

THE LATE REV. THOMAS STREATFEILD,  
OF CHART'S EDGE.

To every student of KENT history, there is magic in the name of THOMAS STREATFEILD.

For nearly half a century, with the most enthusiastic ardour, he devoted all the energies of his life to the accumulation of materials for a perfect history of his native county.

Gifted with talents peculiarly adapted to the undertaking, he brought to it a marvellous acuteness in research, a matchless skill and readiness in seizing on the salient points of any ancient document placed before him, and in catching up at once all those valuable touches of personal character which ever and anon may be elicited from private journals and letters. His, too, was a skill rarely equalled in connecting together the different bearings of these *disjecta membra*, and weaving them into a finished and authentic history. In heraldic lore he had hardly a rival. His learning and richly-stored memory were always ready at the moment of need, to appropriate and adapt any material for county history that presented itself. His reverence, too, for truth, sufficed to curb and control an imagination more than ordinarily vivid,—such as would have beguiled one less sternly conscientious into countless errors: hence, his rigidly scrupulous exactness in recording nothing but positively proved facts, qualified him above all men we ever knew for the task he had undertaken.

Neither must we omit mention of his refined taste and artistic skill in the use of his pencil. He has left behind him, at CHART'S EDGE, a large amount of exquisitely beautiful drawings,—copies of monuments, heraldic etchings, views of interiors, landscapes, architectural details, etc.,—which stamp him not merely as a faithful copyist, but as a masterly artist.

Our testimony to his varied qualifications is founded upon our having had the happiness of being associated with him in his archæological researches for more than a quarter of a century. Deep indeed is the debt of gratitude we owe him for learning acquired during those happy years, “at his feet.”

So highly esteemed were his talents and character throughout the county, that the records and muniments of all our ancient families were freely offered for his investigation. Many and many a mile have we travelled together for the inspection of materials, and many a night have we sat up till early dawn, analyzing, attesting, and noting the results of our day's work. Thousands, literally thousands, of ancient documents have we together minutely inspected, and recorded every useful particle of their contents. A laborious task!

“Sed tua me virtus tamen et sperata voluptas  
Suavis amicitiae, quemvis efferre laborem  
Suadet, et inducit noctes vigilare serenas.”

Besides devoting the efforts of his own pencil to his great work, he, for a long period, employed an artist<sup>1</sup> in copying portraits of our Kent worthies; he had a wood-engraver<sup>2</sup> almost constantly in his house, engaged in cutting blocks of seals and other relics; and, meanwhile, he was giving continued employment to copper-plate engravers in London. It was a wide-spread knowledge of these facts, and of the qualifications of our

<sup>1</sup> Mr. Herbert Smith.

<sup>2</sup> Mr. Stainsby.

highly gifted and ever lamented friend, that, in the course of a few weeks after the publication of his prospectus for a County History, caused more than three hundred persons to give their names as subscribers to a work, that was to cost each of them at least twenty guineas. Even in Kent, a parallel instance of honourable support is hardly upon record.

He hoped to commence the publication of his great work on an early day after the issue of his prospectus. "*Deo aliter visum.*" At the very moment of exulting thankfulness that he had been spared to inaugurate the darling project of his life,—a history of our county surpassing any that had ever been produced or conceived, on a scale grand and perfect, such as "posterity should be unwilling to forget,"—he was struck with paralysis, and all the brilliant prospects which had allured himself and delighted his friends, vanished for ever. Verily, on the choicest objects of human ambition, has the finger of our God written, "Vanity!"

It was a moment never to be forgotten by us, and is renewed to us in all its bitterness while inditing these lines to the memory of our much-loved friend. Ours indeed was that prostrating sense of desolation so touchingly described by Park, when the companion of his travels was snatched away by death, leaving him alone in the boundless desert. All seemed blank and cheerless. The master-spirit had passed away.

Yet, there, at CHART'S EDGE, still remain the workings of that spirit, awaiting resuscitation by some competent hand. Advancing years, and the absorbing duties of a holy calling, warn us from the undertaking, even had we the heart to take up a work on which so many hours of labour were bestowed in the dear companionship of him who has passed away. We dare not attempt it. That task is reserved for others, younger and more competent. Materials there are in rich abun-

dance. Besides the immense amount of manuscripts left by our lamented friend, there are, at CHART'S EDGE, copper-plates and wood-blocks, numbering more than six hundred, all cut expressly for the work. Of these, by the kind liberality of MRS. STREATFEILD, of CHART'S EDGE, his daughter-in-law, we are enabled to give eleven pages of specimens, which may furnish some idea of what the work would have been had the accomplished author lived to complete it.

The publications of our Society have now reached their third volume. We cannot longer defer paying what little honour we may to his memory, nor forbear an effort that his own county, to which he devoted his life and fortune, may be taught to appreciate its loss, and to show its sense of his labours and his merits, by even yet putting forth in print the materials bequeathed by his powerful and active mind.

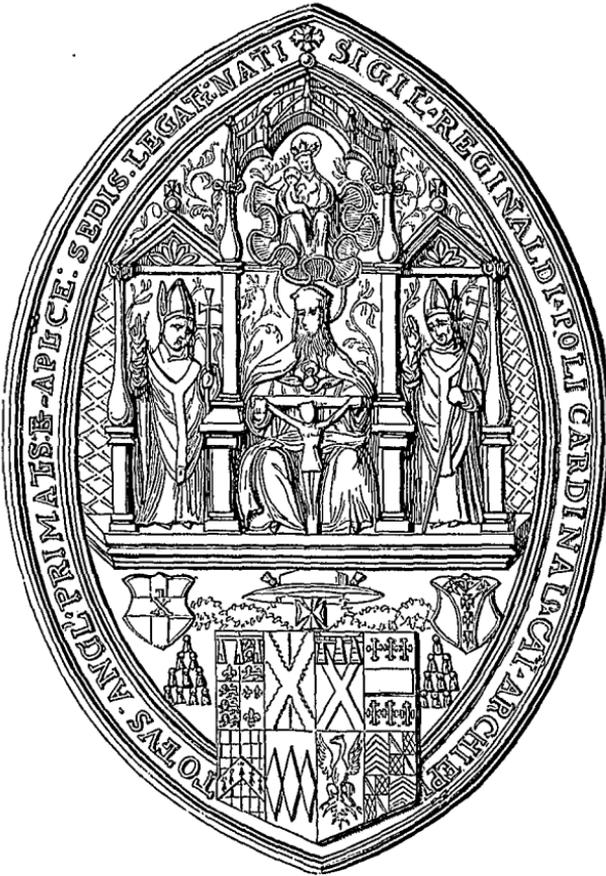
It has been calculated that the work may be produced at a cost of £6000, including the remuneration of a competent editor. There is abundant spirit and abundant means in our county, to accomplish this object, under the control and management of a committee of our leading magnates. We will pledge ourselves to find an editor, such as our lost friend, even with his conscientious and rigid exactness, would have approved. To no other hands could we endure to see the work entrusted.

For ourselves, it will be a subject of gratitude, should we be spared to evince the love and veneration that we ever must retain for our dear friend's memory, by speeding on the work. It was the uppermost wish in our heart, as we bent over his grave, and took our last leave of his remains, that we might be enabled to testify our affection, and to perpetuate his memory, by giving to the world that which he was not permitted himself to complete. Our day, however, as we have already intimated,

1



*Reg Carly polus leg*



2.

is gone by. Our heart's desires must now be carried out by others; but, in this spirit, we appeal to all who prize the honour and historic glories of our county, that they will enable us to realize, with regard to THOMAS STREATFEILD, the boast of the great Roman biographer,—“*Quicquid ex Agricola amavimus, quicquid mirati sumus, manet, mansurumque est.*”

So will it be to us a gratification beyond price, albeit accompanied by many a sorrowful remembrance, that our appeal has not been in vain.

“*Manibus date lilia plenis,  
Purpureos spargam flores, animamque . . . . .  
His saltem accumullem donis, et fungar inani  
Munere.*”

L. B. L.

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*List of Plates, from Blocks executed for the late Rev. Thomas Streatfeild, to illustrate his History of Kent.*

PLATE I.

No. 1. Autograph and Privy Seal of CARDINAL POLE, A.D. 1557.

Legend *in extenso*.—“*Reginaldus Polus Sancte Romano Ecclesie Cardinalis a Latere Legatus.*”

No. 2. Official Seal of Cardinal Pole, A.D. 1557.

Legend *in extenso*.—“*Sigillum Reginaldi Poli Cardinalis Cantuariensis Archiepiscopi, Totius Anglie Primatis, et Apostolice Sedis Legati Nati.*” (See ‘*Archæologia Cantiana*,’ Vol. II. p. 51.)

PLATE II.

No. 1. Seal of SIR RALPH RAYNES.

Legend.—“*S. Radūf. Raynes.*”

No. 2. Seal of SIR JAMES DE ECHINGHAM, impaling his wife's coat dimidiated. 7 Ed. III.

Legend.—“*S. Jacobi de Echingham.*”

No. 3. Seal of JOHN MALVYLE. 9 Hen. IV.

Device.—Mary Magdalene with the box of ointment, kneeling at our Lord's feet, in the garden.

Legend.—“*Te colo viventem quem deflevi morientem.*”



PLATE II.



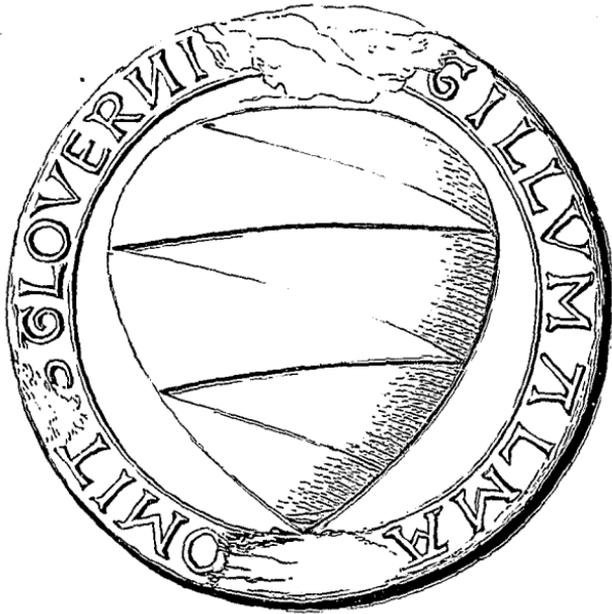
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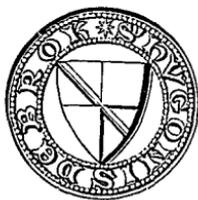


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PLATE III.



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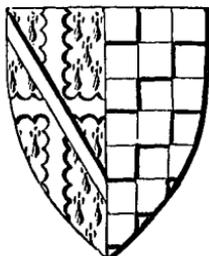
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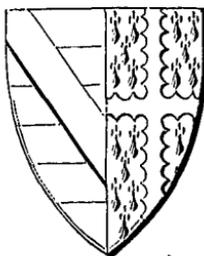
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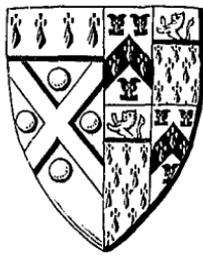
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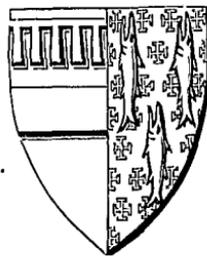
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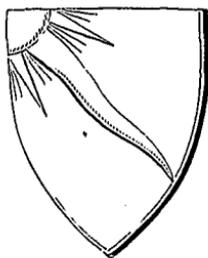


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PLATE IV.



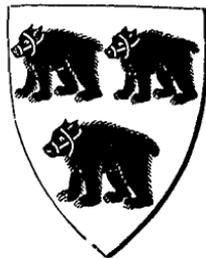
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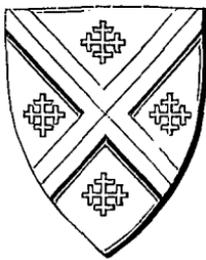
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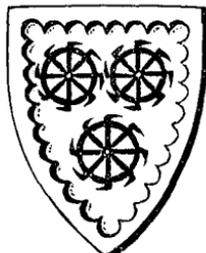
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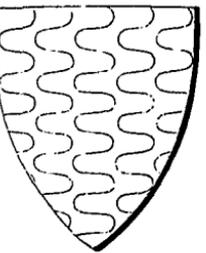
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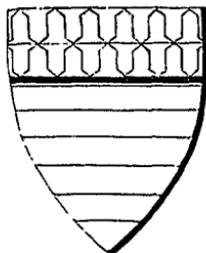
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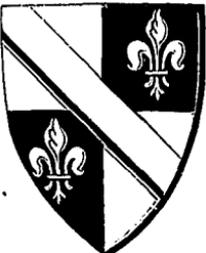
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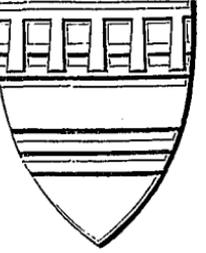
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Nos. 6 & 7. Ornaments on the Sword of Dudley, Earl of Leicester, at Penshurst.

## PLATE III.

- No. 1. Seal of HUGH DE BROK. 5 Ed. I.  
Legend.—“S. Hugonis de Brok.”
- No. 2. Seal of SIR HENRY LONGCHAMP. 15 Ed. III.  
Legend.—“S. Henrici de Lunggechaump.”
- No. 3. Seal of SIR WILLIAM MORAUNT. 16 Ed. III.  
Legend.—“Sigillum Willelmi Moraunt.”
- No. 4. Seal of SIR JOHN DE ISLI. 25 Ed. III.  
Legend.—“Sigillum Johis Isili.”
- No. 5. Seal of JOAN, LADY COBEHAM. 42 Ed. III.  
Device.—An Eagle displayed; on its breast her arms, Berkeley; on its wings, the arms of her two husbands.  
Legend.—“S. Johanne de Cobeham.”
- No. 6. Seal of JAMES DE PEKHAM. 49 Ed. III.  
Legend.—“Sigillū Jacobi de Pecham.”
- No. 7. Seal of JAMES DE PEKHAM. 18 Ric. II.  
Legend.—“Sigillum Jacobi de Pekham.”
- Nos. 8, 9, 10, 11, 12, 13, 14. Arms of Kent Families, viz.—
- No. 8. NORTHWOOD impaling GATTON.
- No. 9. POYNINGS impaling NORTHWOOD. In Canterbury Cathedral.
- No. 10. HUMPHREY BOUCHIER, LORD CROMWELL (*ob.* 1471) and his wife.
- No. 11. DELAPOLE and BURGHESH (John, Duke of Suffolk, *ob.* 1491) quarterly, impaling FRANCE and ENGLAND (for his wife, Elizabeth, sister of Ed. IV.)
- No. 12. HEYDON and WINTER, quarterly, impaling BOLEYN.
- No. 13. HYDE impaling WALCOT and HELGISE, quarterly.
- No. 14. Shield in the Hall Window of West Wickham Court.

## PLATE IV.

Arms of Kent Families, viz.—

- |                              |                              |
|------------------------------|------------------------------|
| No. 1. Aldham.               | No. 9. Hendley.              |
| No. 2. St. Clere.            | No. 10. Scott.               |
| No. 3. Sybill.               | No. 11. Tufton.              |
| No. 4. Barham of Teston.     | No. 12. Valoignes.           |
| No. 5. Manwood.              | No. 13. Pympe.               |
| No. 6. Sir Simon de Leyborn. | No. 14. Barry, of Sevington. |
| No. 7. Twysden.              | No. 15. Hextall.             |
| No. 8. Wyatt.                | No. 16. Badlesmere.          |

## PLATE V.

No. 1. Seal of JOHN DE FERNNYNGHAM [OR FRENINGHAM]. 49  
Ed. III.

Legend.—“ S. Johis de Fernnynghā.”

No. 2. Seal of SIR JOHN COLPEPER. 2 Ric. III.

Legend.—“ S[ig]illu[m] Joh]annis Colpeper.”

No. 3. EDMUND HARDRES. 22 Hen. VI.

No. 4. Ancient Font in Herne Church.

## PLATE VI.

Nos. 1, 2, 3. Bosses from Canterbury Cloisters.

The Fable of the Fox and the Geese.

No. 4. Seal of VALENTINE BARRET. 2 Hen. IV.

No. 5. Seal of ROBERT DE TYMBERDEN. 30 Ed. I.

Legend.—“ S. Rob'ti Fil Rob'ti de Tib'd'.”

No. 6. Seal of ARCHBISHOP ANSELM.

Legend.—“ Sigillum Anselmi Gr[atia] Dei Archiepisco[pi].”

No. 7. Seal of THOMASINA, daughter of ROWLAND DE OKESTED.  
27 Ed. I.

Legend.—“ S. Thomasine de Acstede.”

No. 8. Seal of ELIZABETH FANE. 15 Eliz.

Godfrey House, Hollingbourne.

Herne Church.

Ruins of the Royal Palace, Eltham.

South End of Eastern Transept, Rochester Cathedral, before the  
Repairs of 1825.

Brass Plate on Sir John Fogg's Monument in Ashford Church.

(*Vide* ‘Archæologia Cantiana,’ Vol. II. p. 103.)

PLATE V.



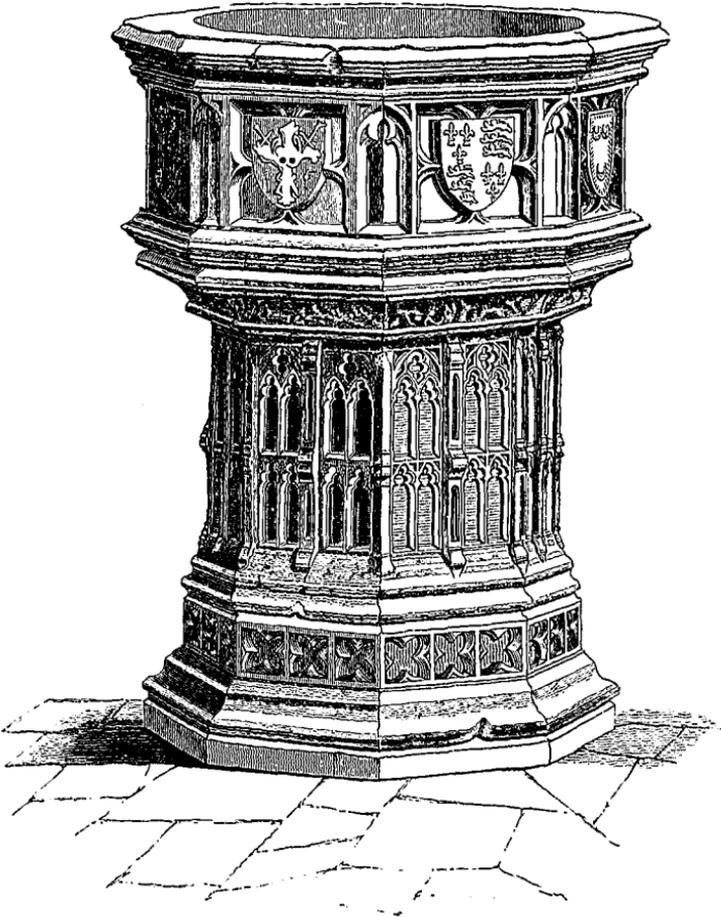
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ANCIENT FONT IN HERNE CHURCH.

PLATE VI.



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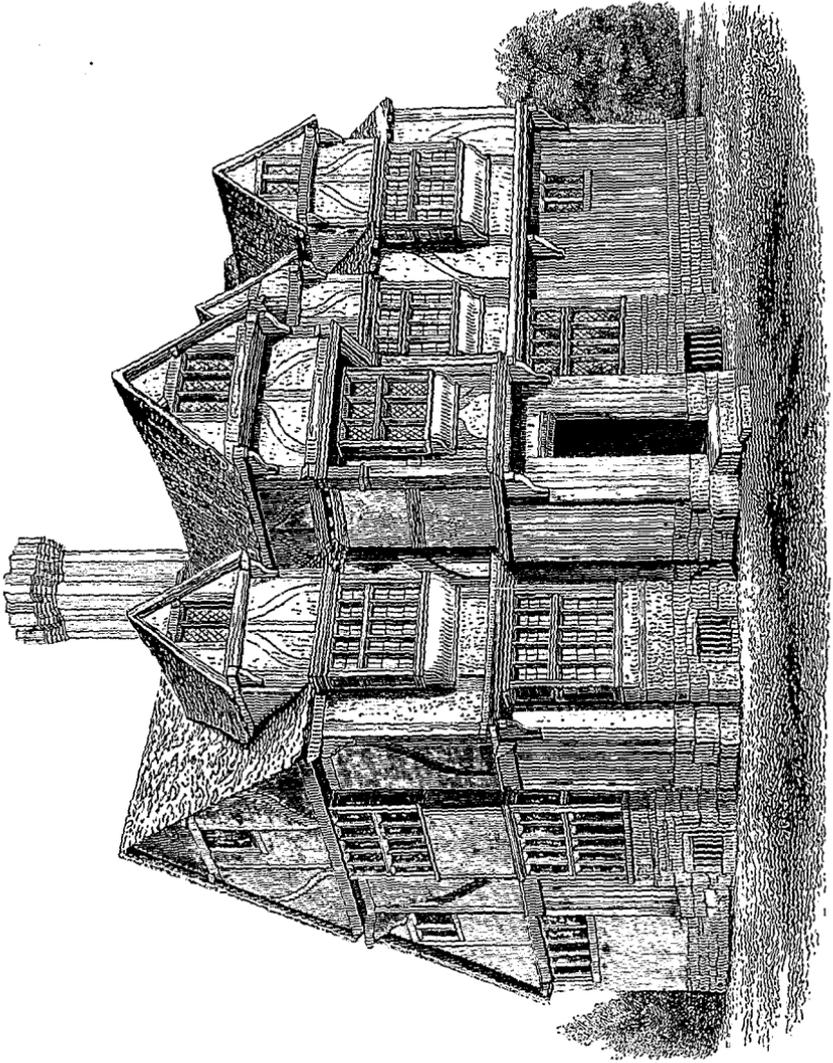
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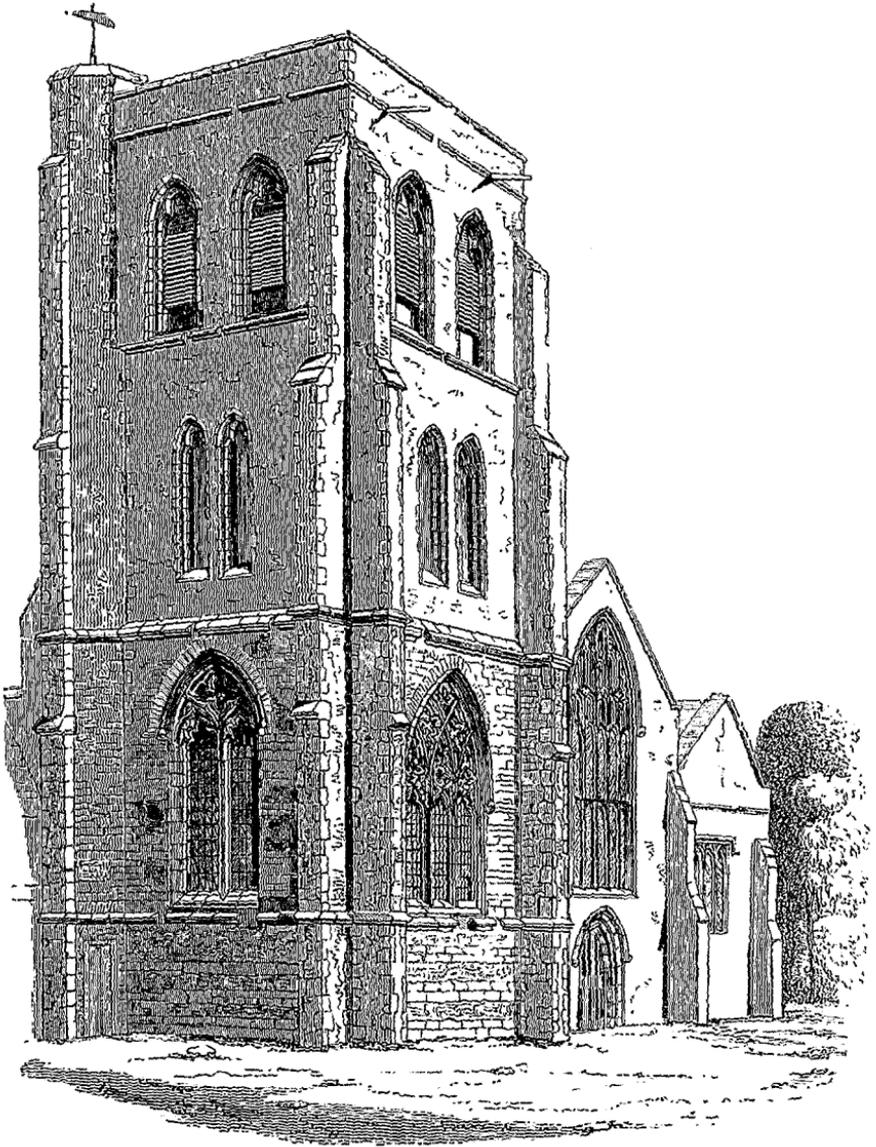
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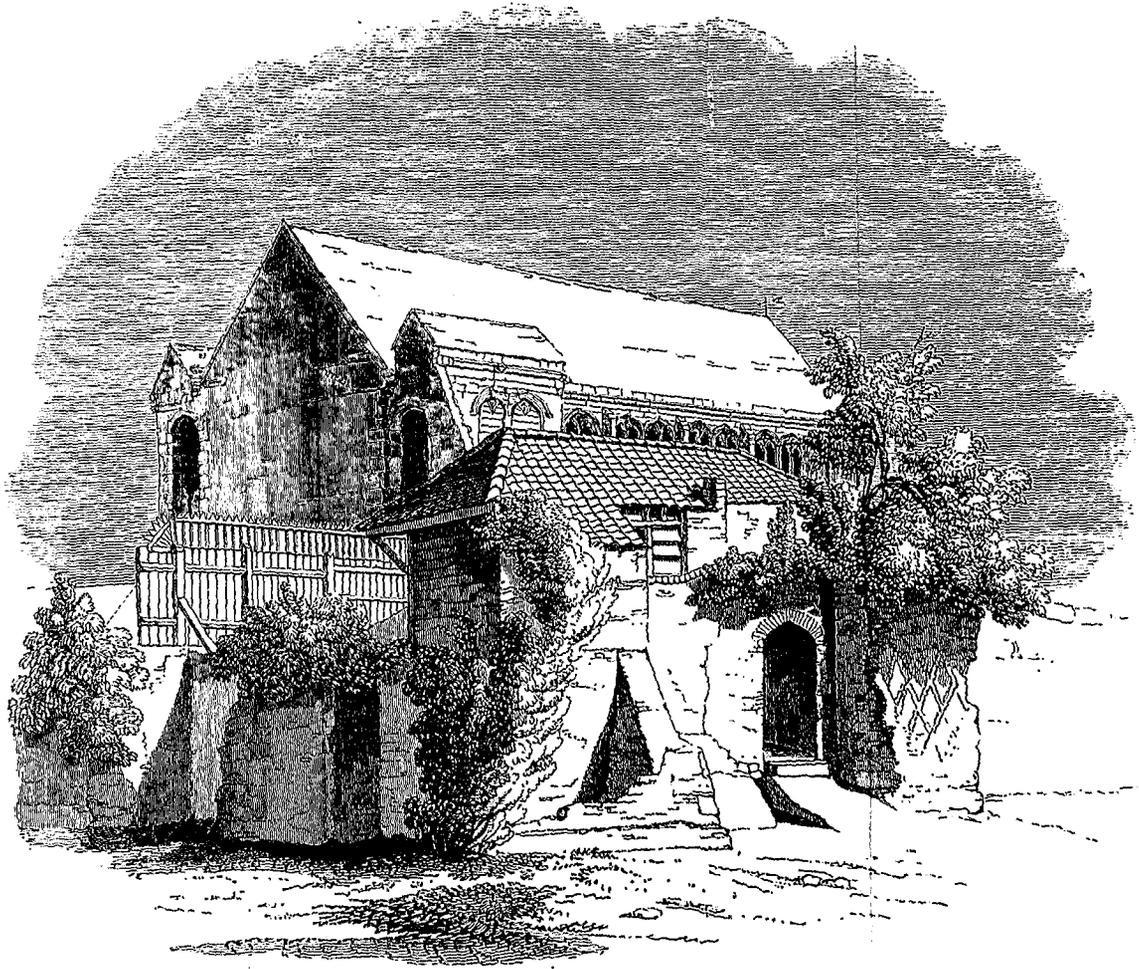
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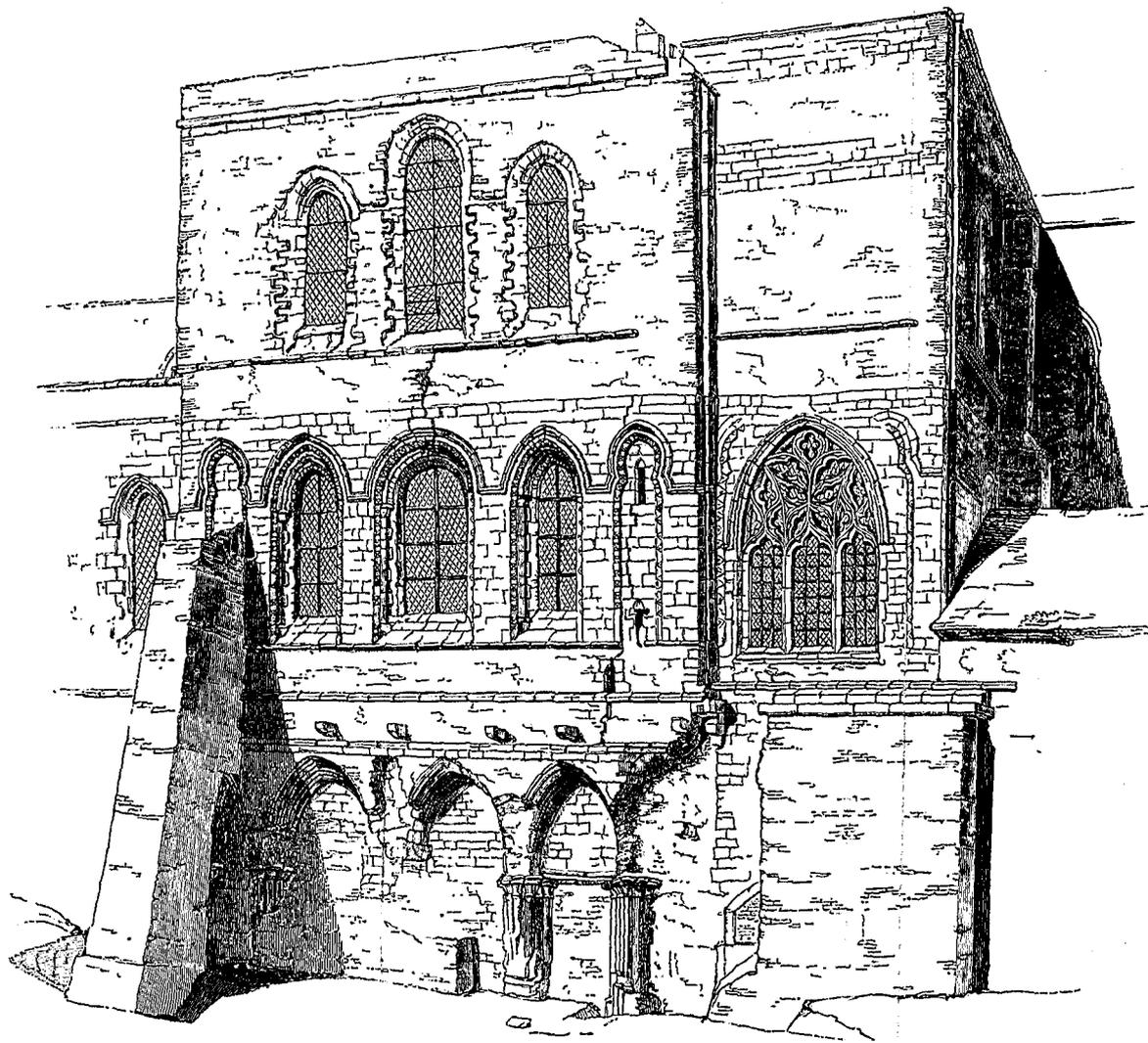
GODFREY HOUSE, HOLLINGBOURNE.



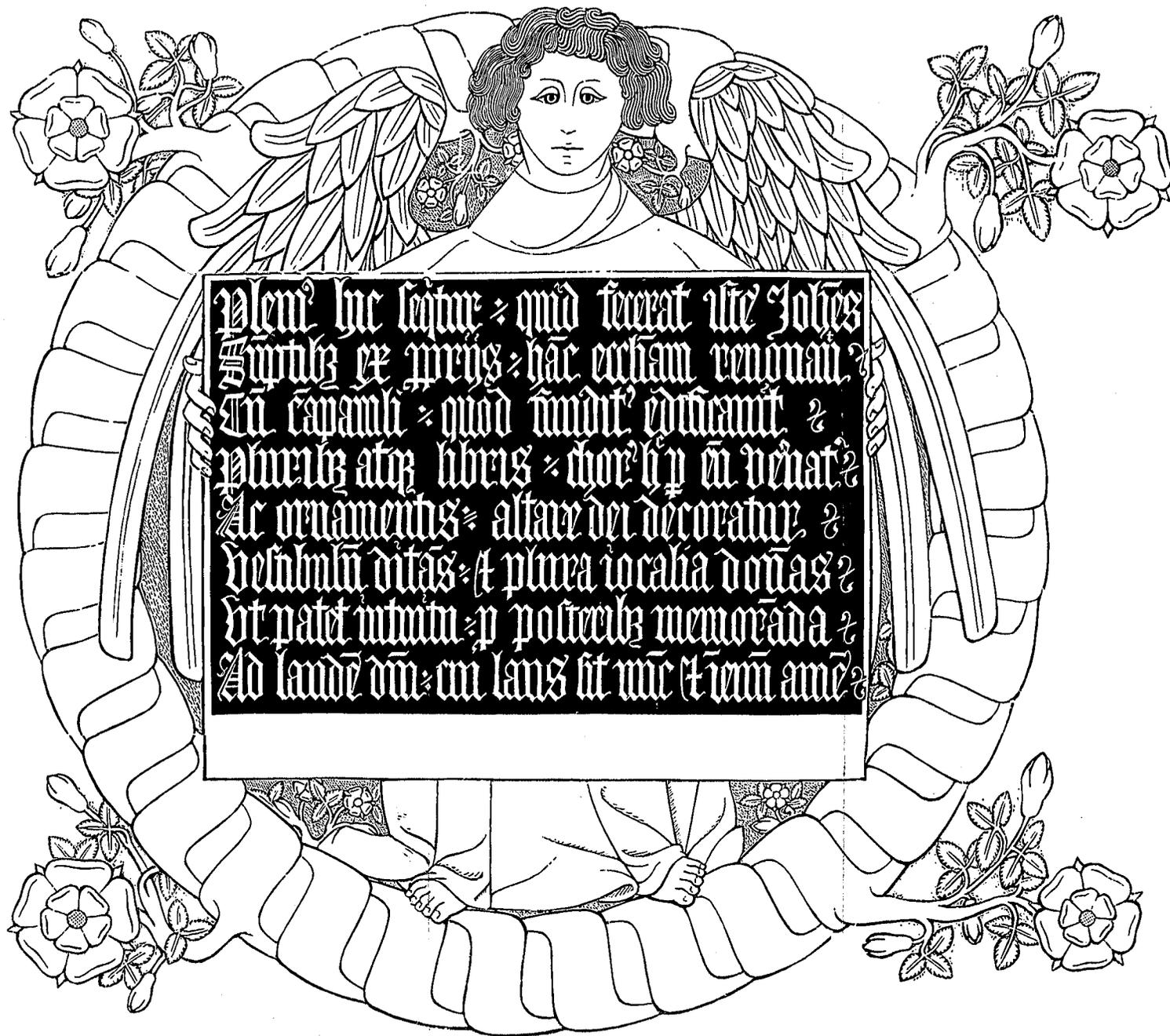
HERNE CHURCH.



RUINS OF THE ROYAL PALACE, ELTHAM.



SOUTH END OF EASTERN TRANSEPT, ROCHESTER CATHEDRAL, BEFORE THE REPAIRS OF 1825.



Pleni hic scriptor: quid fecerat iste Johannes  
Simplicis et pius: hac ecclesiam renouavit  
In euangeliis: quod tunc dicitur edificavit  
Patribus atque liberis: chor' h' p' in ueniat  
Ac ornamento: altare dei decoratur  
Vestibulum ditas: et plura uocabia donas  
Ut patet uicini: p' posteris memoranda  
Ad laudem domini: cui laus sit uis et uis amanda

BRASS PLATE ON SIR JOHN FOGG'S MONUMENT IN ASHFORD CHURCH.