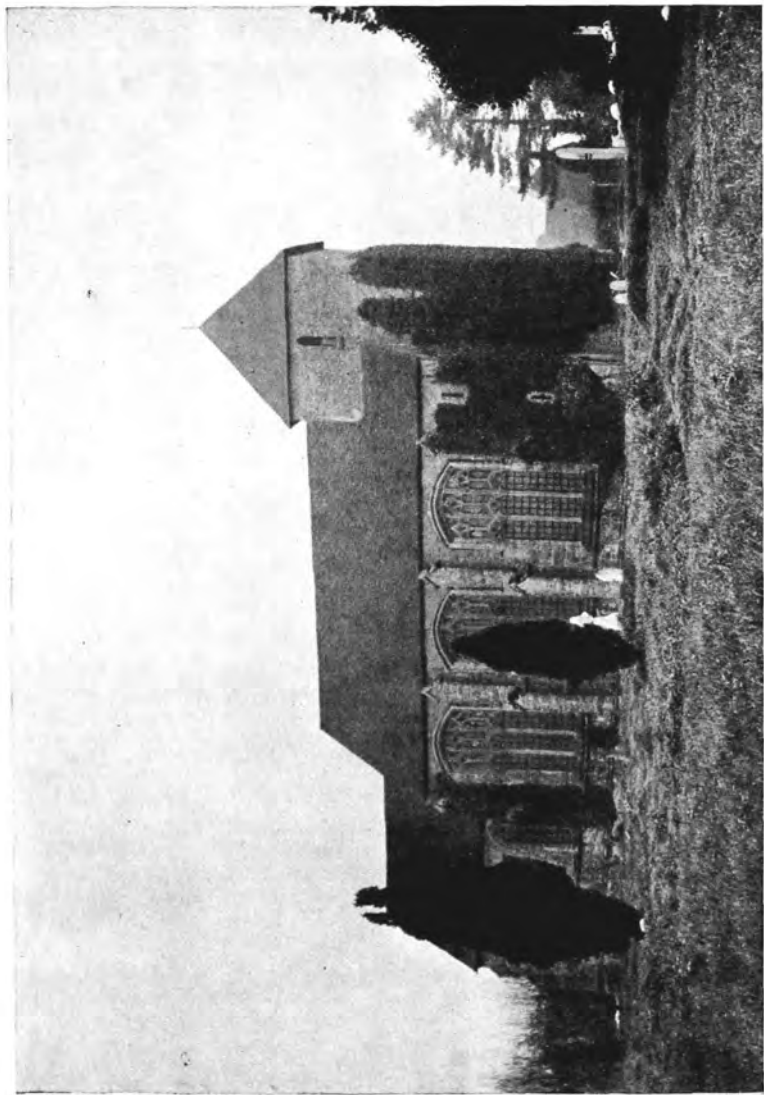


Photo.]

NETTLESTEAD CHURCH.

[W. G. W.

tower) can only be surmised. In the opinion of the writer the reason is supplied by the unusually fine proportions of the nave-windows. No other possible reason suggests itself, unless it be that the old church was destroyed by an earthquake or a fire! An earthquake is improbable, and a fire does not usually destroy the walls of a church beyond the possibility of repair.\* Dismissing those possibilities, one reflects further that the reason for rebuilding could scarcely have been a desire to enlarge the church. The reason which usually led to the enlargement of mediæval parish churches was the necessity of making room for a larger number of clerks and a more elaborate ritual in choir and sanctuary, and for additional altars in nave. This was obtained by lengthening the old chancel, erecting side-chapels, and adding aisles to the old nave, more easily than by destruction and re-erection. In cases where, as at Maidstone and Eddington, rebuilding was preferred, at any time after the middle of the twelfth century, the new plan usually included aisles in which altars might be placed; but at Nettlestead the ground-plan and general arrangements were very much like what they must have been in the old church†—the floor-space was very little larger and no aisles were added. We shall presently see proof that in the reconstruction the nave was erected before the chancel, whereas usually in the enlargement of mediæval churches building operations began at the east end. Two facts call for special consideration and explanation—the absence of aisles and the commencement of the work in the nave. The nave-windows suggest the only explanation. The inclusion of aisles in a plan designed on so small a scale would not have given sufficient height for windows of so fine proportions. The nave was rebuilt for the express purpose of the erection of those windows. They might perhaps have been inserted in the old walls; but the alteration would have

\* Southfleet and Selby are cases in point.

† The nave measures 40 ft. by 26 ft. and the chancel 24 ft. by 16 ft. These proportions vary slightly from the average yielded by the early-Norman churches of the district. The nave is a little broader in relation to its length, and the chancel a little longer in relation to its width.

been considerable and the nave probably left too narrow for its increased height. Rebuilding was more economical and gave a better effect. The rebuilding of the chancel followed as a matter of course.

But what prompted the erection of the windows? The answer to this question lies in the history of the evolution of the manufacture and use of stained glass, and in the fact that early in the fifteenth century Nettlestead Manor was in the possession of a family the head of which, having practically rebuilt Nettlestead Place, was also willing and able to glorify the people's part of the parish church in a generous and somewhat unusual manner.

Mr. Charles Winston, in his works on *Ancient Glass Paintings*, followed by Mr. W. E. Ball in an exhaustive study of the heraldry displayed in the windows of this church, published in the present Volume, expressed an opinion that the glazing of the nave-windows was done somewhere between 1425 and 1439. This gives an approximate date for the erection of the nave. It is not suggested that the glass was ready-made and put into the windows at the time of erection, or that the arms are all necessarily contemporaneous; but it is suggested that the windows were erected for the display of stained glass, designed to exhibit subjects both pictorial and heraldic, and that after the erection there was no long delay in the manufacture and insertion of the glass. The date of the nave may, therefore, be placed somewhere between 1420 and 1430. The architectural features point to that period. It is probable that Reginald de Pympe, who was then lord of the manor, was the 'founder' of the new church. There is no record to that effect; but it is significant that the masons' marks prove that the men who did the work were employed also in carrying out important alterations in the manor-house, while the similarity of the architectural moldings in the two buildings point to the employment of one and the same 'master-builder.' This Reginald (the first of three De Pympe of the same name), who died in 1438, probably rebuilt both nave and manor-house. It is worthy of note that,

among the escutcheons of many neighbouring Kentish families placed in the nave-windows, the arms of the De Pympe do not appear to have been displayed. Mr. Ball, however, has shewn good reason for believing that the aggrouped escutcheons of the De Pympe and the Cobhams (Reginald's father, Sir William de Pympe, having married a Cobham) were inserted at the same time in the east window of the chancel, and that, when a few years later the chancel was rebuilt, they were preserved and inserted in the new east window.

There is structural evidence that the rebuilding of the nave was intended to be followed by a rebuilding of the chancel. The builders left two or three stones projecting from the face of the east wall on the north side of the chancel to serve as 'bonders' into the chancel-wall; but the builders of the chancel, commencing at the east end, failed by a few inches to lay out the line of their side-wall so that it should abut on the nave-wall in the proper place to make use of them. They may be seen, projecting in a vertical line one above another at intervals, in the angle at the junction of the chancel with the nave. A local tradition gives the chancel priority in date. It is probably of recent origin, founded perhaps upon a superficial comparison of the two works. The chancel-windows\* certainly give the impression of a slightly earlier design than those of the nave; but the view must be abandoned. The chancel is undoubtedly the later work. Its side-walls were built up against the east wall of the nave with little or no 'bond,' leaving a 'straight joint.' The time-interval between the two works was not a long one, but it was long enough to call for the employment of another master-mason and other 'banker-men.' Meanwhile the molds which had been used for the details of the nave (for the string-courses, jambs, and labels or drip-stones) were taken away or lost, and the new molds were made. We shall see presently that they were poor copies of the old. Assuming that our date for the nave is approximately correct, we may perhaps assign the chancel to John de Pympe, who suc-

\* In this Paper the word 'windows' is used of the stone-work, as distinct from the glass which they contain.

ceeded his grandfather, Reginald, in 1438, and died November 8th, 1454.\*

It is interesting to note a difference not only in structural and in minor architectural details, but also in the character of the stained glass and in the design of the windows in which the glass was placed. In an earlier paragraph it was said that the demolition of the original nave and the erection of a new one was prompted probably by the evolution of the manufacture and use of stained glass. In the latter part of the fourteenth and throughout the fifteenth century architectural design in windows gradually accommodated itself to the requirements of the designers of the stained glass that was to fill them. The art of glass-painting achieved its greatest triumphs in the fifteenth century, and Churchmen evinced an ever-growing desire to see figure-subjects displayed to the best advantage in the windows of their churches. As soon as it was felt that the costly and elaborate flowing tracery of the Decorated period was unnecessary, and even inconsistent with the realization of this desire, it began to give place gradually to the rectilinear forms of the Perpendicular period; and the money thus saved on the stone-work was spent upon the glass. In the new style not only the main lights in the body but also the subordinate lights in the head of a window could be formed each one into an appropriate niche to enshrine the figure of a saint; while the spandrels and eyelets above and about them become convenient receptacles for the display of the armorial escutcheons and other heraldic devices of the founders of a church and the donors of its glass. If we could see our church-windows still filled with the old glass which has been ruthlessly torn from them we should not regret the change in architectural design, even in spite of the weak grid-iron appearance which its latest development imparted to it. The Nettlestead nave, however, was rebuilt before that decadence began—just at the period when design

