

MISCELLANEOUS NOTES

INSCRIBED ROMAN ALTAR FROM NAPCHESTER, NEAR DOVER

A paper describing a Roman altar said to have been found at Napchester, near Dover, was published at pages 94-8 of *Arch. Cant.*, LXII for 1949. The writer of the paper consulted Mr. R. P. Wright, of Durham University about the interpretation of the inscription.

After a careful examination of the stone, Mr. Wright is now led to conclude that, while the stone itself is of Roman date, the inscription has been cut in modern times. A full note by Mr. Wright will be found in *The Journal of Roman Studies*, XLI (1951), p. 145.

A NOTE ON THE ARMS OF BOXLEY ABBEY

The publication of my short article on Boxley Abbey in the last volume of *Arch. Cant.*, wherein I adorned my plan with a representation of what I thought to be the coat of arms of the house, brought me some interesting correspondence from our member, Commander Messenger, casting doubt on my heraldic accuracy and drawing my attention to *Archaeologia*, LXVI, pp. 447-568, where another of our members, the late Ralph Griffin, described in detail the vaulting bosses in the cloister of Canterbury Cathedral, and particularly to page 486 and Plate XLI, Fig. 12, of that same paper, where the arms of this abbey are depicted. These arms were at variance with those I showed and deference to the great names associated with this paper at first prompted me to make a suitable recantation. But I thought a little investigation might be profitable—not vastly so, for I am no herald, but here is a summary of what I found.

The coat I drew on my plan (Fig. 1) is that which has appeared in practically every book or pamphlet dealing with the Abbey and may be thus described :

Argent, a sinister bend lozengy gules—on a canton of the second a crozier or pastoral staff of the field.

Some shields show “fusilly” instead of lozenges (Fig. 6). The bend might also be termed “dancetty” or “indented,” the canton might be a quarter and the charge may even be lozenges (detached) in bend.

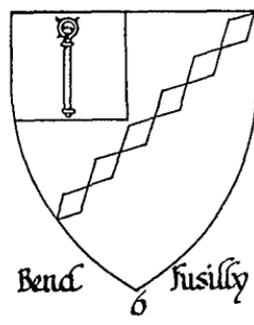
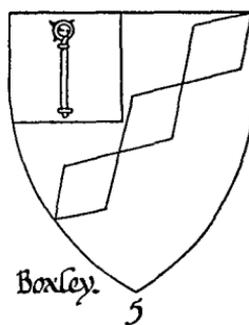
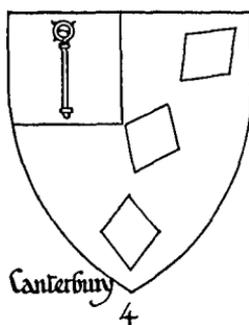
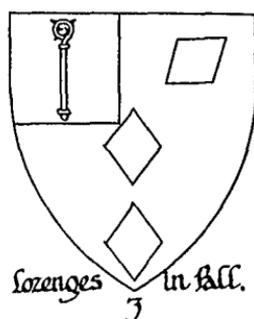
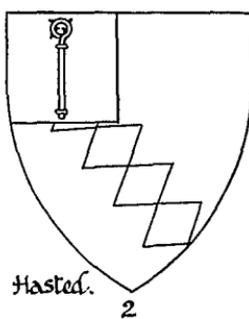
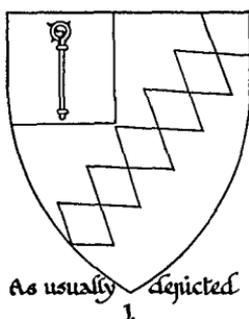
Hasted (II, p. 24) describes the arms (Fig. 2) thus :

Argent a dexter bend lozengy gules—on a canton, etc., as above,

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the only difference being the direction of the bend. He gives as his authority *Tan. Mon. Arms*, N.LXVII, which I have not had an opportunity of confirming, though on this coat the crozier is omitted, as it is on one of the carved shields still in situ (?) on the Abbey site, of which more presently. The substitution of dexter for sinister is peculiar. I have never seen a representation of these arms and suggest that there may be here an error of transcription. The shield in the cathedral cloister is quite different (Fig. 4) and is described as follows :

Four lozenges in pall. on a canton a crozier.



BOXLEY ABBEY ARMS. Colours (red & silver: see text) omitted.



No colours are given—they are immaterial to the matter under consideration. I should say myself that these arms are depicted by one less learned in the art than myself, and I venture to show (Fig. 3) what these arms should look like. Mr. Griffin gives references to MS. 262 in the library of the Society of Antiquaries (fol. 24.b.) where the colours are given, and further support for this coat is supplied by other references, which include one to a MS. copied by Hasted.

I would make my recantation now but that I am somewhat disturbed by two factors : (a) that Hasted is said to have copied a MS. where the

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arms as at Canterbury were described, yet in his history gives a coat which conforms to the traditional arrangement save that the bend is in the opposite direction. Hasted, we know, made many mistakes, so perhaps this may be regarded as another of his lapses, but factor (b) is a different matter. This concerns the coat shown on one of two corbels on the sides of a doorway still standing at Boxley Abbey. My recollections of these was vague and my photographs did not help a great deal, for the lower part of the shield was turned away from the camera and I thought at first that the Canterbury arms might be those shown at Boxley. I could not, therefore, speak with certainty till I had once more examined these shields, but when I was able to do so I found the shield as Fig. 5 : Three lozenges in bend sinister with a canton which was, however, blank. Possibly, owing to its small size the crozier may have been painted on this canton, but in any case the corresponding shield on the opposite jamb shows a crozier in pale. Mr. Messenger says that three lozenges are clumsy, but that does not seem to alter the fact that here on the site, where the arms must have been seen daily by the inmates, the main charge is a lozeny sinister bend. I venture to think that the number of pieces in the bend, whether three, five or seven, is immaterial. Therefore, for the time being I propose to accept the arms as I have shown them as the most likely, till some overwhelming heraldic evidence shows that I and the inmates of the Abbey and many others are wrong.

