



Church Recording Society



RECORD of CHURCH FURNISHINGS of  
ST. PETER and ST. PAUL,  
SEAL, KENT

Produced by the Church Recording Group of  
The Art Societies of Sevenoaks and Knole



# Church Recording Society

Church Recording Society is the national association for Church Recording in the United Kingdom and the Isle of Man

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**ST. PETER AND ST. PAUL, SEAL, KENT, TN15 0AT**  
**in the diocese of ROCHESTER**

Church Number 63195

OS Grid Reference TQ 550568

The Church Recording Society Record of Church furnishings by the combined Sevenoaks and Knole Group of Church Recorders, started in 2006 and completed 2023 during the incumbency of Reverend Canon Anne Le Bas.

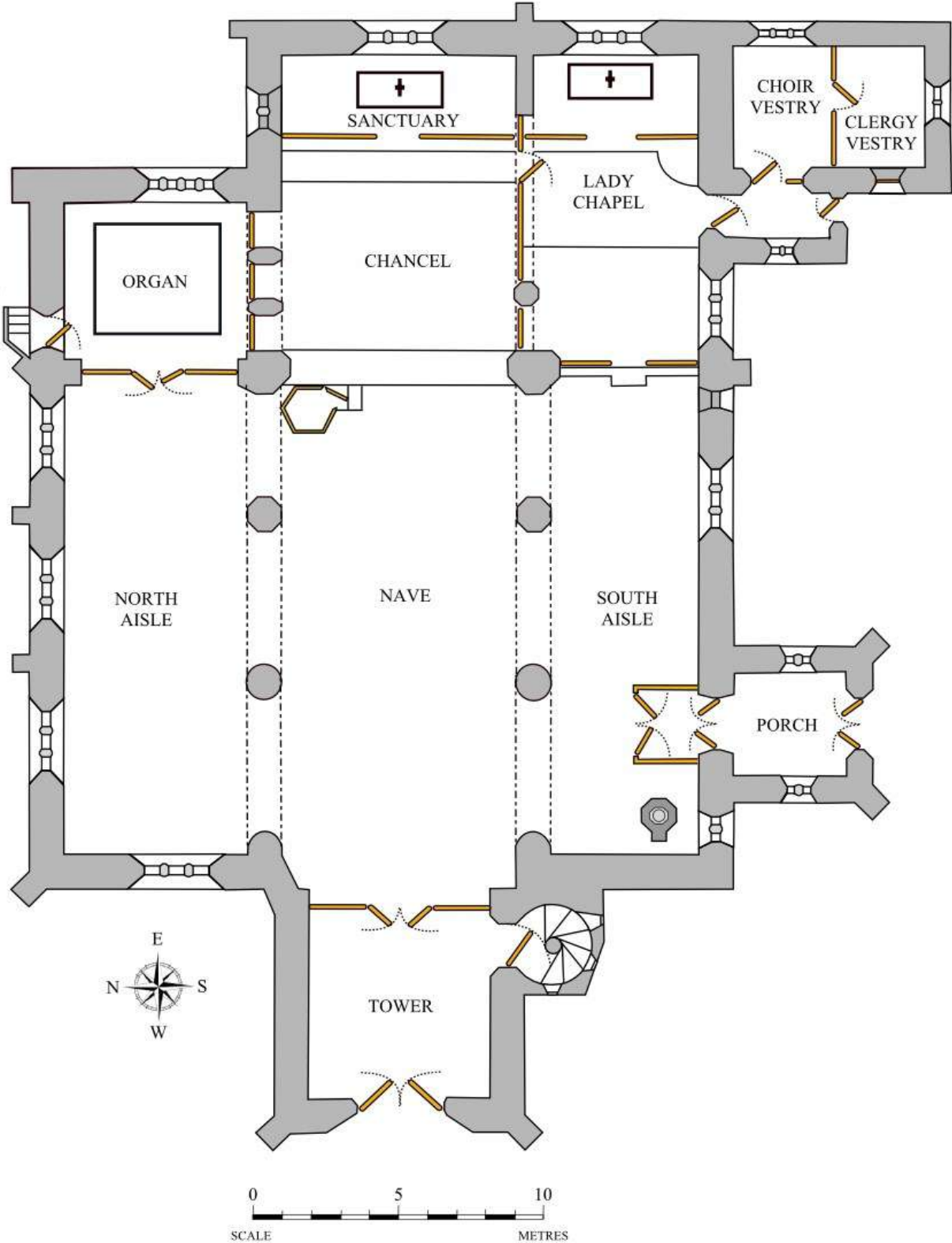


Until 1874 Seal church was a chapel of ease for Kemsing church although in the Middle Ages it soon outgrew its mother church. The earliest part of the present church is the 13<sup>th</sup> century south nave arcade in local sandstone, but the church was much rebuilt in the 15<sup>th</sup> and early 16<sup>th</sup> centuries, the fine west tower dating from the latter period. The church was restored, with the addition of a new north nave aisle, by George Gilbert Scott in 1854. Its architect in the first half of the 20<sup>th</sup> century was the Arts and Crafts architect and designer, C R Ashbee, some of whose work is in the church, including two screens and the clergy and choir vestries. The church is the burial place of several important families who lived in the area, including a late 14<sup>th</sup> century brass of Sir William de Bryene, a late 17<sup>th</sup> century memorial to Sir John Chichester and his wife, an early 20<sup>th</sup> century memorial bronze to Elizabeth Mills, and the Chantry memorials to five members of the Pratt family, the Lords Camden. Today, it is a flourishing and active church community.