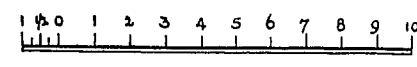
\* The date of the insertion of stained glass in the east window is said by Winston to have been recorded in the window itself as 1465, but the portion of glass containing the record has disappeared,

of glass and form of window fitted one another most appropriately and with finest æsthetic effect; at the period when, without interference with the scheme of figure-niches formed by the predominating perpendicular lines of the new style, grace was given to the general design by the retention of some of the curvilinear lines of the old style of window tracery. The windows of the nave are a model of combined strength and grace which could scarcely be enhanced. The sense of strength is imparted by the thickness of the wall—it may be noticed that the side-walls, which contain the windows, are much thicker than the end-walls, where there are no windows—and by the straight mullions that reach from sill to arch. The intervening mullions that separate the narrower niches in the head of the windows are appropriately lighter, supporting little arches which spring from the secondary moldings of the principal mullions; and the covering arch of each pair of these lesser lights runs up in an ogee curve to the soffit of the main arch, thus giving an additional sense of support. It is in these ogee curves that we see the lingering influence of an older style skilfully combined with the lines of the newer style, and imparting character of grace to the whole design. And, lastly, the segmental-pointed form of the main arch, though in itself not so pleasing to the eye as the older-fashioned pointed arch, is felt to be appropriately used, in that it makes room for a series of figure-niches extending from side to side across the head of the window, a pair above each of the three body-lights; while any sense of monotony of design is avoided by greater height in the central pair of niches, and by variety of form in the spandrel-lights. Compare this design with that of the east window of the chancel, and the superiority of the nave-windows will readily be realized. Apparently the architect was not required to provide space in the head of the window for so many heraldic shields, and, preferring in his design to return to the pointed form of arch, he was unable to free himself so completely from devices employed in an earlier age to fill up awkward spaces. In his east window, as in those of the nave, the



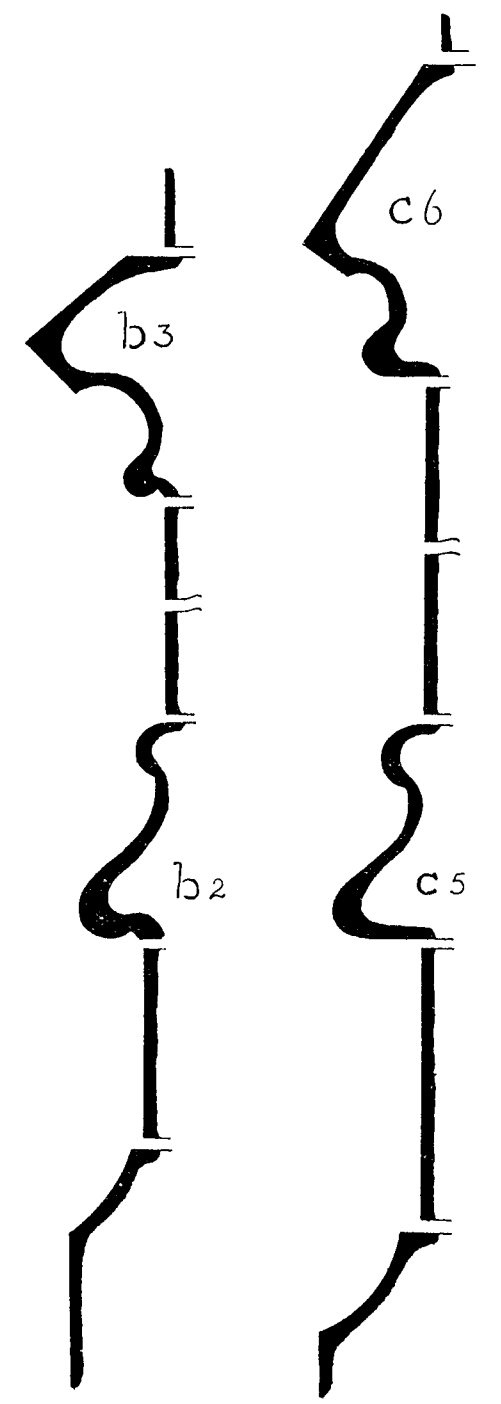
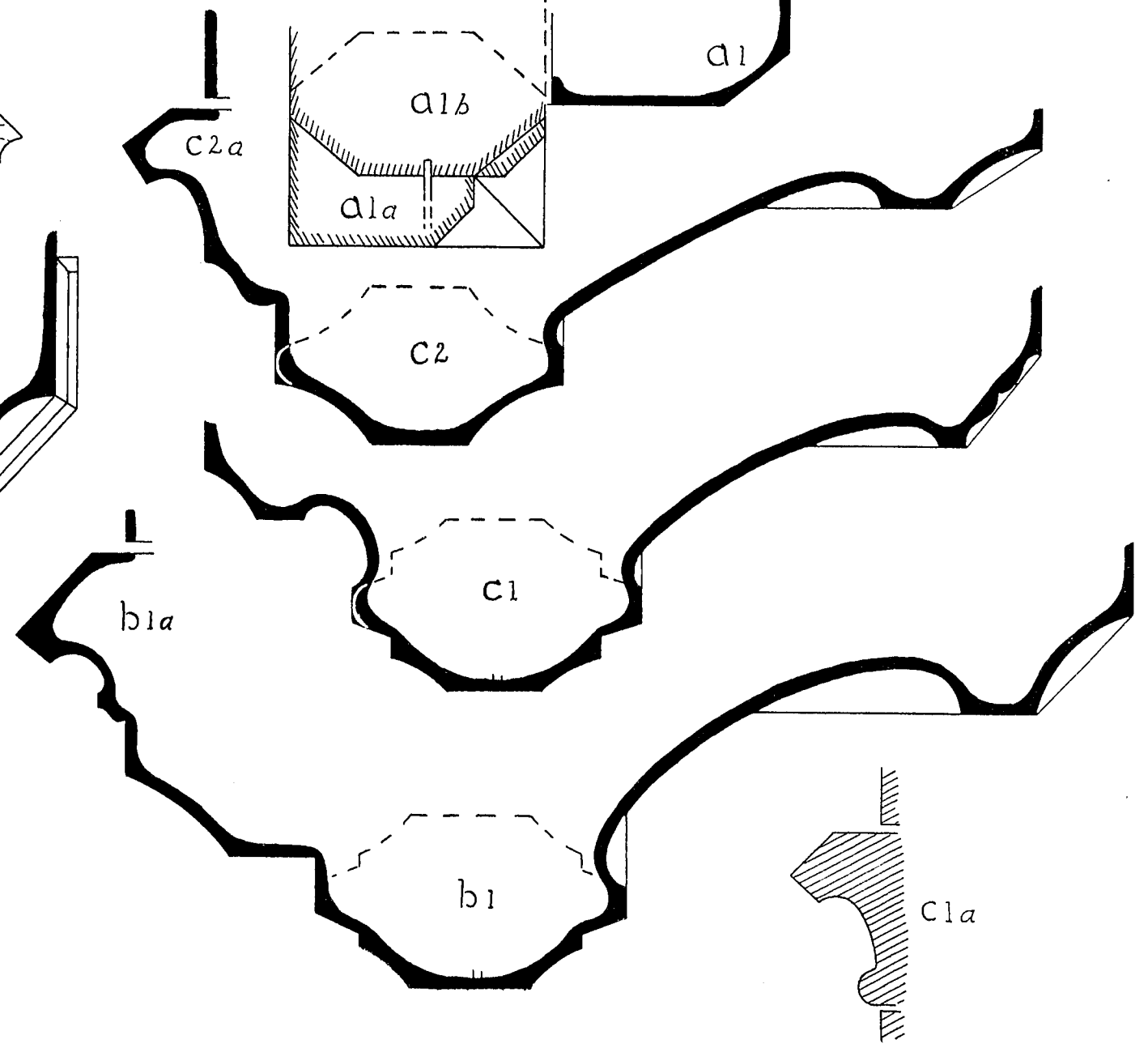
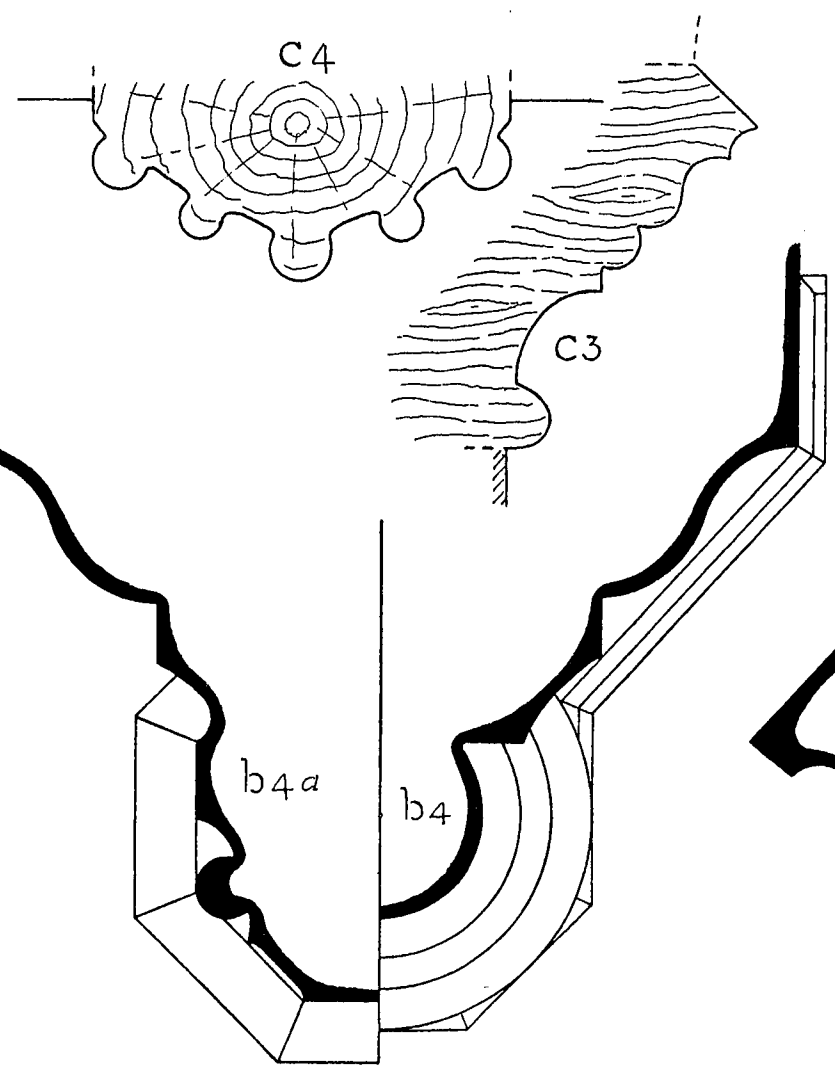
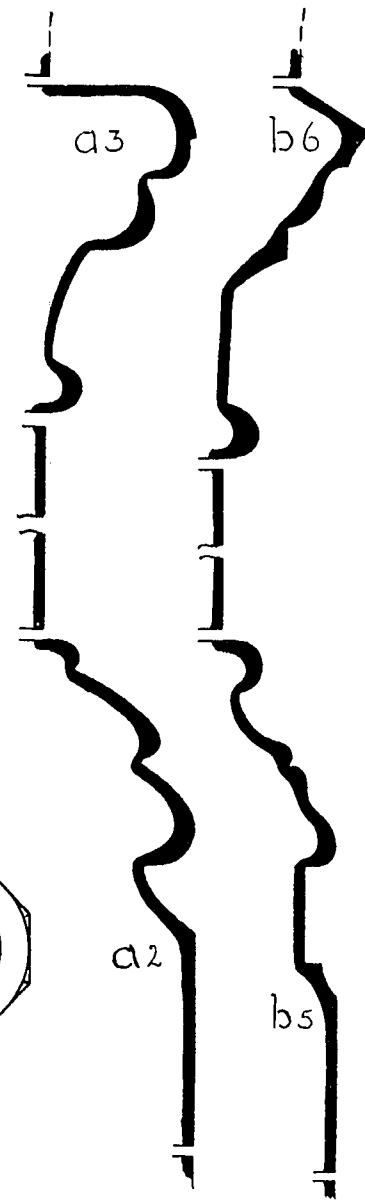
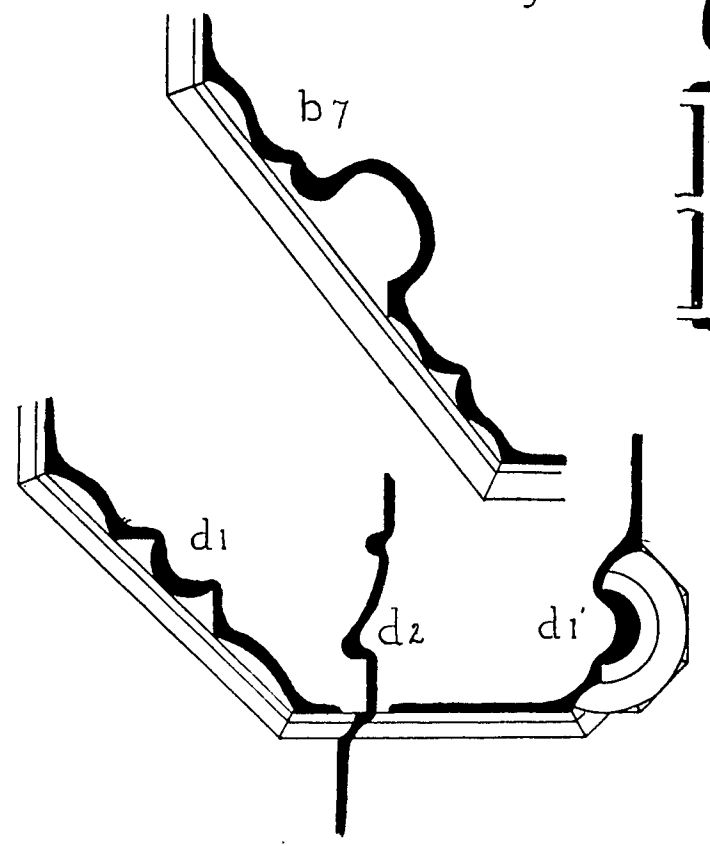
NETTLESTEAD CHURCH: MOLDINGS.

a: tower. c: chancel.  
 b: nave. d: porch.



Scale of inches

G.M.L. mens. et del.  
 1908.



principal mullions run up to the main arch; but the more pointed form of that arch and of the heads of the two side-lights seems to make the upper termination of the straight mullions incongruous. The central light has a pair of figure-niches above its body-light: in this feature the design, as compared with that of the nave-windows with their six niches, seems poor. The dagger-shaped quatrefoil at the top of the central light, reminiscent of an earlier style, compares unfavourably with the beautiful lines of the ogee covering-arch which appears in the same position in the nave-windows. The two side-lights, each terminating upwards in a lancet arch which encloses a dagger-light above an obtusely-pointed cinquefoiled arch, are most pleasing in themselves, but they do not seem to harmonize well with the straight-sided central light; and the large triangular unfoliated spandrels above them, on either side of the central light, may be regarded, perhaps, as a blemish in the general design. It is probable that this design is an adaptation, to a three-light window, of the design of the five-light windows of Archbishop Courteney's church at Maidstone, built about 1400 or a little earlier. In those windows the two side-lights are like the side-lights of the Nettlestead window, but the increased importance of the rest of the design reduces them to a suitably subordinate relation to the whole. The head of the window, above the three central lights, consists of two tiers of figure-niches, numbering twelve in all, the horizontal division between the two tiers being cusped in such a way as to form a transom of peculiarly elegant character. The adaptation of this design to a three-light window is certainly not very successful. It is probably not a mere coincidence that the jamb-moldings in the two designs are similar in several features which are not seen elsewhere in Nettlestead Church.\*

\* See section c 1 in the sheet of moldings. The external label (which I failed to measure when making my notes) is of the common section shewn at c 1a. In the Maidstone windows a round member is attached to the mullions and tracery internally: this is the only feature which differentiates this section from that of the Nettlestead windows, except that the mullions of the Nettlestead chancel-windows have the angles of their outer face rounded off in an unusual manner, as indicated in the sections c 1 and 2.

In reference to the architectural design I have ventured to surmise that, while in the nave-windows an intentional provision of space for the display of heraldic escutcheons is apparent, such provision was not required to the same extent in the chancel-windows. Only two escutcheons now appear in the chancel—in the two small figure-niches in the head of the central light of the east window. It seems that the good taste of the nave-architect was in a measure created by the conditions which he had to fulfil: he designed his windows for the coming glass. The chancel-architect, on the other hand, was left more free to follow his own fancy, and his fancy led him to fall back upon earlier forms, such as the pointed arch and the dagger-quatrefoil. However that may be, it is clear that the rebuilding of the nave of this church, like the rebuilding in part of the church of Fairford\* in Gloucester, was prompted by a desire to display, in the people's part of the sacred building, pictorial figure-subjects and armorial bearings. The rebuilding of the chancel was included in the project; but it was left to another generation to complete the work.

The lines of the nave and chancel of the original church are lost beyond recovery.† That the fifteenth-century architects did not follow the old lines may be seen in the junctions of the thin west wall with the east wall of the old tower, which preserves the lines of the west wall of the destroyed nave. The accompanying Plan shews this quite clearly. The plan of the present nave is very nearly a true rectangle; that of the old nave must have been irregular: for while the old tower is remarkably askew with the new nave, the latter in its erection must have accommodated itself fairly well to the old chancel, which

\* *Circ.* 1490.

† It is said that in cutting through the foundations of the south wall of the existing nave for the purpose of putting in a heating apparatus in 1891, the workmen found old stones cut and carved. Unfortunately they were not preserved to tell their tale. Doubtless a considerable amount of the materials of the old church still exists in the core of the present walls. The beautiful cut-stone of Old St. Paul's is all embedded in the walls of Wren's building, used as rough material for the walling—a common practice,

was then standing, and was left standing for some years after the completion of the nave. The old chancel, therefore, must have occupied the site though not the exact lines of its successor, and the nave joining tower and chancel must have been far from rectangular in plan.

The tower was an addition to the original nave. Had it been built at the same time its east wall would be of the same thickness as its other walls.\* It appears to be a thirteenth or early fourteenth-century building. The moldings of the tower-arch (see the sheet of moldings: a 2, the base; a 3, the capital) point to the later date; but the arch has been raised in height, and its capitals are a trifle small for their position and fit the jambs badly, so that it is possible that they did not belong to the original arch. The walls are pierced in two stages by single pointed lights, of which the stonework is much worn. One of the lights has a nearly 'straight-sided' arch, approximating and bearing a faint resemblance to the form of window-head seen occasionally in Saxon buildings; but this is insufficient ground for an idea which has obtained local currency—that the tower is Saxon work: there is nothing Saxon about it. The west door has been altered from its original form for the insertion of some Decorated window-tracery, said to have come from Teston Church.† The old obtusely-pointed arch has been raised in height and a new acutely-pointed arch inserted within it, the space between them (about 3 feet) being filled with the tracery, which is glazed.‡ A complete window shewing similar tracery, unglazed, has been inserted in the east wall of the tower above the nave-arch. It has two lights, cinquefoiled and ogee-headed, with a dagger-quatrefoil above them. This genuine Decorated

\* The north, south and west walls are thinner in the upper stage than in the lower; the east wall rises up the same thickness, and the off-set seen on the other sides is absent on the east side.

† Teston Church was almost entirely rebuilt in 1710. Transepts were added in 1846.

‡ In the sheet of moldings, a 1 is the section of the jambs of the original door, without indication of the base, which is new and not to be relied upon; a 1a, of the jambs of the inserted arch with a broach stop; a 1b, of the jamb of the Decorated window, the broken line shewing the section of the tracery.

quatrefoil should be compared with the Perpendicular quatrefoils of the east window of the chancel. The tower is capped with a low pyramidal roof, suggestive of an Early English date. The question of date, however, is one difficult to decide. High up in the east wall, as seen in the belfry, there is an opening into the space between the inner ceiling and outer roof of the nave. It is framed with wood, and on either side one can just detect *tufa* stones which belonged at some time to an opening of now indeterminate character. Whether they be in their original position or not, these are the only stones now visible of which one can say, with probability of truth, that they belonged to or came from an original church of early-Norman date.

Viewed externally, the nave, with its tall and well-proportioned windows and the fine intervening buttresses, presents a design which is not commonly seen in churches built on so small a scale. The treatment of this exterior contrasts favourably with that of the chancel, where a length of bare side-wall, but for the ivy which covers it, is relieved only by a two-light window near the west end and a diagonal buttress at the east end.

The nave is surrounded by a bold plinth (b 2), which encircles the buttresses. Above it there are four courses of roughly squared masonry. Then comes a bold string of common section (b 3) which runs under the windows and dies into the buttresses. The south door, the section of whose jamb is shewn in the sheet (b 7), is square-headed, the window-string forming a label and dropping down on either side, so framing the head of the door. One has only to glance at the section of the plinth and string-moldings of the chancel (c 5 and c 6) to realize that they are a poor copy of the nave-moldings—note the comparative inelegance of the curves, and also the absence of the small ‘quirk’ that exists in the nave-moldings on the under-surface of the lower round of both plinth and string. This feature is, of course, out of sight. It may usually be detected on the under-surface of the ‘necking’ of circular capitals, whose beauty of form would be marred by its absence. Used

externally it serves the practical purpose of preventing the rain-water from running on into the joints of the masonry.

The label of the nave-windows (shewn at b 1*a*) is seen on close examination to possess, instead of the small bowtell or round of the common examples (c 1*a*), a member consisting of a small vertical fillet and a small horizontal ogee molding. Attention is drawn to this feature, difficult to distinguish *in situ*, partly as an example of the careful character of the nave-architect's design, and partly for the purpose of comparing with it a detail which seems to have been suggested by it in the work of the chancel-architect. In the label of the side-windows of the chancel (c 2*a*) this small member is absent, resulting in an incomplete form; but the horizontal ogee is reproduced on a larger scale in close connection with the label, being used in an awkward manner for the adjoining arch-molding in place of the usual hollow-chamfer (b 1 and c 1) or double-ogee.

In the sheet of moldings, b 4 shews the plan of the base and the section of the jamb of the chancel-arch, while b 5 shews the section of the arch itself and the disposition of its lower order upon the octagonal cap. Section b 5 is that of the base and b 6 that of the capital of the chancel-arch. This fine arch was the work of the nave-architect, as proved by the masons' marks.

The ceiled roof of the chancel is four-centred; the principal rafters and a longitudinal rib are boldly molded in the form shewn in c 4. The section c 3 is that of the chancel wall-plate: it bears a close resemblance to the section of the capital of the chancel-arch. All traces of the chancel-screen and rood-loft, as well as of aumbry and piscina, have disappeared. The font is a plain example of the fifteenth-century fonts: it is wrought in Kentish ragstone, the material of all the wrought-stone in the church. It is well dressed with finely drafted edges, after the fashion of the period.

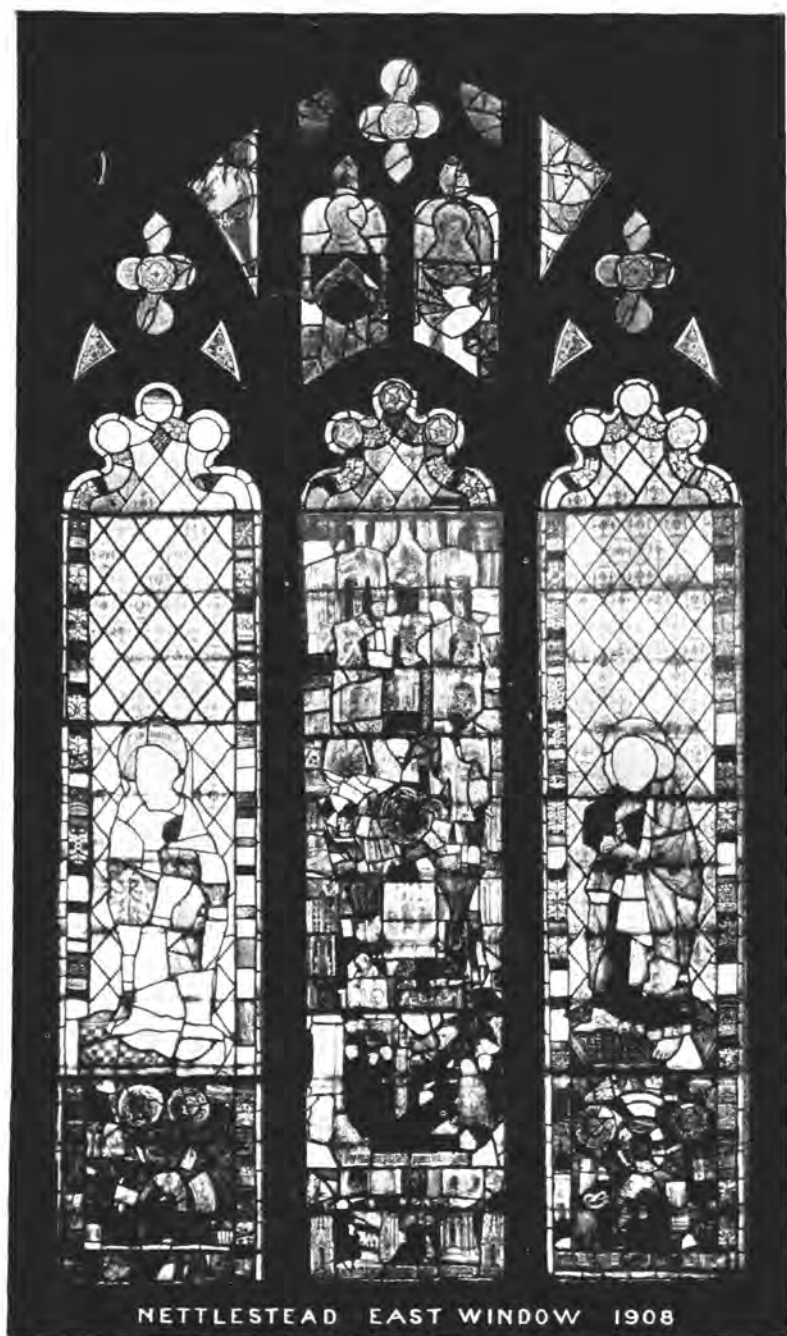
The south porch needs no detailed description. The section of the jamb of the entrance-arch—a four-centred square-headed arch, which, like the south door, has no

impost molding—is shewn in d 1. In the will of John Pympe\* (great-grandson of the Reginald de Pympe mentioned at the beginning of this Paper), who died in 1496, provision was made for the erection of a fair little porch over the south door, to be covered with lead so as not to diminish the height of the window above, within two years of his death. A local tradition† assigns the porch to Sir John Scott of Nettlestead, to whose family the manor and mansion came by marriage early in the sixteenth century, and who died in 1616. Sir John was son of Sir Thomas and grandson of the Sir John who married Anne Pympe, the niece of John Pympe, to whom Nettlestead Place passed by the death, without issue, of Lady Rainsford, daughter of John Pympe. It does not appear at what date the grandson, Sir John Scott of Nettlestead (to whom tradition assigns the erection of the porch), inherited the Nettlestead property, but it cannot have been long before the close of the sixteenth century. It is difficult to accept the traditional date of the porch. The architectural features point to an earlier date. They are quite unlike those of a door in the mansion which bears date 1598. It seems probable, therefore, that the provision of the will of John Pympe was acted upon, and that the porch was built soon after his death. It is not unlikely that Sir John was the author of the alterations and additions to the mansion made at the end of the century, and that later generations gave him credit also for the erection of the porch. In any case it was built by a lord of the manor, and the will of John Pympe, which is of sufficient interest to print in full, shews that lords of the manor did not feel that their obligations were confined, as patrons of the benefice, to the repair of the chancel. In this respect a good example had been set to future lords by Reginald de Pympe, the builder of the nave early in the fifteenth century.

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\* Quoted in J. R. Scott's *Memorials of the Family of Scott of Scot's Hall*, p. 166. A more correct transcript is appended to this Paper.

† *Ibid.*, p. 164.



NETTLESTEAD EAST WINDOW 1908



## POSTSCRIPT ON THE GLASS.

Since the above was written Mr. T. F. Curtis has kindly sent me a photograph of the glass of the various lights of the east window,\* and has also afforded me an opportunity of examining the glass at close quarters in his workshop, giving me the advantage of his expert knowledge. It seems advisable, therefore, to take this opportunity of adding some remarks on the subject, supplementing with as little repetition as possible the information included by Mr. C. E. Ball in his valuable Paper, written from a different point of view.†

It is said that a great storm shattered the glass of all the windows on the south side of the church, and very few fragments thereof have been preserved. Some other cause must be sought for the destruction of parts of the east window and of the north windows of the nave, leaving the north window of the chancel nearly intact. It is probably a case of wanton iconoclasm. A puritanical spirit seems to have directed itself specially against the figures of the crucified Lord and St. Mary in the east window, leaving St. John almost intact; and against the central light of the Becket window (which may be assumed to have contained a figure of the martyr), leaving some other portions. When at a much later date the remaining fragments were collected together and placed for preservation in the east window, filling the central light and the three lowest bars of the side-lights, unfortunately many of them were inserted inside out, exposing

\* These have been arranged for reproduction in the accompanying illustration. The quatrefoil at the apex is evidently a duplicate of one of the quatrefoils at the top of the side-lights and not the original, from which it differs slightly in form, the upper foil being a little too large and making the crown of the window a little too high. To complete the design the two small lights, one on either side of the quatrefoil, have been painted in. Apart from these minor defects the illustration will form a valuable record of the glass as it stood previous to its removal for repairs and re-arrangement.

† The reader is referred to the photographic illustrations which accompany this Paper, and also Mr. Ball's Paper. The Editor takes this opportunity of acknowledging the kindness of Mr. Adrian Scott, grandson of Sir Gilbert Scott and descendant of the Scotts of Nettlestead, in placing at the disposal of the Society a beautiful painting of the north window of the chancel, with an expression of regret that, owing to the expense of such a reproduction as would do justice to it (a reproduction in twelve colours), it has been found impossible to make use of it as an illustration in this volume.

the painted side to the weather. The figure of Our Lady in the left-hand light has suffered severely in this and in other ways: it is said that the face, lying on the sill of the window awaiting an opportunity to be refixed, was stolen by a visiting artist many years ago. In addition to the nimbus only five or six fragments of the original glass remain. In the re-glazing the whole of the leads were renewed, and one large bit of the dress (shewing what is technically called diapering) was inserted inside out and upside down. So completely had the figure been destroyed that the glazier, in restoring its outlines in plain glass, seems to have taken the figure of St. John as his model, with a result that the figure appears to turn away from the central light. A careful study, however, detects the hair on the left-hand side of the head, proving that it faced, as one imagines it would face, towards the right. The surface of the bracket encroaches on the border of this light, and, if it is original, was misplaced in the re-glazing. The chequé-pattern is different from that of St. John's bracket, but attached to the upper edge is a portion of a flower-design very similar to that seen in St. John's. Among the fragments below there are four bits of bracket. Two of them have a chequé-pattern exactly like St. John's, but the panels of the moldings are decorated with a flower which does not appear in St. John's: the inference is that they may have belonged to the central light. The other two bits shew a chequé-pattern of similar character but not quite the same, and must have come from a window in the nave other than one of the Apostle-windows. Among the fragments in the central light there is a pair of hands, crossed, which may be the hands of St. Mary crossed upon the breast. There can be no doubt that the central light was originally filled with a representation of the Crucifixion: this is to be restored, and the fragments of old glass removed from the window are to be placed for preservation in unoccupied spaces in the nave-windows.

The north window of the chancel is very much like the east both in general design and in detail. The borders of the main lights and the quarries of the background differ



*Photo.*]

CHANCEL WINDOW: NORTH SIDE.  
NETTLESTEAD CHURCH.

[*W. G.-W.*

only slightly, but sufficiently to enable us to affirm that the south window was originally filled with glass like the north; for among the fragments preserved in the east window there are two or three bits of quarries and of border which must have come from the south window, in that they shew a design which appears in the north window but not in the east.\* Moreover, in the two little niches in the head of the north window there are representations of *Scūs Matheus* and *Scūs Johēs*, as man and eagle respectively; from which it may be inferred that the other two evangelists originally appeared in the south window. The figures in the two main lights represent St. Stephen and St. Laurence. They are almost identical in form, each vested as a deacon in alb with parures and dalmatic. The nimbus is similar to that of St. John in the east window. St. Stephen holds a gospel-book in the left hand and a stone in the right; St. Laurence, a book in the right and a grid-iron in the left. On the right of each is a diminutive figure of a monk in blue tunic, kneeling with hands in the attitude of prayer, and with a supplication in Latin on a scroll proceeding upwards from the mouth. The monk and the whole of the bracket in the left-hand light are new. The greater part of the right-hand bracket also is new; but the little figure and two portions of the bracket adjoining it are original. The new glass can be easily distinguished from the old by its darker shades of colour, which somewhat mar the composition of the subjects. I am suspicious also of the quarries in the lower parts of these lights. They are distinctly darker in tone than those in the upper parts, the leads are new, and the glass is much better preserved; but, if they are not of the same date as the upper quarries, the drawing is an excellent imitation: they are certainly older than the brackets. The position of the figures in the light, leaving a large space below them, suggests that originally this space may have been intended for escutcheons. Possibly shields originally appeared under the brackets in the lights of the east window, as in the

\* In the south window there still remain one or two quarries of old glass.

Crucifixion window in Haddon Hall,\* and in other examples of the period. The absence of the arms of the builders of the church, Reginald de Pympe and his grandson John, otherwise unaccountable, may perhaps be thus explained. The legends on the scrolls in the north window are as follows, the letters in *italics* being indicated in the original script by contraction-marks:—

Stephane ferens dura pete nobis regna futura.

Per Te Laurenti salve m' ab hoste furenti.†

In the manufacture of the chancel-windows very little coloured glass was used: a large proportion of the glass is white and of an excellent quality, upon which the weather has had very little corroding effect; and the coloured glass is almost as clean. The only coloured glass remaining, in addition to a small amount in the borders, is the rich ruby of the under-garment of St. John, which is fringed at the bottom with white glass decorated with circles. The cloak or outer garment is of white glass, shewing a border of wavy pattern and a lining of fur. Softness and relief are imparted to the folds of the cloak, painted on the inner surface, by a 'mat' of light brown colour laid on the outer surface and picked out to shew faintly a flowing diaper-pattern. The outer garment of St. Mary is treated in the same way: the diaper is seen very clearly in the largest original fragment remaining in the figure. The excellence

\* The Haddon Hall window has five main lights: the centre light represents the Crucifixion, and the adjoining lights contain figures of St. Mary and St. John Baptist. This suggests that it is a 'Holy Family' rather than a 'Crucifixion' window, the two side-lights, now empty, containing figures of Joseph and Elizabeth. The date of the window is 1427.

† The Laurence legend shews that its author was not unacquainted with Latin hexameters; but the Stephen legend indicates that his aim was to write a rhyming distich consisting of three and four measures in jingling metre. In each case he makes a neat allusion to the circumstances of the martyr's death. Our member, the Rev. R. Swan, to whom the lines were submitted before the word *regna* had been deciphered, communicated the following renderings:—

Stephen, enduring hard measure,  
Obtain for us heavenly treasure.

Laurence, by thine intercession,  
Save me from the foe's oppression.



LEFT-HAND LIGHT.



*Photo.*]

RIGHT-HAND LIGHT.

[*G.M.L.*

NETTLESTEAD CHURCH, E. WINDOW.

of both glass and paint is proved by the preservation of this mat as well as of the yellow stain used in the design of the quarries and elsewhere on the outer surface. Variety of tone is obtained by the use of glass of different degrees of whiteness in the dress of the figure of St. John. The piece of glass representing the hair on the left side is distinctly greenish in hue. The quarries and spandrels are beautifully executed and well preserved. The drawing of the figures, however, is inferior to that of the figures in the Becket subjects and perhaps also of the Apostles in the nave-windows. On the other hand, the glass of the Apostle-windows is distinctly inferior to that of the chancel-windows. In the figures a larger proportion of coloured glass is used, and the glass is much more corroded on the outer surface.\*

Apart from the larger amount of coloured glass and the mellowing effect of decomposition, the architectural design of the background, with a larger amount of lines, imparts a deeper general tone to the Apostle-windows.†

Turning again to the east window, it will be noticed that at the foot of the left-hand light there is a horizontal line, suggesting that when the fragments were collected and inserted in this window there was under the line an inscription which has since been removed. In the corresponding position in the right-hand light the following inscription still appears:—

Orate p̄ bono | Willm̄i Souxhill | n̄m̄ / r̄ā fecit fieri.

There can be little doubt that this is made up of parts of an inscription which originally ran across the foot

\* It is said that this is due to the large amount of lead in proportion to flint in the glass, and that certain curved streaks of pock-marks that appear here and there point to imperfect mixing of these materials in the melting-pot.

† The Apostles represented in the middle window on the north side are: (1) "S: Thomas"; (2) "S: Bartholomeus"; and (3) "S: Matthæus." The clauses of the Creed on these scrolls are: (1) *Inde venturus est judicare vivos et mortuos*; (2) *Credo in sp̄m̄ sem̄: sc̄am̄ ecclesiam Catholicam*; (3) *Sancto' Comunionem*. The curious student may try to discover how much of the lettering is original. Of the names only the letters *Barth* appear to be old. The name-scrolls are held each by a pair of diminutive and delicately painted angels, of which the one before "S: Thomas" is the only remaining original,

of the three lights. The word turned upside down is apparently *statu*, which must be restored to its proper place after *bono*. After the word *Souxhill* there is a fragment of a letter, which cannot be indicated here, cut off by the vertical lead. After the slanting lead there are the two final letters of a word which, doubtless, was *fenestram*. It is known that when Mr. Winston visited the church (from 1847 to 1864) there still existed at the foot of the window a date, 1465. The date must then have been in a fragmentary condition, for a Nettlestead writer, Miss Morland, in 1812 speaks of "a mutilated date being yet visible in the lower corner of the great chancel window, the date turned downwards, viz., 1460, a letter or two broken off from the date." A still earlier local MS., in the possession of the rector, written in or about 1775, says: "the windows of the Chancell . . . hath in the glass a Date, viz., mccccclx, a Numerical Letter seeming to be lost." We may take it for granted that the keen eye of Mr. Winston detected the true date. Premising that the bordering ran down to the bottom of the lights, we are now in a position to make a conjectural restoration of two complete lines of the inscription:—

Orate pro bono statu *Willelmi Souxhill* Armigeri

Qui istam fenestram fecit fieri anno mccccclv.

*Pray for the good estate of William Souxhill, Esquire,*

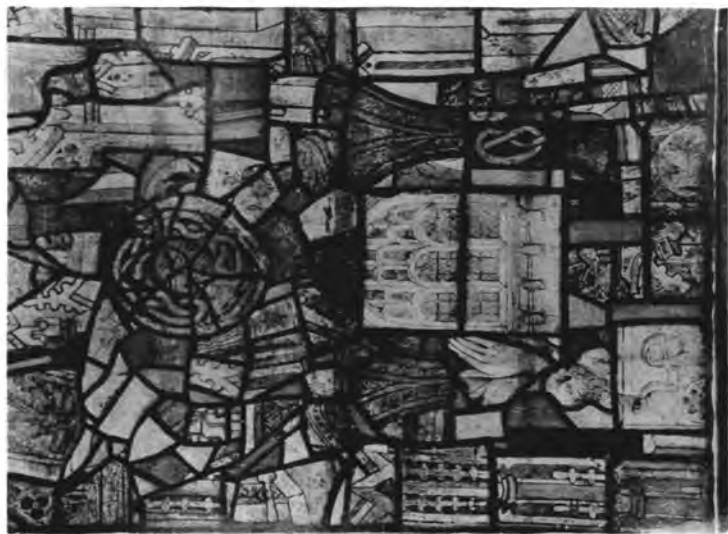
*Who caused this window to be erected in the year 1465.*

The fragment that follows the name *Souxhill* is the initial flourish of some capital letter. It is of such form as could be connected with very few letters, of which A is one. It certainly could not be part of a Q, small or great; nor could it be part of a contraction of *qui*: therefore the word must belong to a description of the person named, which was interpolated between the name and the relative sentence following. (Mr. Ball thinks that *William Souxhill* may be the name of the gentleman placed by the Crown in charge





*Photo.*] BOTTOM OF CENTRAL LIGHT.



MIDDLE OF CENTRAL LIGHT. [G.M.L.]

NETTLESTEAD CHURCH, E. WINDOW.

of the estates during the minority of the then owner, John de Pympe.) Such description may have extended across the middle light, or, if it consisted simply of the word *Armigeri*, the inscription may have been limited to the side-lights.\*

We now turn to the two Becket subjects at the bottom of the central light. These consist of two scenes from the life of St. Thomas. The upper scene is that of the gate of the monastery of Christ Church, Canterbury, within which appears a crowd of tonsured Benedictines in blue tunics, coming with censer and processional cross and with hands outstretched to welcome the approaching archbishop, returned from exile, whose mitred figure, clothed in hooded travelling cloak of purple colour, is seen in the centre of the picture. On the archbishop's right hand is his cross-bearer (in white and green), on his left his chancellor in girdled coat of gold reaching to the knees, with gown of the same colour and collar of bells (?), and behind him his train-bearer (in red) and another attendant (in green), with two men and a woman to represent a crowd of lay-folk following. In the foreground is green grass, and it is suggested that there lie the remains of the *bullæ* of excommunication, torn into pieces. Underneath runs the legend—

*Voce manu plaudens patri venit obvia gaudens.*

The restoration of the word *gaudens* was suggested by Mr. T. G. Faussett, whose Paper on this scene, published in Volume VI. and prefaced by a most accurate woodcut, should be consulted by the reader. Thus the legend makes a hexameter as well as a rhyming distich of three and four measures. The verb requires a 'subject' understood, since none is expressed; and *obvia* (for Mr. Faussett's *obviam*—to make the line scan) requires a feminine noun. Mr. Faussett suggested *ecclesia*; another suggestion is *turba*.† It might

\* There is one small bit of the missing part of this inscription in the left-hand light, but it is too fragmentary to be deciphered.

† Mr. Swan renders :—

The Church with hands and voices greeting  
The father joyously is meeting.

be thought that a word is missing at the beginning of the line; but any addition would destroy the hexameter. The composition of the picture is well balanced and the drawing spirited.

The lower scene probably represents *the Altar of the Martyrdom*. It is doubtful whether the architectural borders belong to it. To the left there is a figure in blue, probably of a monk, standing before what appears to be an altar, beside which there is a tall candlestick and candle. The monk's left hand is raised, beckoning to two figures approaching in suppliant attitude from the right. His right hand rests on the shoulder of a bare-footed child in red, who stands in front of him and stretches out deformed hands to the two figures, as if encouraging them to approach nearer. The two figures represent the blind and the halt: the foremost, in blue, grasps a crutch-staff; the other, following closely behind, is evidently blind. The surroundings are architectural. Underneath is the rhyming hexameter—

*Hic jacet egrorum medicina salus miserorum.*

In addition to these two scenes there are several smaller subjects and fragments which probably belonged to the Becket window. In the middle portion of the central light there is a beautifully drawn three-light perpendicular window, which probably belongs to the missing part of the church represented in the head of one of the lights of the Becket window. The tracery exactly corresponds with the tracery in the window-head seen in one of the gables of that representation of Canterbury Cathedral. There are several other architectural fragments, dotted about the collection, which may have come from the same window. It would be tedious to try to describe them. They have a distinct character of their own, quite different from that of the architectural fragments which are grouped together in the upper part of the central light, and which came from the destroyed Apostle-windows. The purity of this white glass, like that still remaining in the head of the Becket window, varies considerably, some fragments being much

greener than others. The abundant blues in the head of that window are peculiarly rich and deep in colour; but all its coloured glass is very much corroded on the outer surface. There still remain two companion fragments, of charming design and much interest, which demand notice as coming probably from the same window. They represent the two First Persons of the Trinity, in *vesica piscis*, with cruciform nimbus and a background of radiating light. The height of the *vesica* is about ten or eleven inches. Our Lord is shewn with the right hand placed on the breast and the left hand holding a cross. In the figure of the First Person the right hand is raised in blessing and the left hand holds an orb-cross. These fragments are placed at the bottom of the two side-lights. The figures are three-quarter face, turning towards the central light.

The collection contains several fragments from the so-called Stafford window, the nave-window over the south door. Some are easily recognized: there are seven fairly complete examples as well as several small pieces of the badge of the Staffords—the nave of a wheel within a circle of knots. The glass is distinctly greenish, but considerable variety of tone and colour is imparted by the mat. Other fragments from the same window are not so easily recognized. Immediately above the Becket subjects there is the bust of a small figure, and higher up there are two bits of glass shewing folds of a dress, one of them in the border of the light: these fragments and others like them shew the same quality of glass, of greenish hue; and probably they all came from the Stafford window. In the other nave-windows the tips of the wings of angels supporting heraldic shields appear in the uppermost foil of the small figure-niches. The absence of such tips of wings from the Stafford window shews that the design of the glass was different. The Stafford badge probably filled the foils at the top of the main lights.

There are, also, several bits of lettering: one in the right-hand bottom corner of the left-hand light is a capital *N*, like the initial letters of the names in the Apostle-windows; another, just above it, is an *m* of the same bold character as

the lettering of the Becket legends, and larger in size. Possibly it formed part of the name of St. Thomas under a figure of the martyr in the central light of the Becket window.

In conclusion, the glass of the two figure-niches in the east window claims attention. Mr. Ball has expressed an opinion that most of it is either contemporary with or earlier than the nave glass (and therefore much earlier than the Souxhill glass). The left-hand niche contains the figure (nearly complete) of an angel supporting the Cobham arms; the right-hand niche contains part or parts of a companion figure supporting the Salman arms. Mr. Ball thinks that the Salman shield, which probably came from the nave-windows, has been substituted for an original shield on which the arms of the De Pympe were displayed; and he tells us that it is most probable that the two 'aggrouped' shields of De Pympe and Cobham with their supporters were placed in the *original* chancel of the church, that when the chancel was rebuilt they were preserved and placed in the new east window, that when Souxhill glazed the window with painted glass in 1465 they were still retained, and that after the storm their positions in these two niches were reversed, the Salman shield taking the place of the De Pympe shield, which had been destroyed. Having made a prolonged study of the glass, under favourable conditions, I believe that the facts are as follows: the glass in both niches seems to have been exposed to the weather on both sides; the true back or outside in both cases is considerably corroded, while the inside is only slightly corroded; the glass in the left-hand niche (Cobham) is now reversed, while that in the other niche (Salman) is *not* reversed. The De Pympe shield must, therefore, have been carried by a third angel, in another light.

An additional feature, of great interest as bearing on this question, has now been recognized: the existing remains contain evidence, in the work of the glazier, that the angel-figures came from *round-headed* windows. An inevitable conclusion is that the figures were originally put into Norman windows, and that when they were made the original Norman chancel was still standing. More-

over the arrangement of windows in the east wall of that chancel is likely to have been a group of three, since a group of two only is seldom met with in that position. If this was the arrangement there must have been displayed in the original chancel a third escutcheon, which, like the De Pympe escutcheon, has disappeared. If Sir William de Pympe was married a second time the arms of his second wife, as well as those of his first wife, Margaret de Cobham, would be displayed. Thus we are led to further questions of some interest, namely, as to how the three shields were displayed in the new east window before Souxhill renewed its glass, whether others were added when that new window was built, and what position they occupied in Souxhill's design. These are questions upon which conjecture would lead to no certain conclusion, and therefore we must be content at present with a bare statement of them.

The round-headed form of the original glass of the right-hand niche is very apparent. It has evidently been 'made up' to fit the niche. The semi-circular head runs round just free of the cusps of the foils of the Perpendicular tracery. In the left-hand light the original glass has been placed two or three inches higher up, and two notches have been cut into it to make it fit the cusps. But there is no difficulty in recognizing the sweep of the original form: between the two cusps there is the same strip of original glass, an inch or two wide, between the top of the nimbus and the top of the original light, as is seen in the companion niche. The glass in the foil above, in both niches, is quite different in respect both of its material and of its painting: it belongs to the date of the adaptation of the old glass to the new Perpendicular window. It is better in quality than the nave-glass, approximating more nearly to the Souxhill glass; and the design, shewing tips of wings, with a ball-flower much like the same ornament in the niches of the Apostle-windows, is more freely drawn, without the use of leads to add definition to the lines.

Judged by the width of the original glass, as now seen in

these two lights, the Norman windows from which they came would appear to have differed slightly in width. This is quite possible, for if the Norman chancel originally had only one window and two more were added, one on either side (as was done at West Farleigh), the added windows might have so differed from the original central window. Or it may be that in removal one of the lights was slightly damaged and a strip cut off from one side.

Part of the bottom of the original light in each case was cut off diagonally, so that it might be fitted into the Perpendicular niche. The height from sill to springing seems to have been about two feet. The piece of glass that fills the lower angle of the present niche shews the bottom of the angel's dress and a clear indication of the platform on which the figure was represented as standing, but the greater part of the platform and of the bottom of the dress (which probably covered the angel's feet) were cut away for the reason mentioned above.

In the right-hand niche the lower half of the figure is very imperfect: there is much new glass, and some old pieces remaining may possibly have been displaced. In the left-hand niche the figure is almost complete. The design suggests a date not far removed from that of the Apostle-windows in the nave, but if anything a little earlier. The background seen on either side of the lower part of the figure is toned with a geometrical pattern consisting of contiguous pellets, each one formed by a double circle enclosing a ball-flower. The background and platform in the Apostle-windows are ornamented with lilies and other free foliage. Those windows in the upper parts shew, here and there, a foliated ball-flower. The leads of the glazing also are differently used: here the line encircling the head does not run across under the throat as in the figures of the nave-windows. Lastly, the charming little cross *treflée*\* on the head is mounted on the band that encircles the forehead in a different manner from that employed in the nave-figures.

\* Compare the simple cross (not a "cross *patée*") of the heads of angels in the glass of East Sutton Church, as illustrated in Vol. XXV. (p. lvi.).

## WILL OF JOHN PYMPE.\*

**In dei nomine amen** The vij day of the month of August in the yere of oure Lord God m<sup>l</sup>cccc<sup>m</sup>lxxxxvj I John Pympe of Nettilsted in the Countie of Kente hole of mynde and in good memory make and ordeyn this my pnt testament in this wise Furst I bequeith my soule to Allmyghty God Fader of heuen my Maker to our blessed lady Sainte Mary his Moder and to all the holy company of heuen and my body to be buried in the quere of the parishe church of Nettilsted aforesaid before the Image of oure blessed lady in the selfe place where as the Sepulture of oure lord is wounte to stonde at the Fest of Ester† and so to be leyde there in a tombe of stone made under suche forme as the blessed sacremente and the holy crosse may be leide upon the stone of the said tombe in maner of sepulture at the Feeste abouesaide and I will the saide tombe bere the Ephiphanye grapon in laten here lieth buried John Pympe sonne of John Pympe sone of John sone of Reignolde son of Sr William Pympe Knyght that hadde to Wiffe Elizabeth the doughter of Richard Whitehill Leuetenāte of the Castell of Genys oon whose soules Jhū have mercy‡ Item I bequeith to the high auter of the said church for my tithes and offringe forgotten & slowthed vjs viiijd Item I will that w<sup>tin</sup> ij yere after my disease there to be made a ffaire litell porche of ston over the South dorre of the said Church of such height as in no wise hit mynshe the light of the wyndowe over the said dorre and the said porche for that intent to be couered w<sup>t</sup> leede Item where as the Roffe of the body of the said Church is nowe rigged w<sup>t</sup> rigge tile I will that it be rigged w<sup>t</sup> leede as the chauncell is and that to be done w<sup>tin</sup> the space of the aforesaid ij yeres Item I will that w<sup>tin</sup> other ij yeres next after that all the fflore of the body of the said Church and of the belfroy be pavyd with pavyng tile Item I will that w<sup>tin</sup> the same ij yere the grete open arche betwene the belfroy and the body of the Church be stopped up w<sup>t</sup> lyme and

\* Horne 2, in Wills Office, Somerset House.

† Doubtless on an altar tomb in the north wall, now blocked and plastered over.

‡ Mr. Ball informs me that this will is the only known record of Elizabeth and Richard Whitehill, and he points out that the expression "that had to wife Elizabeth, etc.," might be interpreted as referring either to the testator or to his ancestor Sir William. Mr. Ball, following the editor of *The Scotts of Scot's Hall*, in his Pympe pedigree adopted the latter interpretation, while Mr. Streatfeild adopted the former. Considerations have now arisen pointing to the desirability of making mention of the alternative views. In either case Elizabeth Whitehill must have been the second wife of her husband.



stone and in the oone side of the said arche to be sett a ffayre litell dorre of stone and in the other side toward the high auter a window of stone to se the auter And I will that there be a fflore leide upon Cordell\* w<sup>in</sup> the said belfroye of a convenient hight so that the lofte there upon may serue for a Saxtre† to the said Church Item I will that w<sup>in</sup> oone yere next after that the two auters in the body of the said church‡ be p̄closed§ a bowte w<sup>t</sup> the ffayrest borde y<sup>t</sup> canne be made of oks growing on the Maner of Netilsted that oone in the honour of Saint Mighell that other in the hono<sup>r</sup> of Saint Ignasius and that to be done under suche fourme as eurich|| of the said p̄closys extende in lenght fro the Church Windowes to the Chauncell dorr¶ and that oone halfe of the lenght of every\*\* p̄close to be devided w<sup>t</sup> a p̄ticion fro the open sight of every auter for gentell women to knele in such wise as they in every p̄close may have a sight to the high auter throwe the p̄close of every side of the chauncell provided allwey that the said p̄closes excede not in heght the soyle†† of the Church windowes for stopping of lighte And I will that there be made a syling‡‡ on euerych of the said auters in maner of Vawte§§ werke that may shayle||| som dele over the said awters fro the somer¶¶ of the Rode lofte so as in no wise hit mynyshe eny light of the saide windowes and also that the said p̄closes be of no more widnesse than is nedefull that oon half for the prest and his clerke that other halfe for theme that shall knele w<sup>in</sup> lest that the pave betweene the body of the Church and the said p̄closes be defourmed w<sup>t</sup> over much straytnesse Item where as there be certayne blanke skoggyngs\*\*\* in the wyndowe of Saint Thomas w<sup>in</sup> the saide Church I will that there be putt in those skocchyns the armes of master Sir Thomas Sellinger and of my

\* Joists. Cf. *Cord-wood*, a pile of split tree-trunks.

† Sacristy. A room for the *sacred* vessels and vestments of the church.

‡ Against the east wall of the nave, on either side of the chancel-arch.

§ Parclosed.

|| Middle-English form of *every* (*ever-each*), meaning each.

¶ The door in the centre of the screen across the chancel-arch.

\*\* Each. So *passim*.

†† Sill.

‡‡ Ceiling.

§§ Vault.

||| Probably the old word meaning *to drop down*. Cf. Halliwell's Dictionary, *sub voce*. 'The expression "shayle some dele over . . ." may, therefore, mean 'overhung somewhat.'

¶¶ *Sic*. Probably for *somet* or 'summit' (Fr. *sommet*). There is no sign of structural approach to the rood-loft: probably there was a wooden ladder. Did the loft extend only across the chancel-arch, and were the new "vaults" constructed in continuation of the loft, one on either side? The description implies that they were to project westwards only so far as the window-jamb, so as to avoid stopping of the light,

\*\*\* Scutcheons,

lady his wiffe The armes of my Cosen James Sellinger and of his wiffe The armes of my Cosen Bartilmewe Sellinger and of his wiffe The armes of Sir John Cheyne and of his wife The armes of Sir Ric' Guildeforde and of my suster his wiffe The armes of my Cosen Edwarde Guildeforde and of his wiffe The armes of me and my wiffe The armes of my broder Reignolde and of his wiffe\* And I will that a knoleche be sought howe alliaunce of Sellinger Cheyne and Pympe came furst in by marriage and the best nowleche that may be founde to be shewde in the said wyndowes by armes in such Romes† as may be thought most convenient w<sup>t</sup>in the windowes of the said Church‡ . . . .

**Probatum** fuit suprascriptum testamentum Coram domino Apud Lamehith xiiiij<sup>mo</sup> die mensis Novembris anno domini millmo cccc nonagesimo sexto§ . . . .

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\* The absence of the names of Reginald de Pympe and his grandson John (father of the testator), the builders of the fifteenth-century church, suggests that their arms already appeared in the church.

† Spaces.

‡ Here follow certain bequests of money and silver plate, with residue "holy unto Elizabeth my Wiffe."

§ Will (made 7 August) proved 14 Nov., 1496.

## NETTLESTEAD CHURCH.

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### II.—EXTRACTS FROM NOTES BY THE REV. W. F. COBB, RECTOR.

A manuscript history of Nettlestead Place speaks of “a Brass Plate formerly prefixed to one of the flat stones, now lying in the lower Chancel of Nettlestead Church, whereon is a Latin inscription, viz. :—

Hic jacet Domina Margaretta de Cobham quondam  
Uxor Willielmi Pimpe Militis quae obiit 4 [Sept.] 1337.”

from which we learn that Margaret de Cobham, wife of Sir William de Pympe, was buried in the chancel in the year 1337.

The history proceeds to state that “the building or very much enlarging Nettlestead Church” “is ascribed to” Reginald de Pympe, “descended in a right line” from William, and assigns the work to about the date 1460.\*

\* This “history,” which Mr. Cobb has kindly allowed me to inspect, consists of 20 pages of quarto MS., the cover of which is endorsed: “Writing by Miss Morland 1812.” (It seems to be founded on another MS. of local origin, written anonymously in or about 1775, which also is in the rector’s possession.) The tradition therein preserved doubtless carries us back to Reginald, the son of William de Pympe, who succeeded his father in 1376 and died in 1438. He must have been the founder of the new church. A study of Mr. Ball’s pedigree (pp. 166, 167) shews that there was no Reginald who could have rebuilt the church in 1460. This date in the MS. is doubtless a mistake for 1465, the date given by Mr. Winston as appearing formerly in the east window of the chancel. The chancel was rebuilt after the nave, but probably some years before 1465. Margaret de Cobham must, therefore, have been buried in the old chancel, but no doubt her remains were duly translated to the new chancel. The MS. states that “the Tomb with the table stone over it on the north side of the Chancel is supposed to contain the remains of the founder, but as it contains neither arms nor inscription there can be no certainty thereof.” Any tombs which may have formerly existed have been built up and plastered over.—ED.

Of the extremely beautiful stained glass the greater part, especially on the south side, was shattered by an awful storm of hail, wind, and lightning on August 19th, 1763. A rector of the parish, probably the Rev. the Hon. F. J. Noel, in the early part of the nineteenth century, collected various fragments still left in the windows, and filled the whole of the centre light and the lower part of the two side-lights of the east window with these fragments for their better preservation.

Considerable alterations were made by the same rector in 1841 at the west end of the church. The arch in the tower was considerably raised\* so as to admit of an organ gallery above a vestry, the ringing floor being made above the gallery. To give access to these a stone staircase was erected at the north-east corner of the tower. The window on the eastern side of the tower and the tracery over the door of the tower were brought by Mr. Noel from Teston, of which he was also rector. The window, which undoubtedly belonged to a previous church at Teston, was said to have been discovered in the churchyard wall at Teston. The history of the vestry screen and the stone mantelpiece in the vestry is unknown, but they did not originally belong to the church.

At the east end of the church there was a very plain painted wooden reredos, made by a Wateringbury carpenter probably about the beginning of the nineteenth century, which Mr. Noel removed to Teston Church; and in its place he constructed the five compartments which now exist in Nettlestead Church.

Until 1858 the church was furnished with high pews painted white, with a beading of mahogany at the top. On the south side between the two easternmost of the windows of the nave was a large erection of clerk's pew, reading pew, and pulpit, with a huge sounding board, one above another. The walls of the church inside were thickly coated with hair

\* Apparently about  $4\frac{1}{2}$  feet. Six courses of inserted masonry can be distinguished.—Ed.

plaster and whitewashed, very much deadening the voice. In 1858 the walls were relieved of their thick coats of hair plaster and plastered with rough sand as at present. At the same time the church was reseated as at present, and a carved pulpit and prayer desk of pitch pine provided; the ceiling was removed from the chancel roof to bring in to view the old waggon-headed roof; and the lower lights of the three south windows in the nave were filled with tinted cathedral glass. All was carried out by Mr. Joseph Clarke, the Canterbury Diocesan architect.

In 1862 the south window of the chancel, which contained only a few quarries of its original glass, was filled in with the figures of St. Paul and St. Barnabas, designed by Messrs. Lavers and Barraud. Being one of the early productions of that firm it is by no means free from blemishes, but it has some good points about it, and as seen in the evening light has an attractive appearance.

In 1867 the opposite window was restored by the firm of Kemp, Bodley and Scott; the only additions to the original glass being the pediments on which St. Stephen and St. Lawrence stand and the little kneeling figure on the west side. These two kneeling figures are supposed to indicate that the window was either presented by or in honour of some religious house, and it is of historical interest to know that there was a moated building of some extent in Nettlestead belonging to a cloister of black canons at Tonbridge, which was suppressed by Cardinal Wolsey in 1525. The formation of the moat can still be distinctly traced in Moat Wood, Nettlestead, where the wood is cut down.

The first organ used in this church, about 1836, was a tiny little instrument of  $2\frac{1}{2}$  octaves, which stood in one of the large square pews. In 1841 a new organ was built, by Mr. Goodwin of Maidstone, to stand in the gallery over the vestry. The present organ was constructed and erected by Mr. Henry Willis himself in 1869.\*

\* It is worthy of record that the three organs have been played by members of one family through three generations.—ED.

The ancient font has only occupied its present position since the erection of the organ.

The glass in the tracery of the three north windows of the nave is original, with the exception of a very few insertions by the skilful hand of the late Mr. Cauldwell of Canterbury, to whom the repair of the windows of the cathedral had for many years been entrusted.

The main lights of the central window are nearly filled with its original glass, giving the greater part of the robes of the Apostles and nearly the whole of the fine head of St. Bartholomew. It was restored in 1894 by Mr. T. F. Curtis, representing the firm of Ward and Hughes; and to him the church is indebted for entirely new work in the easternmost of the three windows—a careful imitation of the old glass in the central window. The two easternmost windows on the south side no doubt corresponded to the two opposite ones on the north, and contained the other six of the twelve Apostles, all having a sentence of the Creed above their heads.

Formerly there were three bells, and a century ago the valley in which the church stands was well known as the “three-bell valley.” They bore date 1700, without name or mark of founder. The tenor bell was recast in 1841, and the second bell in 1885, both by Messrs. Mears. In the latter year a fourth bell was added, and in 1897 a chiming apparatus.

The carved oak holy table and lectern were placed in the church in 1885, and in 1907 the present carved oak pulpit took the place of the pitch pine one of 1858. All were designed and constructed by Messrs. Wippel and Son of Exeter.

Here follow the epitaphs on the monuments preserved on the east wall of the nave, on each side of the chancel arch:—

*(On the South Side.)*

Here lieth the body of Katharine daughter of Thomas Smith of London Esquire. She was y<sup>o</sup> wife of two noble gentlemen S<sup>r</sup> Rowland Hayward S<sup>r</sup> John Scott, Knightes with whom she lived

successivelye a virteous & religeous life, then dyed a widowe in the 56<sup>th</sup> yeare of her age beinge after our Redemption 1616.

Let none suppose, this Relique of the Just  
 was here wrapt up, to perish in the Dust.  
 Shee like best frvicts, a tymely season stood ;  
 Then (being growne in FAITH, & ripe in GOOD)  
 With stedfast hope, that shee another day,  
 Shovld rise in CHRIST ; in DEATH here dowē she lay  
 But that each part, w<sup>ch</sup> her in life had grac't  
 Might safe be kept, and meet againe at last ;  
 The WORLD, y<sup>e</sup> POOR, ye HEAVENS, & this GRAVE  
 Her PRAISE, her ALMES, her SOUL & BODY have.

*(On the North Side.)*

Heere lieth y<sup>e</sup> body of Elizabeth Stafford, daughter to S<sup>r</sup> William Stafford of Blatherwicke in the Countie of Northampton, Knight, & to Dame Dorothy Stafford, y<sup>e</sup> daughter of Henry Lord Stafford, eldest sonne to Edwad, ye last Ducke of Buckingham, she was first married to Sir William Drury of Halsted in y<sup>e</sup> County of Suffolke ; Knight, by whom she had two sonnes & foure daughters. & afterwards to S<sup>r</sup> John Scott of Nettlestead in the County of Kent Knight in y<sup>e</sup> tyme of Queene Mary she lived in exile with her mother at Geneva (where her father dyed) & after at Basill, for y<sup>e</sup> Gospells sake, at her returne, she was made a Lady of y<sup>e</sup> bedchamber & privy chambers to Quene Elizabeth she dyed y<sup>e</sup> 6 of February in the yeare of her Redeemor 1598 & in y<sup>e</sup> 49 yeare of her adge.