F.C.E.-E.

THE CHURCH OF ST. NICHOLAS, HYTHE

The site of this church, within the precincts of the School for Infantry Training is well known and although much has been written about the lost churches of Hythe (*Arch. Cant.*, XXX, pp. 251 ff) there is no record about the building itself, which was totally destroyed by about 1700. Therefore the exposure of some fragmentary walling, in the main, foundation, during this year (1954) while trial holes were being made on the site in view of the erection of new quarters, is not without interest. The site was visited by the writer of this note and it appeared that the largest piece of wall uncovered—not more than three feet long and just over two feet thick, might be a part of the south wall of the nave. It is possible that further excavations may be made, when a plan may be forthcoming.

F.C.E.-E.

A LAMBARD RELIC

Early in 1954 the Rector of Ightham received an anonymous letter together with a small rectangular piece of brass inscribed *Ecce Venio Velociter*. The writer explained that he had removed it from Ightham

church many years ago and having come across it recently his conscience had led him to return it. The Rector asked me to identify the monument, if possible, from which the brass had been taken.

Identification was easy. In the corner of the church behind the font is a memorial gravestone to Jane, daughter of George Multon of St. Clere, in Ightham, and first wife of William Lambard, the author of the *Perambulation of Kent*. Jane Lambard died in 1573, and the inscription, now much defaced, was also entered by her husband in his diary, and so has been preserved in its entirety. The words *Ecce Venio Velociter* form part of the inscription and the fragment recovered fits perfectly into a recess carved for it in the stone.

EDWARD HARRISON.

A NUMISMATIC POSTSCRIPT ON BRYAN FAUSSETT'S SCULPTURE OF "KING CANUTE"

The most interesting and learned paper by Mr. R. F. Jessup and Dr. G. Zarnecki on the Faussett pavilion (*Arch. Cant.*, LXVI, pp. 1-14) cannot but set the antiquary wondering why a scholar of Faussett's calibre should have identified the Guest House sculpture as a portrait of King Canute. Unfortunately, Faussett does not appear to have left a record of the reasons which prompted this identification, but the numismatist would like to suggest that it was not quite capricious but the fruit of considered if fallacious reasoning.

The essentials of the Guest House relief may be summed up as a crowned and "togate" bust framed by a quatrefoil (Fig. A). They are also the essentials of the obverse of Canute's first substantive coin-type which the present writer believes to have been struck between 1017 and 1022 (Fig. B). That the one portrait is almost full-face and the other in profile is something the significance of which could not have been grasped in the eighteenth century. What is important is that Canute's first substantive type (Brooke 3; BMC, VIII; Hildebrand E) is the only English coin before Edward I to enclose the royal portrait within a quatrefoil. Moreover, it is the only Saxon coin *clearly* to show a fleured crown. It is, too, easily the most distinctive of Canute's four substantive types, the second of which can be paralleled on coins of the Confessor, while the third and fourth are in a purely "Saxon" idiom, perhaps deliberately.

Regrettably little work has been done on the prototypes of the Saxon coinage, but recent study suggests conscious copying of late Roman models to have been the general practice at least from the eighth century onwards. Exceptions are always refreshing, and in the case of Canute's quatrefoil type the present writer would suggest, albeit tentatively, a Byzantine prototype (Fig. C). This is a silver coin of

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Nikephoros Phokas (963-969), of a denomination which does occur in the tenth and eleventh centuries Scandinavian coin-hoards, and an example of which might have inspired Canute's die-cutters, though it should be stressed that no other Saxon coin-type would seem to betray Byzantine as opposed to late Roman or Ottonian influence. Possibly, however, art-historians may suggest other media from which the quatrefoil frame



FIG. A



FIG. B



FIG. C

may have been derived nearly two centuries before the Canterbury sculptures.

Coins of Canute's quatrefoil type have been found in this country, but not apparently in large numbers. The great majority of those in English cabinets would seem to be from Scandinavian hoards, and not to have reached this country before the nineteenth century. Consequently the type would have been not only characteristic but sufficiently unusual—though we now know it to be common—for it to have been brought to the attention of Faussett in the course of conversation with

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fellow antiquaries. There was no example in the Cotton Collection, but it is figured on one of the Plates accompanying Obadiah Walker's remarkable numismatic contribution to Gibson's edition of Camden's *Britannia*.¹ Walker, incidentally, went out of his way to draw attention to the fact that this is Canute's only type to show him wearing a crown, and the first English coin to show a fleured crown.

Faussett believed the Guest House sculpture to have been pre-Norman as it had been found inverted and mutilated in a wall thought to be of Norman fabric. Even to-day this context has to be explained as patching. Believing it to be Saxon—and who shall blame him for stressing pre-Gothic elements—he looked around for analogous material. It is rather a tribute to the catholicity of his antiquarianism that he should have been alive to the numismatic evidence—even if in this instance it would seem to have led him astray. Of course, we cannot be certain that it was a coin that prompted the identification, but, pending evidence to the contrary, it is a supposition that acquits a great Kentish antiquary of pure fancy.²

R. H. M. DOLLEY.

¹ Cf. also, A. Fountaine, *Numismata Anglo-Saxonica & Anglo-Danica Breviter Illustrata*, Oxford, 1705, Pl. IV.

² I am indebted to Mrs. J. S. Strudwick for the sketches that accompany this note.