This Record has been sponsored by the Sevenoaks and Knole Societies.

**CHURCH NAME CHURCH,  
LOCATION, COUNTY**

**PLAN OF CHURCH**



**ST. PETER AND ST. PAUL,  
SEAL, KENT**



View of Church from West to East



View of Church from East to West

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

**SECTION NUMBERING:**

001 - 099	Memorials	Members of the Church Recording Group
100 - 199	Metalwork	Members of the Church Recording Group
200 - 299	Stonework	Members of the Church Recording Group
300 - 399	Woodwork	Members of the Church Recording Group
400 - 499	Textiles	Ann Cryer and Mary Howells
500 - 599	Paintings, etc	Members of the Church Recording Group
600 - 699	Library	Jenny Smith
700 - 799	Windows	Lady Milman
800 - 899	Miscellaneous	Members of the Church Recording Group
Group Leader		Sir David Milman
Photographer		Keith Cross
Typist		Jennifer Cross
Compiler		Keith and Jennifer Cross

Where possible, the numbering of each Section starts at the East end of the church and continues clockwise around the church.

The numbers 1 - 10 in the left hand margin, under the item numbers, refer to:

- 1 Description
- 2 Material
- 3 Date
- 4 Measurements h. = height, w. = width, d. = depth, l. = length, wt. = weight
- 5 Artist, Architect, Designer, Sculptor, Woodworker etc.
- 6 Manufacturer or Retailer
- 7 History of item and family, if relevant
- 8 Donor and date of gift
- 9 Memorial inscription or dedication
- 10 References

**ABBREVIATIONS and REFERENCES used in this Record:**

A & N Aux G S L	Army & Navy Auxiliary Co-operative Supply Ltd
AV	Authorised Version
BCP	Book of Common Prayer
Bly	John Bly, <i>Discovering Hallmarks on English Silver</i> , Shire Publications Ltd., 2000
Burke	Burke's General Armory 1842 (1989 edition)
caps and l/c	Capital letters and lower case
cm	Centimetres
c	Century, eg 14 <sup>th</sup> c, or circa eg c1910
circum.	Circumference
Crawford	A Crawford, <i>C R Ashbee, Architect, Designer &amp; Romantic Socialist</i> . pub. Yale Press 1986

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

diam.	Diameter
d.	Died
Dr	Drawing
E	East
Fairbairn	<i>Fairbairn's Book of Crests of the Families of Great Britain and Ireland</i> 1905
Goedicke	Angela Goedicke, Arts Society training consultant
g	Grams
Hall	James A Hall, <i>Hall's Dictionary of Subjects and Symbols in Art</i> , Richard D Irwin. 1985
HistEng Listing	Historic England Listing Report 10 September 1954
Jackson	<i>Jackson's Hallmarks, Pocket Edition</i> edited by Ian Pickford, pub. the Antique Collectors' Club 1991
L	Left
LH	Left hand
MacCarthy	Fiona MacCarthy, <i>William Morris</i> , Faber and Faber, 1994
Moore	The Henry Moore Foundation
Newman	Newnan J, <i>The Buildings of England, West Kent and the Weald</i> , 1980 edition (Pevsner)
N	North
Ph(s)	Photograph(s)
Ps	Psalm
Pub	Publisher
Ref	Reference
R	Right
RH	Right hand
S	South
Stephenson	Correspondence between Mill Stephenson and the Revd Davies, 1924
Stevens	Margaret Stevens, <i>Past Generations of Seal and Kemsing</i>
W	West

Terminology is mostly as used in

*Inside Churches - A Guide to Church Furnishings* published by NADFAS 1993 and  
*Recording a Church: An Illustrated Glossary* by Thomas Cocke, Donald Findlay, Richard Halsey and Elizabeth Williamson, published by the Council for British Archaeology, 1996.

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

**SUMMARY OF NAMES in this Record:**

Excluding

The Roll of Honour 033

The list of Incumbents 516

Names from Table of Kneelers 410A & B

<b>Surname</b>	<b>First Name</b>	<b>Object Number in Record</b>
ADAMSON	John	025
ALEXANDER	John Robert Stewart	707
ALEXANDER	Evelyn Ferguson	715
ALEXANDER	James	715
ALEXANDER	James Dalison	036
ALEXANDER	Emily Harriet Catharine	036
ALEXANDER (née Dalison)	Anna Maria Julia	
ALFORD	Elizabeth	044
ALWEN	Dorothy	126
ANSELL	W H	329, 334, 342A, 343
ASHBEE	Janet Elizabeth	312, 348
ASHBEE	Charles Robert	028, 312, 313, 334A 506B(i), 602, 603A, 603B, 606, 700
ASSITER	Thomas	016
BAIN	E A	802B
BAKER	Edgar	342B
BAKER	Edith	342B
BAKER	William	509
BARNARD	J S (Revd)	506A(x)
BASTONE	Gladys (Miss)	711
BAYNHAM	Richard R	053
BERRY	Mary	416A
BERRY	Eileen	416A
BERWICK	Stanley	305, 310, 360E
BERWICK	Edie	310
BICKERSTAFFE	Elizabeth	041, 044, 045
BICKERSTAFFE	Charles (Sir)	038, 041, 043, 044, 509, 512C(i)
BICKERSTAFFE	Frances	041, 044, 512C(i)
BICKERSTAFFE	Heyward/Haward	044, 045
BICKERSTAFFE	Steward	044
BICKERSTAFFE	Charles (2 <sup>nd</sup> son)	044
BICKERSTAFFE	Charles (youngest son)	044
BICKERSTAFFE	Francis	509
BISHOP	Margaretta Susanna	051
BLACKALL	Thomas Ofspring (Revd)	208B 300, 506A(iii), 510, 712, 713
BLACKALL	Sarah Ellison	031,712
BLACKALL	Henry Ofspring	032, 031,713



**ST. PETER AND ST. PAUL,  
SEAL, KENT**

BLACKALL	O L	300
BLACKALL	E M	300
BLACKALL	M	300
BLACKALL	John O	300
BLACKALL	Emma	300
BODLEY	George Frederick	334, 606(i)
BRINSMEAD	John	801A
BRINSMEAD	John (Junior)	801A
BRINSMEAD	Edgar	801A
BROOKS	Alan	800B
BROWN	George Thomas (d. 1906)	017
BROWN	Mary	017
BROWN	George Thomas Pervis (d. 1916)	018, 602
BROWN	George J	017
BROWN	Mary	017
BROWN	Gordon E P	
BUCHANAN	John (Sir)	112
BUCHANAN	Eileen (Lady)	112
BUCK	Rebecca	030, 123
BUCK	Maximillian (Revd)	030, 100, 123,506A(i)
BURFORD	William	136A
BURRELL	Graham Keith	342C
CAMDEN	Marquess / Marquis	512A, 604B(i)
CAMDEN	Harriet (Marchioness)	604C(v)
CHICHESTER	John	038, 042
CHICHESTER	Elizabeth	038, 042
CHICHESTER	Arthur	038
CLARKE	Somers	201, 312, 353
CLARY	Rosemary	108
CLELAND	Family	342B
CLERK	William Winder	029
CLERK	Mary Winder	029
COFFEY	Patrick	356
COFFEY	Hilary	356
COLEMAN	Dorothy	342B
COLEMAN	Violet	800
COLEMAN	Miss	800
COLLEY	Mary	042
COMMINS	Margaret	048
COMMINS	John	048
COPELAND	Adeline Alice Mactir	308
COWLARD	W	208A
CRONK	W (Junior)	510
CROOKSHANK	Stephen (Revd)	506A(ix)
CROSS	Martin K	800

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

CUNNINGTON	Pamela	360E
CURTIS	Thomas	603B
DAVENPORT	P	303
DAVIS	Revd	602
DAVIS	Jenny	605C
de BARRAS	Ruth	810
de BARRAS	Santo	810
de BRYENE	William	040
de BRYENE	Guy (Sir)	040
de GRANDISON	Thomas (Sir)	040
de MONTECUTE/MONTEGU	Elizabeth	040
de PUTRON	Mrs	300
DEVETT	Thomas (Sir)	602
DEWER	Angela	400F, 401H
DRUMEY	Jack	325
DRUMEY	Margaret	325
EATELL	M	603B
ELLIS	Grace	014
EVANS	Sarah	051
FEATHERSTONE	Mr N	326
FEATHERSTONE	Mrs	326
FEW	Dora May	710
FEW	Charles Edward (Revd)	035, 506A(iv), 603B 710
FISHER	Thomas	049A,
FITZALAN	Joan/Joanne	040
FITZALAN	John	040
FORBES	Nevill	312, 348
FORBES	Jane	334
FORBES	Francis Augustine	334, 353, 507
FORBES	Jessie Mary	606(i)
GALE	Leslie Ronald	120
GALE	Charles Ronald	120
GOLDSMITH	Eliza Maud	342A
GOLDSPINK	Robert W (Revd)	506A(xi)
GRENFELL	Mrs (Hon)	305
HALE	Charles G	800
HALE	Mary Ann	800
HALLYWELL	Ann	030
HANSON	R E Vernon (Revd)	106
HARBOARD	Alice (Hon)	136B
HARWARD	John (Revd)	506A(ii)
HAWKES	Faith	606(iii)

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

HAY_DRUMMOND	Sarah Maria (Lady)	700, 705
HAYES	Sophie	053
HEBERT	Septimus (Revd)	302, 506A(v), 507
HENSMAN	Miss	213
HICKS	Florence Gertrude	708
HICKS	Arthur Joseph	708
HILLINGDON	Louise Isabella (Lady)	345, 602, 608(ii)
HILLS	Emily	342A
HILLS	Jacob W	342A
HILLS	Leslie (Revd)	506A(vii)
HOWARD	F E	300, 305, 307
HUGHES	Billie	342A
HUGHES	Mille	342A
HUMPHRY	Mary Anne	021
HUMPHRY	Frances	021
HUMPHRY	William (Revd)	021, 022, 023
HUMPHRY	Elizabeth	021, 022, 023
HUMPHRY	George Upcot	023
HUMPHRY	Elizabeth (d.1815)	023
HUMPHRY	William Ozias (d. 1826)	023
HUMPHRY	William (d. 1816)	027
HUNT	Elizabeth	043
HUNT	William	043
JAMES	Eleanor M Hill	605B
JEFFERYS	Nicholas	701
JEFFREYS	Elizabeth	012, 701
JEWELL	William (d. 1725)	016
JEWELL	William (d. 1762)	016
JEWELL	Margaret	016
JEWELL	Hester	016
JONES- DAVIES	H (Revd)	329, 506A(vi), 608(i)
JONES-DAVIES	Mrs	329
JONES-DAVIES	Henry	342B
JONES-DAVIES	Margaret Edith	342B
KELSAK	Coral	123
KELSAK	Robert	123
KIRRILL	John	029
KITCHEN	Christine M	607
KITCHEN	Winifred	608(iv)
LAKE	Thomas	052
LAKE	Mary	052
LAURENSEN	Vera Dorothy	037, 342B
LAURENSEN	James Tait	037
LAWRENCE	Oliver John	005, 006, 345, 602
LAWRENCE	Michael Charles	005, 006

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

LAWRENCE	Herbert Alexander (Sir)	005, 006
LAWRENCE	Lady	305
LAWRENCE	Michael (Capt)	345, 602
LAWRENCE née Mills	Isabel Mary	005, 006
LEA	Philip (Revd)	342B, 343B, 506A(viii)
LOCK	Jeremy (Major)	002
LOYD	John (Revd, Dr)	043
LOYD	Elizabeth	043
MALTRAVERS	Eleanor	040
MASTERS	Edward (Sir)	046
MEERES	Mrs	300
MILLER	Mary	031, 712
MILLER	Edwin Arthur (Revd)	608(iii)
MILLS	Charles Henry	003, 007, 136B
MILLS	Charles Thomas	004, 345
MILLS	Elizabeth Louisa	007
MILLS	Charles William (Sir)	004, 136B
MILLS	Geoffrey	007
MILLS	Grace	007
MILLS	Violet (Hon)	305
MILLS	Isabel (Hon)	400B
MILLS	Charles (lieut)	602
MILLS née Harbord	Alica Marion	004
MILLS née Lascelles	Louisa	003
MITCHELL	Edward	001
MITCHELL	H Clarke	303
MITCHELL née Theobald	Katherine	001
MOLESWORTH	William	701
MORRIS	William	028, 334
MORRIS	Alan R O (Revd)	506A (xii)
MORTIMER	Eleanor	016, 019
MURRAY	George (Revd)	700, 705
MURRAY	Harriet	705
NEILL	Thomas	512A
NORTON	Stephen	512A
OLIPHANT	Francis William	700, 701
OLIPHANT	Thomas	700
OLIPHANT	Margery	700
OXENDEN	Jane	047
OXENDEN	James (Sir)	047
PEARCE	John	342A
PELSET	John	509, 512C(ii)
PIERS	Thomas (Sir)	046, 047
PIERS	Margaret	047

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

PIERS	Jane	047
PIERS	Edward	047
PIERS	Richard	047
PIERS	Strenysham	047
PIERS	Martha	047
PIERS née Masters	Ethelreda	046, 047
POLAND	Dr	312
POLAND	Mary Roberts	312
POLAND	J (Commander)	312
POLAND	R	312
POLAND	John	342A
POLAND	Jean Stuart	109
PORTER	John	509, 512C(ii)
POWELL	James	334
PRATT	Harriet	700
PRATT	George Charles 2 <sup>nd</sup> Marquess Camden	117, 700, 705
PRATT	John Jefferys 1 <sup>st</sup> Marquess Camden	008, 010, 011, 701, 705
PRATT	Charles (Sir)	701
PRATT	Georgiana Elizabeth	707
PRATT	Frances Margaret	008
PRATT	John	010
PRATT	Thomas	010
PRATT	John (Sir)	011
PRATT	Charles (Earl)	012
PRATT	Robert Alexander	009
PRATT	Charles R	605B
PRATT	Augusta G	605B
PRATT	Frances S H	605B
PRATT	George M	605B
PRATT (née Molesworth)	Frances	701,705
PRATT (née Wilson)	Elizabeth	701
PRIESTLY	Joseph	605C(iv)
PYMENT	Jim	334
RAGGE	Russell	105
RANDOLPH	Frances	512B
RANDOLPH	Grancis (Capt)	512B
RELPH	William	512A
ROUND	Richard	015
ROUND	Sarah	015
ROUND	Stephen	015
ROUND	Sarah (d. 1805)	015
ROUND	Sarah (d. 1831)	015
ROUSE	Dora	603B

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

SACKVILLE	Mary	031
SAVAGE	Pat	603A
SCOTT	George Gilbert	208B, 603A, 603B
SHELLEY	Percy Bysshe	001
SLYE	Eleanor	019
SMITH	Ernest Harold	342B
SMITH	Phoebe	342B
SMITH	Charles	602
SMYTHE	Thomas (Sir)	043
SMYTHE	Henry	043
SMYTHE	Sidney Stafford	043
STAMER	Ann Margaret	002
STAMER	William Lovelace	002
STAMER	William (Sir)	002
STEART	Margaret Catherine	342B
STEPHENSON	Mill	049A
STEWART	Caroline (Lady)	009, 707
STOYED	A D	603A
STRANGE	Messrs	312
SYKES	Evelyn	036
SYKES	Claud	036
SYMONS	P	507
TAYLOR	Geoffrey	039
TAYLOR	Ann	039
TAYLOR	Harold Isaac	327
TEBOLD	John	047, 049
TEBOLD	Clemence	049B
THEOBALD	Steven	001
THEOBALD	Katharine	001
THEOBALD	John	013
THEOBALD	Clemence	013
THEOBALD	John (Lord)	013
THEOBALD née Carter	Sarah Silvestra	013
THOMPSON	Thomas	024
THOMPSON	Sarah (d. 1784)	024
THOMPSON	Sarah (d. 1779)	024
THOMPSON	Thomas (d. 1832)	026
THOMPSON	Elizabeth (d. 1853)	026
THOMPSON	Sarah (d. 1823)	026
THOMPSON	John (Junior)	024
THOMPSON	T	208A
THOMSON	George	306
THOMSON	Marjorie	306
TOLHURST	J B L	300, 302
TRIGGS	Edward	303
TRIGGS	Josephine	303

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

TURNER	L	342A, 343A
WALTER	John	603B
WHITEHEAD	Gervas	027
WHITEHEAD	Gervais (Revd)	604C(ii)
WHITING	John Stephenson	334, 335, 342B
WHITWORTH	Charles (Earl)	512A
WHITWORTH	Arabella Diana (Lady)	512A
WILKINSON	Phyllis Gretl	605A
WILKINSON	Clifford Edward	605A
WILSON	Violet	516
WINDSOR	Arthur	342A
WINDSOR	Mary	324A
WOOD	John William	118
WOOD	Sarah (d. 1939)	118
WOOD	Sarah (d. 1969)	118
WOODGATE	Margaret	020, 051
WOODGATE	Daniel	020, 052
WOODGATE	Sarah	020
WOODGATE	Francis	802A
WOODGATE née Goodhugh	Sarah	052
WOODWARD	F	507
WOOLLEY	Bernard	342B
WORKMAN	John Fraser	708
WORKMAN	Audrey Joyce	708
WORKMAN	William Arthur	342A
WORKMAN	Helen	342A
WYATT	Joan	603A

**SUMMARY OF ARTISTS, SCULPTORS, MANUFACTURERS, ETC:  
(excluding general printers and publishers)**

Name	Trade or Profession	Object Number in Record
A R MOWBRAY	Silversmiths	105
ANGELA DEWAR	Needleworker	400F
ANSELL W H	Designer / Architect	329, 334, 343A
ARMY & NAVY AUXILIARY CO-OP SUPPLY LTD	Brass tablet supplies	008
ASHBEE, Charles Robert	Architect / Designer	312, 313, 334, 360C, 606(i)
BIRD J	Bookbinder	604B(i)
BODLEY, George Frederick	Architect	606(i)
BRINSMEAD, Edgar	Piano Manufacturer	801A
BRINSMEAD, John (Junior)	Piano Manufacturer	801A

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

CASIO	Electronic Piano Manufacturer	801B
CHANTREY, Francis Leggat (Sir)	Marble Sculpter	008, 009, 010, 011, 012
CHARLES FRODSHAM	Clock Manufacturer	802A
CLARKE MITCHELL H	Contractor	303
CLARKE, Somers	Architect	201, 312, 353
CLAYTON & BELL	Stained glass	705, 707, 714, 715
COFFEY Patrick	Church furniture	356
COX, SONS, BUCKLEY & Co	Brass Manufacturers	114
CUNNINGTON, Pamela	Architect	360E
DEVONPORT P	Contractor	303
E BUTTON	Sculptor	017
EDWARD SPENCER	Silversmith	109
ESTHER MOORE	Sculptor	007
F G MARSHALL LTD	Manufacturer	611B
F OSBOURNE & Co Ltd	Silversmiths	107
FISHER S W	Photographer	506B(iv)
FOSTER & ANDREWS	Organ Builder	800
GAWTHORPE & SONS	Brassware	438
H BROS	Frame maker	506B(ii)
HENSMAN, Miss	Sculptor	213
HOUSE OF VANHEEMS	Church Furnishers	403D, 403F, 403H, 404A
HURST FRANKLIN & Co Ltd	Silversmiths	101
J WIPPELL & Co	Church Furnishers	106, 400 I, 401E, 404B
JACKSONS of HEBDEN BRIDGE	Kneeler suppliers	410A & B
JAMES POWELL and SONS	Stained glass	711, 334
JENNINGS John J	Stained glass	710, 712, 713
JOHN BRINSMEAD & SONS	Piano Manufacturer	801A
JOHN EVANS II	Silversmith	103
JOHN MURRAY	Publisher	604B(ii)
JOHN WARNER & SONS	Bell Founder	136B
LESLEY WOOD	Silversmith	110
LESTER & PACK	Bell Founder	136B
MAC PRICE	Furniture supplier	306
MARTIN K CROSS	Organ Builder	800
NOAKES & PEARCE	Sculptors	021
NORMAN & BEARD	Organ Builder	800



**ST. PETER AND ST. PAUL,  
SEAL, KENT**

OLIPHANT Francis William	Stained glass	700, 701
PEYTON SKIPWITH	Fine Art Consultant	007
SCOTT, George Gilbert	Architect	208B
SILVERCRAFT DESIGN STUDIOS	Silversmiths	108
SOLOMAN HOUGHAM	Silversmith	102
STANLEY BERWICK Ltd	Restoration Carpentry	305, 360E
STEPHEN HODSON	Bell Founder	136B
STEPHEN SWAN	Bell Founder	136B
STRANGE & SONS	Retailor	312
T PRATT & SONS	Church Furnishers	404A
THOMAS ASSITER	Marble sculptor	016
TOLHURST J B L	Designer / Architect	300, 302
TURNER L	Manufacturer	342A, 343A
WATSON, DARTFORD	Sculptor	024
WHITECHAPEL	Bell Founder	136B
WIGHTWICK, Messrs	Builders	208B
WILLIAM BURFORD	Bell Founder	136A
WILLIAM HENRY ANSELL	Architect	028, 342A
WILLIAM HILL & SON	Organ Buikder	800
WILLIAM SHAW & WILLIAM PRIEST	Silversmiths	104
WILLIAMS, Chris	Author	203
WILSON Violet	Calligrapher	516
WIPPELL MOWBRAY LTD	Church Furnishers	414A
WYATT Joan	Artist	514

**ST. PETER AND ST. PAUL,  
SEAL, KENT**

**Copies of this Record** have been deposited at:

The Church  
County Record Office or Diocese Record Office  
Victoria and Albert Art Library  
Church Care

**For the TIFF digital photographs of this Record contact**

[enquiries@churchrecordingsociety.org.uk](mailto:enquiries@churchrecordingsociety.org.uk)

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**ACKNOWLEDGEMENTS**

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The Revd Canon Anne Le Bas.  
Mr Philip Le Bas  
Angela Goedicke

Vicar

The Arts Society Church  
Recording Society training  
consultant.

Martin Walker  
Professor Geoffery Sampson

Latin expert.  
Heraldry expert

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

MEMORIALS

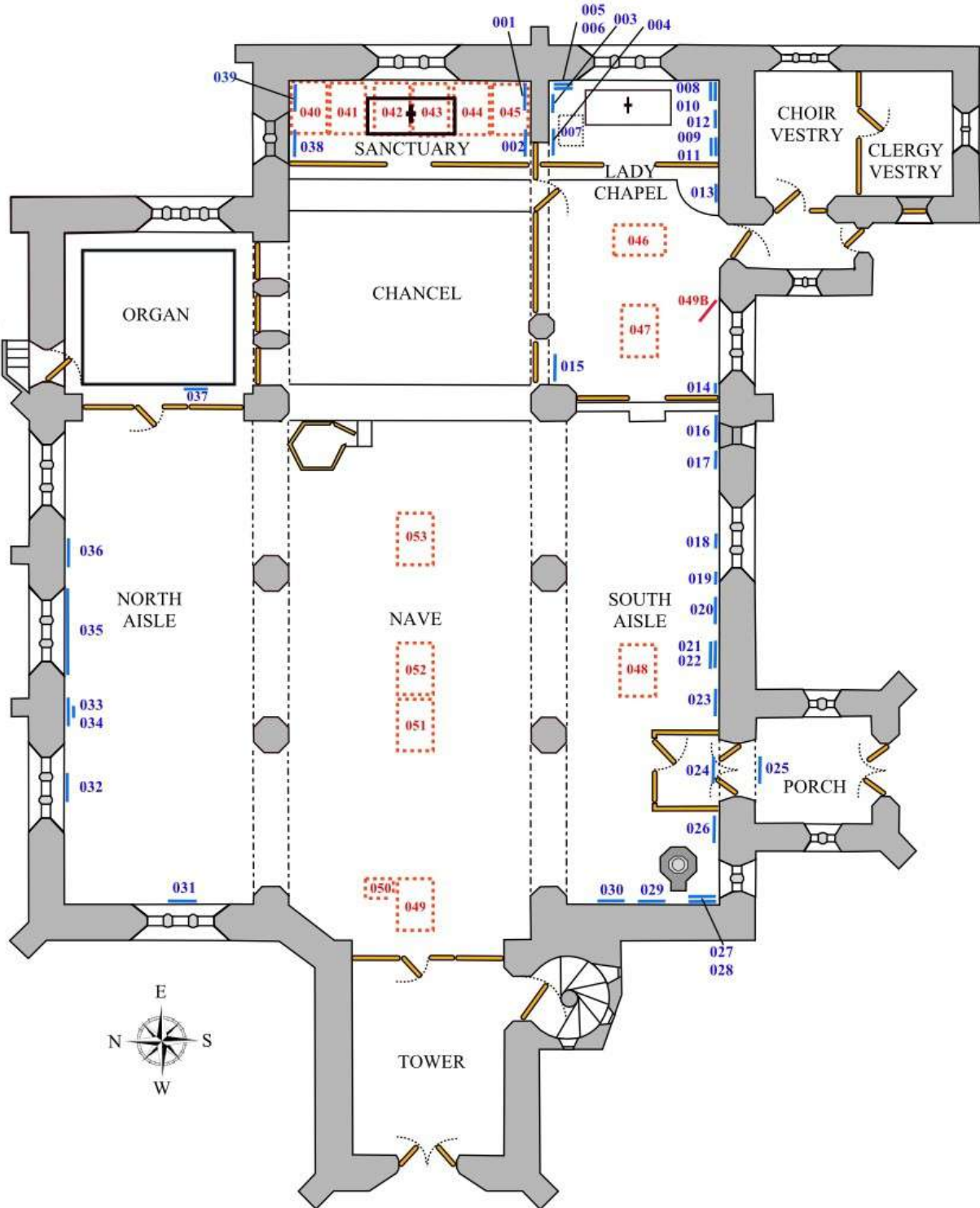
001	Steven Theobald	d. 1619	024	Sarah Thompson	d. 1784
001	Katharine Theobald	d. 1582	024	Sarah Thompson	d. 1779
002	Ann Margaret Stamer	d. 1833	025	John Adamson	d. 1833
002	William Lovelace Stamer	d. 1829	026	Thomas Thompson	d. 1832
003	Charles Henry Mills	d. 1898	026	Elizabeth Thompson	d. 1853
004	Charles Thomas Mills	d. 1915	026	Sarah Thompson	d. 1823
005	Oliver John Lawrence	d. 1915	027	Gervas Whitehead	d. 1838
006	Michael Charles Lawrence	d. 1916	028	Charles Robert Ashbee	d. 1942
007	Elizabeth Louisa Mills	d. 1908	029	William Winder Clerk	d. 1790
008	Frances Margaret Pratt	d. 1822	029	Mary Winder Clerk	d. 1793
009	Caroline Stewart	d. 1827	030	Maximillian Buck	d. 1720
010	John Pratt	d. 1797	030	Rebecca Buck	d. 1727
010	Thomas Pratt	d. 1805	031	Sarah Ellison Blackall	d. 1878
011	John Pratt (Sir)	d. 1724	032	Henry Ofspring Blackall	d. 1888
012	Charles Pratt (Earl)	d. 1794	032	Mary Miller	d. 1886
013	John Theobald	d. 1577	033	Roll of Honour WW I	
013	Clemence Theobald	d. 1605	034	War Memorial WW II	
014	Grace Ellis	d. 1909	035	Charles Edward Few	d. 1922
015	Richard Round	d. 1779	036	Evelyn Sykes	d. 1909
015	Sarah Round	d. 1831	037	Vera Dorothy Laurenson	d. 1919
015	Stephen Round	d. 1777	037	James Tait Laurenson	d. 1986
015	Sarah Round	d. 1805	038	John Chichester	d. 1680
016	William Jewell	d. 1725	038	Elizabeth Chichester	d. 1680
016	William Jewell	d. 1762	039	Geoffrey Taylor	d. 1809
016	Margaret Jewell	d. 1757	039	Ann Taylor	d. 1818
016	Hester Jewell	d. 1778	040	William de Bryene	d. 1395
017	George Thomas Brown	d. 1906	041	Elizabeth Bickerstaffe	d. 1777
017	Mary Brown	d. 1911	042	John Chichester	d. 1680
018	Gordon T P Brown	d. 1916	042	Elizabeth Chichester	d. 1680
019	Eleanor Mortimer	d. 1803	043	Elizabeth Hunt	d. 1754
019	Eleanor Slye	d. 1835	044	Charles Bickerstaffe	d. 1703/4
020	Margaret Woodgate	d. 1766	045	Elizabeth Bickerstaffe	d. 1669
021	Mary Anne Humphry	d. 1843	046	Ethelreda Piers	d. 1720
021	Frances Humphry	d. 1854	047	Thomas Piers	d. 1680
022	William Humphry (Revd)	d. 1816	048	Thomas Walter	d. 1723
022	Elizabeth Humphry	d. 1835	049	John Tebold	d. 1577
023	George Upcot Humphry	d. 1803	050	Unknown	d. 1853
023	John Humphry	d. 1807	051	Sarah Evans	d. 17??
023	Elizabeth Humphry	d. 1815	052	Thomas Lake	d. 1750
023	William Ozias Humphry	d. 1826	052	Mary Lake	d. 1782
024	Thomas Thompson	d. 1805	053	Richard R Baynham	d. 1756



ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

PLAN OF MEMORIALS



MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

The condition of items in this Section appears to be satisfactory unless otherwise stated.

001 WALL MONUMENT Phs

SANCTUARY, S wall

Steven Theobald Esq d. 1619

Katherine Theobald d. 1582



- 1 The highly decorated, black marble tablet has a plain grey marble border, which is framed on the top, the right and the left, by a garland of husks with the face of a winged cherub at the top centre parts of this are picked out in gold paint. This is flanked by two black marble free-standing Corinthian columns, which support an elaborate scrolled cornice and pediment in cream and painted black marble surmounted by an heraldic achievement.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

**Blazon:**

Gules, at fess point a lozenge between six cross-crosslet fitchée, 3, 2 and 1, all Or [THEOBALD]

Crest: a phoenix, wings expanded Sable flames Proper [THEOBALD] (ref a).

To the left of the achievement resting on the angled roof of the pediment is a large tassel painted gold. The tablet, columns and pediment rest on a rectangular apron with brackets within which is a further achievement.



**Blazon:**

[THEOBALD] impaling Argent 3 bars Sable in chief 3 martlets [CARYLL] (ref b).

To the left of the shield is a skull and cross bones in shallow relief and to the right is a black coffin with crossed bands, behind which are a spade, a pickaxe and another unidentified implement crossed. Beneath the apron a further winged cherub and four half-penny scrolled brackets echoing the scrolled shoulders on either side of the cornice complete the memorial. There is a bad crack under the pediment and evidence of repairs. On the bottom right side of the apron a jewel is missing and the left top wing is badly damaged. The top right jewel is also damaged. There would presumably have been a matching right tassel, which is also missing because a metal pin and damage to the alabaster is evident. The inscription is in incised Roman caps and l/c. Archaic spelling.



- 2 Cream, white and black marble, alabaster, gold paint.
- 3 1<sup>st</sup> quarter 17<sup>th</sup> c.
- 4 h. 223 x w. 108 x d. 19cm.
- 5-6 —
- 7 Eldest son of John Theobald (see 013). Wealthy landowning lawyer, having extensive property locally. One surviving daughter, Katherine, married Edward Mitchell of Horsham, Sussex, from whom descended the poet Percy Bysshe Shelley (ref a).  
Some repairs were undertaken in 2004.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT8 —  
9

Here lyeth the  
bodies of STEVEN THE=  
OBALD Esq, & KATHERIN  
daughter of RICHARD CA=  
RYLL Esq, and of CLEMENCE  
BARTHOLET his wife which  
STEVEN & KATHERINE had issue  
KATHERINE married to EDWARD  
MICHELL Esq, and MARGARET  
married to DAVID PALHILL Gent  
and SILVESTER and DOROTHY  
who died infants: The sayd KA=  
THERINE wyfe of STEVEN.  
died the 9<sup>th</sup> of October ANNO DÑI  
1582 and STEVEN  
died the 8<sup>th</sup> of Iuly AN<sup>o</sup>  
DÑI 1619.

10 a) *Sussex Genealogies* by John Comber, pub 1931. b) Parish Guide no:3.

## 002 WALL TABLET Phs

SANCTUARY, S wall

Ann Margaret Stamer d. 1833  
William Lovelace Stamer d. 1829

1 Plain polished white marble neo-classical monument. A triangular pediment ends in quartered circles and the painted shield of arms sits in the middle of the pediment.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



**Blazon:**

Quarterly Gules and Azure a cross Ermine charged with the city sword in the scabbard in pale Proper, in the first and fourth quarters on a fess dancetty Argent a lion passant Gules, in the second and third the cap of justice Or between three castles Argent [STAMER] a crescent for difference (ref a).



On an escutcheon of pretence: per fess Azure and Or, a pale and three falcons, two and one, with wings addorsed and belled, each holding in the beak a padlock all counterchanged [LOCK] (ref a).

An architrave is above the plain marble inscribed tablet. Below the tablet is a rectangular plinth which rests on rectangular brackets. The inscription is in v-cut Roman caps and the last line is sloped.

- 2 White marble, coloured paints.
- 3 2<sup>nd</sup> quarter 19<sup>th</sup> c.
- 4 h. 82 x w 33. x d. 5cm.
- 5-8 -
- 9

SACRED TO THE MEMORY OF ANN MARGARET,  
SECOND DAUGHTER OF THE LATE JEREMY LOCK ESQ<sup>R</sup>.  
MAJOR IN THE EAST INDIA COMPANY'S BOMBAY SERVICE.  
THE BELOVED AND VERY AFFECTIONATE WIFE OF THE  
REV<sup>D</sup> WILLIAM STAMER D.D. CURATE OF THIS PARISH  
SECOND SON OF SIR WILLIAM STAMER BAR<sup>T</sup>  
WHO DEPARTED THIS LIFE THE 13<sup>TH</sup> DAY OF APRIL 1833.  
ALSO TO THE MEMORY OF  
WILLIAM LOVELACE THEIR ONLY SON  
WHO DIED ON THE 22<sup>ND</sup> DAY OF MAY 1829, AGED 16 MONTHS.  
*"BLESSED ARE THE DEAD WHICH DIE IN THE LORD."*

- 10 a) Burke pp 959 & 616.

003 WALL MONUMENT Phs  
Charles Henry Mills d. 1898

LADY CHAPEL, N wall



- 1 A blue-veined, cream marble memorial. The triangular pediment is flanked right and left by an angled cornice. Set within the crown of the pediment is the Coat-of-Arms. Both the frieze and architrave are simple. There are two flanking pilasters with composite bases. Within a frame centrally situated is a low relief bust portrait of a moustached and bearded gentleman wearing a wide-lapelled jacket, waistcoat, shirt and tie. Under this is a rectangular memorial tablet, which bears an inscription in Roman caps v-cut and infilled in black. The apron has a central cartouche and a right and left scroll.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

**Blazon:**

Gyronny of six Argent and Azure a millrind Sable [MILLS]  
impaling Sable a cross patonce within a bordure Or [LASCELLES] (ref a).



- 2 Cream marble with prominent dark blue veining.  
3 Last quarter 19<sup>th</sup> c.  
4 h. 116.8 x w. 85 x d. 7cm.  
5-6 -  
7 Mills came to live at Wildernesse, as his country residence, from Hillingdon in Middlesex. He was created Baron Hillingdon in 1886 and was MP for West Kent. A great philanthropist he rebuilt much of Seal. He was married to Louisa Lascelles, after whom the rose, Lady Hillingdon, was named (ref a).  
8 The children of Charles Henry Mills (six sons and four daughters) after 1898.

9

IN REMEMBRANCE OF  
CHARLES HENRY  
FIRST BARON HILLINGDON  
BORN 1830 – DIED 1898  
THIS MEMORIAL WAS PLACED HERE BY HIS CHILDREN

- 10 a) Burke's Peerage.

## 004 WALL TABLET Ph

LADY CHAPEL, N wall

Charles Thomas Mills d.1915

- 1 Rectangular wall-mounted brass tablet. Framed reverse ogee within which is set the memorial with four simple eight-leaved paterae on applied squares in each corner of the plaque. At the top centre and fixed to the plaque is an ogee plinth attached with screws on which stands a demi lion rampant regardant holding between its paws a millrind; underneath is the inscription:  
NIL CONSCIRE SIBI



(translation: "Nothing against himself" or "Conscious of no evil" (ref a).

Engraved Roman caps of various sizes, with three patée crosses between the 8<sup>th</sup> and 9<sup>th</sup> lines of the inscription. Of the two quotations in the inscription the first is from "Epilogue" by Robert Browning and the second from Bunyan's "Pilgrim's Progress". The brass shows sign of pitting. Metal polish residue in the lower lettering.

- 2 Brass.  
3 First quarter 20<sup>th</sup> c.  
4 h. 204 and w. 81 x d. 2.3cm.  
5-6 -  
7 Charles Thomas Mills was born on 13<sup>th</sup> March 1887, the son of Sir Charles William Mills, 2<sup>nd</sup> Baron Hillingdon and Baroness Hillingdon (née Hon. Alice Marion Harbord). He was elected as a Conservative MP for Uxbridge in 1910 (ref b).  
8 -  
9

2<sup>ND</sup>. LIEUTENANT  
HON. CHARLES THOMAS MILLS, M.P  
2<sup>ND</sup>. BATT<sup>N</sup>. SCOTS GUARDS  
SON OF CHARLES WILLIAM 2<sup>ND</sup>. BARON HILLINGDON  
KILLED IN ACTION OCTOBER 5. 1915,  
AT  
HULLOCH.  
"GREET THE UNSEEN WITH A CHEER."  
✠ ✠ ