

On the proposition of the Rev. A. J. PEARMAN, seconded by Alderman THOS. DORMAN of Sandwich, it was resolved that the retiring members of Council be re-elected, and that Canon Edward Moore and Herbert Hordern, Esq., be re-elected as Auditors.

Five new members were elected.

The Chairman presented the thanks of the Society to Canon Scott Robertson for his services as Honorary Secretary and Editor.

The members then visited Tunbridge Castle under the guidance of J. F. Wadmore, Esq., whose History of the Castle is printed in *Archæologia Cantiana*, XVI., 12-57.

Members had in their hands the following paper of Perambulation, prepared by the Honorary Secretary:

#### TUNBRIDGE MEETING, JULY 19, 1887.

Members may like to know that the site of the ancient Priory of Tunbridge is now occupied by the Goods Department of the South-Eastern Railway. It is separated, by the bridge and roadway, from the passenger station.

In walking up the main street, attention should be drawn to the quaint sign of the Loggerheads Inn—"We three loggerheads be"—which projects over the pavement, just before we reach the bridge over the Medway. In the front wall of that inn there is an old stone, inscribed with a memorandum respecting the repair of the bridge.

Standing on the bridge (on the same side of the road as Loggerheads Inn) we see the southern boundary and part of the south wall of the Castle grounds, on the river's north bank.

Passing up the street the ancient Chequers Inn should be noticed, still on the left hand, or west side of the street. The Town Hall, of red brick, stands in the midst of the street close at hand.

The Parish Church will be seen, through an opening a little farther up, on the east side of the street, before we come to the Public Hall, which is higher up on the west side. The Church is large and has some Norman features still remaining. The east end of the Churchyard lies near the site of the old Borydyke, or Moat, now dry, which gives name to a road—"Bordyke."

At the point where Borydyke joins the High Street (which we quitted to look at the Church), one of the Town Gates, called Horsgate, used to stand.

Passing on northward we see the fine quadrangle of the Grammar School. Opposite is Ferox Hall, the residence of Mr. Arthur Beeching.

THE CASTLE entrance is approached from the north-west angle of the Town Hall. After entering the modern gates we find the grand old Gate-house or Portal of the Castle several hundred yards inside. On the right hand of the Gate-house front, the depth of the old moat (now dry) should be noticed, and also the ascending curtain wall, which formerly was much higher, and effectually protected the approach from the upper storey of the Gate-house to the oval Keep on the summit of the huge Castle mound.

Through Mr. Wauton's kindness, we are enabled to ascend the right-hand (or western) tower-stair, and, *walking with great care*, beside a whitened skylight, reach a firm but small central platform, upon which about 80 people may stand, close together, at one time. Thence we see the two windows which flanked the fine chimney and fire-place in the south wall of the Lord's Great Chamber, on the third storey of the Gate-house. The doorway of entrance, by which the covered way to the Mound and Keep was formerly approached, can also be seen; but no one must attempt to pass through it. Descending from the ancient Gate-house Tower, we turn to the right (westward), and ascend the winding path up to the top of the Mound, which formerly was crowned by a massive Tower or Keep, now gone.

By permission of Mrs. Morley and of Mr. Hills, the Society drove through

the Park of HALL PLACE, LEIGH, and through the carriage drive of REDLEAF to PENSHURST PLACE, which was visited by kind permission of the Lord De L'Isle and Dudley. Canon Scott Robertson acted as *cicerone*, and gave the following information, to the assembly, about 280 in number :

Of PENSHURST PLACE, the northern front, with its Central Gate-house, was built by Sir Henry Sidney in 1585. The wing upon the left was rebuilt in 1834, but the wing on the right is Elizabethan, restored. All the work of restoration, throughout this mansion, has been most fitly and well done. The present Lord De L'Isle and his grandfather Sir John Shelley Sidney have been anxiously careful about this matter. Over the gateway are the Arms of King Edward VI. Above the Royal Arms stands an oblong stone inscribed with commendation of King Edward VI., who gave Penshurst to Sir William Sidney, his well-beloved servant ; and the inscription states that Sir William's son and successor, Sir Henry Sidney, in 1585, caused the Gate-house to be erected in memory of Edward VI., whose shield of arms he placed over the gateway.

On the south face of the Gate-house we see five shields of arms in one row. The central shield bears the quarterings of Sir Henry Sidney, the builder, impaling those of his wife Lady Mary Dudley ; this shield is flanked by that of the celebrated Sir Philip Sidney on the right, and that of his sister Mary, Countess of Pembroke, on the left. The shields at the extreme ends are : that of the Sidney family on the left, and that of Robert Sidney (second son of Sir Henry) on the right.

Passing through the quadrangular Courts we see before us the old Baronial Hall, 54 feet long and 38 wide, built by Sir John Pulteney in 1341. Its beautiful windows are of two lights with embattled transoms, and the open roof is the original one, with ridge more than 60 feet above the floor. We pass beneath a vaulted porch, and through a fine doorway, the jambs of which are carved with a chain of quatrefoils. We find ourselves beneath a minstrels' gallery of wood erected by Sir Henry Sidney, with his carved wooden screen on our right, but Pulteney's old wall on our left, with its doorways that led to (1) the BUTLER'S stores, (2) the KITCHEN, (3) the PANTRY for dry stores. At the opposite end of the passage or "screens" is another porch which was mainly added by Sir Henry Sidney, who built it upon Pulteney's big buttresses. Entering the Hall we see the two side-tables, supported upon trestles which the late Mr. Parker considered to be over 500 years old. The boards or slabs upon the trestles are incised with curious devices, fishes, muskets, and their rests. The table upon the dais at the upper end is Elizabethan. The central octagonal hearth has upon it huge fire-dogs put there by Sir Henry Sidney. The smoke-louvre in the roof was removed half a century ago.

On the south side of the dais is a fine archway of entrance to the wide vaulted stair which leads up to the Lord's apartments behind the dais or east end of the Hall. A small slit high in the wall enabled the Lord to see the whole Hall. A smaller doorway led to the vaulted cellar, now used half as a lamp-room and half as a cellar. These vaulted rooms run along the back of the dais, and beneath the State Dining or Ball Room.

On the north side of the dais stood the sideboard of Sir John Pulteney, in a shallow arched recess. Thence a doorway has latterly been opened into a Vestibule, the walls of which are now hung with fine old Spanish leather work. A small opening over this doorway gives a view of the Hall to the occupant of a chamber, formerly called Prince Rupert's Room, which has been for convenience cut up into three portions.

Leaving the Baron's Hall, by the wide vaulted stair in the south-east corner, we enter Sir John Pulteney's withdrawing room. This is now the State Dining Room or Ball Room. It contains many family portraits ; three very early glass chandeliers ; a fine old clock from Germany ; and several columns of coloured marbles, brought from Rome. The sideboard is modern, made by Cooke, of Warwick. This Edwardian room has lately been well restored by Lord De L'Isle, who, on removing the Queen Anne coving and panelling, found, and has shewn, the jambs of Pulteney's lofty windows. Against these windows Sir Henry Sidney built a new wing in the reign of Elizabeth.

From the Ball Room we enter BUCKINGHAM'S BUILDING, and "Queen Elizabeth's Room," on the walls and chairs of which are remarkable specimens of *appliqué* work. The arms over the mantel-piece, bearing the initials of Sir Henry Sidney, 1584, and Lady Mary Sidney (*née* Dudley) his wife, were brought hither from the minstrels' gallery in the Hall. The fire-screen with sliding panels of white Venetian glass; the table of tortoiseshell and *repoussé* silver; and the black cabinet adorned with paintings and small gilt statuettes, are admirable works of art and antiquity. There are many fine portraits; one (of an Elizabethan gentleman who sailed with Sir Walter Raleigh), which was painted in 1597, bears a curious representation of the sea and a nymph below the "adventurer's" bust.

The TAPESTRY Room has three walls covered with tapestry; that on the north wall shews the *Triumph of Ceres*, whose chariot is drawn by lions; opposite, *Bolus unbarring the winds* is the subject; on the west wall between the windows hangs an old Spanish piece representing a mediæval marriage. A marble table of Florentine mosaic, made for Mr. Perry in 1753, shews the 95 quarterings which the Perrys and Sidneys were entitled to bear. Mr. Perry, who married Elizabeth Sidney, the heiress of Penshurst, did much to this house, and brought many pictures from Italy. The motto on the table was misspelt by the Florentine artist, who made it "*quo fata volunt*," instead of "*quo fata vocant*." In the windows of this room are two gartered shields placed here by the Duke of Buckingham with the royal arms quartering Bohun and Stafford.

At the end of this room is the Page's closet, filled with china. This completes the Buckingham building.

Turning to the left (southward) we enter the Picture Gallery erected by Sir Henry Sidney, with panelling and windows put in by Mr. Perry in 1745. Besides the portraits of Sir Philip Sidney and his uncle, Ambrose Dudley, by Zucchero; of Sir Philip's widow and children in 1580, of Sir Henry Sidney; there are several Dudley pictures over the mantel-piece. One shews a singular scene of Queen Elizabeth dancing with Robert Dudley, Earl of Leicester, whose miniature in white appears below; there are also small portraits of Henry VIII., Edward VI., Dudley Duke of Northumberland, the Earl of Cumberland, and Sir Francis Walsingham. In the Gallery are two side-tables of Florentine work, made in 1752; a spinet made in Rome for Queen Christina of Sweden, in 1680; a brass clock dated 1649; and a pair of boots used by the patriot Algernon Sidney, who was beheaded in 1683.

By a door in the panelling we gain access to a staircase which leads us to the ground floor past the housekeeper's room and offices, and the kitchen, through a passage made by the present Lord De L'Isle, at the end of which we see a glass-case containing a dessert service for 100 persons. It was presented to William IV. when he married Queen Adelaide.

Pursuing our course we at length reach the Vaulted Cellar, built by Sir John Pulteney, in 1341. It lies beneath the Ball Room, and west of the Baron's Hall.

Thence members were conducted to the dwelling-rooms and private apartments of the Lord De L'Isle and his family, which occupy two wings of the mansion, one forming the east side of the President's Court (west of the entrance-quadrangle), and the other being the western half of the north front.

From a window of the Billiard Room members passed out, and crossing the lawn entered the Churchyard by Lord De L'Isle's private gate.

PENSURST CHURCH is handsome, with an Early English north arcade, a Decorated arcade on the south, and a late Tower having two early coffin slabs in its north and south walls. The Sidney Chantry, south of the Chancel, contains the family monuments. Memorials of the first Viscount Hardinge and the first Lord Denman are in the aisles of the nave. The Lych Gate and old Church House beside it are very interesting.

Dinner was served in Tunbridge Public Hall at 5 p.m. Robert Furley, Esq., F.S.A., J.P., in the Chair; ninety-nine sat down to dinner.

The New Science Buildings of Tunbridge Grammar School were

most kindly placed at the Society's disposal, and in one of the new rooms had been gathered a very good Temporary Museum. After dinner the members proceeded to this Science Building, and while some spent their time in the Museum, others entered another room in which papers were read. Mr. J. F. Wadmore treated of *The Smythes of Westenhanger and their connection with Sir Andrew Judde*; much of his paper will be found in this volume, pp. 193—208. Mr. George Payne, F.S.A., described *Recent Archæological Discoveries in Kent*. Between these papers the School Choir gave some glees by old composers with capital effect.

The Rev. Theo. B. Rowe (Head Master of Tunbridge School) then invited the company to partake of tea in another room, and his welcome hospitality was gladly accepted.

After tea the members adjourned to the large schoolroom of the Grammar School, where *Reminiscences of Tunbridge and its connection with English History* were recounted by Canon Scott Robertson, to the members, and to the young gentlemen of the School. His address was illustrated by dissolving views of ancient buildings in Kent.

The MUSEUM temporarily gathered for this meeting was especially rich in pottery and coins of great antiquity. The collection kindly sent by Mr. J. W. Trist, F.S.A., was so valuable and unique that we append a description of its contents.

#### EXHIBITS OF J. W. TRIST, Esq., F.S.A.

The earliest example of pottery is about 800 B.C., and the latest about 225 B.C.

The earliest specimens are archaic productions of Athens, and have decorations in reddish black upon yellow clay. The most noticeable are (i.) a *kyathos* ornamented with purely geometric decorations, and (ii.) a four-handled *phiale* with commingled geometric and floriate designs. A terra-cotta bell, in the form of a female figure, is also remarkable.

The finest examples of the archaic pottery, from the active and long-lived potteries of Corinth, are (i.) a squat-shaped *amphora* with cover, (ii.) a large terra-cotta *alabastron*, and (iii.) a three-handled vessel with deep in-curving rim. The decorations on these vases are in black with red and white heightenings; the outlines and salient features being generally hatched in. The derivation of vase types from flowers and buds is well shewn by this class of vase, nearly every specimen having a calyx-like ornamentation at the bottom. Belonging to this class is an interesting and carefully made set of child's toys found in a tomb at Corinth.

Of archaic and early transitional vases, with figure designs painted in black upon the terra-cotta, several specimens are shewn. Though some are from the tombs of Etruria and South Italy, all are from the potteries of Greece proper, but whether from the factories of Athens or Corinth is a matter on which archæologists are not yet agreed. Probably those with red and white heightenings are from Corinth, as they assimilate in this point with the earlier pottery of that city, but it is impossible to define with certainty the district wherein they were made. One of the finest examples in this section is a *lekythos* of early form, having for design a [Trojan?] warrior stepping into a quadriga. Another *lekythos* of later form has a figure of Herakles advancing to kill the Nemean lion.

The succeeding section contains vases of the later transitional and finest periods. The designs are painted in outlines of black only, the background or

surface of the terra-cotta being also in black. Amongst these is an *œnochoe* of very elegant form, with the figure of a *Mænad*, well drawn palmettis, and the word ΚΑΛΟΣ repeated two or three times. Another specimen, a *lekythos*, has a citharist painted in the finest style. In the same group are an *alabastron* and a small *lekythos*, both with toilet scenes—the former with most chaste designs; and the latter, painted with opaque white pigments, was originally decorated with gilding.

Belonging to this period are the terra-cotta MASKS, of which one is a bust of Demeter, and another is a satyr-like head. The former was probably a votive offering to the divinity represented; and the latter was probably hung upon a fountain or well.

Following these are examples of black glazed ware, with impressed patterns, also belonging to the best period, and noticeable for their elegant forms. Near them are vases of similar fabric, produced in Italy a century later. These are copies of earlier ones, and the deterioration is readily seen.

The remaining vases are from the potteries of Southern Italy. Although some are of pleasing form, all exhibit strong evidence of the decay of the potters' art. In outline, ornamentation, or workmanship, they cannot be compared with those of earlier periods. The shape is more fanciful than elegant, the decoration is careless, and the potter appears to have lost entirely the art of combining utility with a simple and graceful outline.

Of Glass there is a very fine selection. Although authorities are not agreed, there seems to be little doubt that glass was invented quite as early as 500 B.C. Various vessels of glass have been found in tombs containing vases of terra-cotta that are generally admitted to be of that date. The specimens of multicoloured striated glass, probably dating from the fourth century B.C., are especially interesting. They represent an art which was lost in early times, and only revived in our own recollection by the glass-workers of Venice. The forms of these small vessels are remarkably elegant; and their pleasing colours must have made them very appropriate for the purpose for which they were intended—the toilet. Equally appropriate, especially for capacity, are the drinking-cups; two of sea-green glass have fluted sides, and another has blue glass appliqué. Near these are placed a number of vessels in alabaster, found together in an Egyptian tomb. From their appearance one might imagine them to be part of the apparatus of an Egyptian apothecary.

Amongst the Bronzes is, probably, the finest known Egyptian bronze. It represents the God holding the jackal-headed sceptre. The figure is inlaid, in various parts, with gold and silver; and other parts are covered with a composition resembling *niello*. It is probably a production of the Eighteenth Dynasty, about 1700 B.C. A figure of Horus, with a long inscription in hieroglyphs around the base, is also excessively fine. Amongst the remaining objects should be noticed a figure of Mars in the archaic and peculiarly attenuated form of the Etruscans, two figures of Herakles, and another of Ganymedes.

The COINS are divided into two main divisions, Greek and Roman.

The former is arranged in the geographical sequence generally adopted; commencing with the autonomous and regal issues of the countries and cities of Europe, and followed by those of Asia and Africa. Where more than one coin of a city is shown they are placed in their chronological order. The earliest coin exhibited was minted about 500 B.C., the latest about 20 B.C.

Amongst the coins of Italy, those issued by the cities of Populonia, Roma, Tarantum, Metapontum, Caulonia, and Rhegium should be noticed.

Of the Sicilian series, those of Syracuse should be especially remarked. For shewing the rise and fall of Greek art this series is unequalled. Amongst the regal coins of this city will be noticed the very beautiful coins of Philistis the wife of Hieron II. Other Sicilian coins of fine design are those of Agrigentum, Camarina, Catania, Messana, and Naxos.

The cities of Northern and Southern Greece are represented by some very fine coins, and the coins of Abdera, Neapolis, Larissa, Thebes, Athens, and Corinth should be observed. The regal series of Macedon contains many fine

coins of Philip II., Alexander III. (the Great), and several of his successors. That of Perseus, the last of the Macedonian Kings, is particularly fine as a portrait.

The Greek art of Asia Minor is well shewn by the coins of the opulent and celebrated cities of Ephesus, Magnesia, Mytilene, and Rhodes, and the magnificent portrait coins of the unfortunate Mithridates VI. of Pontus and Phileæus of Pergamos.

Of the series of the Seleucid Kings of Syria some typical specimens are shewn; as are also others illustrative of the later dynasties of the Arsacidæ and Sassanidæ.

The coins of Africa of great artistic merit are but few in number. Coins that should be noticed are the coins of Cyrene, and of the Kings of Egypt, Alexander Ægus, and his successor Ptolemy Soter.

The Roman series, which is arranged chronologically, exhibits a fine representative series of portraits of many of the earlier Cæsars, and is well illustrative of the renaissance of art under the Romans. The gradual decline is, however, painfully manifest, and the deterioration of power and skill is very rapid after the time of Constantine the Great. The selection concludes with specimens of the Byzantine cup-shaped *solidi*, of which the form alone should be noticed as interesting.

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WEDNESDAY, JULY 20, 1887.

A large number of members and friends started from Tunbridge at 9.30 A.M. Others from Paddock Wood Railway Station were taken up *en route*. All, about 190 in number, reached BRENCHELEY before 12 o'clock, and visited the Old Rectory House (to see its room with Elizabethan panelling) and the Parish Church. Both are described in *Archæologia Cantiana*, XV., by Mr. Wadmore. On this occasion Canon Scott Robertson acted as *cicerone*. Luncheon was served in tents in a meadow behind the Rose and Crown Inn at Brencley; 160 sat down in the tents, others lunched elsewhere.

From Brencley the members drove to HORSMONDEN Church, dedicated to St. Margaret. There the bells were ringing for St. Margaret's Day, and in honour of the Society's visit. The Rev. Hugh Smith Marriott welcomed the members and pointed out the chief features of the church; but he called on Canon Scott Robertson to give fuller details. The Honorary Secretary then drew attention to the two mural staircases in the south wall of the nave's south aisle, one on a level with each end of the easternmost bay of the nave's south arcade. He said the arrangement was unique in Kent, and proved that there were in Horsmonden Church both a *Roodscreen* (west) and a *Pulpitum* (east), as there had been at Rochester and Canterbury Cathedrals.

The two mural stair-turrets also go far to prove that there were two lofts, one over each of these screens, and that in the nave itself the central space between the two screens may have been boarded over (occasionally or permanently) for use in the performance of *Passion Plays* or mediæval *Mysteries*. Such a boarding or loft over the intervening space (between the Roodscreen and the

Pulpitum) is supposed by Mr. St. John Hope to have existed at St. Radegund's Abbey (*Archæologia Cantiana*, XIV., 147), and there may have been something akin to such an arrangement at Swanscomb Church.

Canon Scott Robertson drew attention to the elaborate carving of the parclose screen in the western arch of the south chancel; in the carving of the top beam are these words, "*Orate pro bono statu Alicie Campeon.*" He mentioned the early monumental brass of a rector in the chancel, and stated that it has been misdescribed in all books upon brasses or churches. It really represents Henry de Grofherst, who held this benefice for fifty years, having been instituted in 1311, and having survived until 1361-2. Canon Scott Robertson said that great credit was due to the present rector, and to his father Sir William Smith Marriott, for the admirable manner in which they had restored and beautified this church.

Progress was made from Horsmonden, through Kilndown, and past the churchyard where Marshal Beresford's tomb was seen *en passant*, to SCOTNEY CASTLE. Mr. Hussey and his wife the Hon. Mrs. Hussey cordially welcomed the Society at their modern dwelling-house, where tea was ready on the lawn, and conducted the members down the slope to the ruins of the ancient Castle, which is surrounded by a moat. The history of this old Castle will be found in this volume at pp. 38-48. After hearty thanks had been given to Mr. and Mrs. Hussey for their hospitality, the members proceeded to Bayham Abbey, *en route* for Frant Station. The ruins of the Abbey were very briefly described by Canon Scott Robertson, who supplied every one present with a plan of them. All then made for Frant Station, which was reached in time to catch the 7.5 p.m. train to Tunbridge, whence other trains carried members to their homes.

The Council met on August 23, 1887, at Deal Castle, by the kindly invitation of the Earl Sydney, who presided. Nine members were present.

Thanks for kindly help at the Annual Meeting, last month, were voted to J. F. Wadmore, Esq., Lord De L'Isle, Mr. E. Hussey of Scotney, Rev. T. B. Rowe, Mr. Wauton, Rev. H. Smith Marriott, Mr. Trist, F.S.A., and Mr. Geo. Payne.

It was resolved that excavations should be at once commenced outside Richborough Castrum, under the direction of Mr. Geo. Dowker, and the supervision of a committee consisting of Messrs. C. Roach Smith, Geo. Payne, G. E. Hannam, Thos. Dorman, and Canon Scott Robertson. A cheque for £20 was placed in Mr. Dowker's hands to defray expenses of the excavation.

Two new members were elected.

Mr. George Payne, F.S.A., read the following Report of his

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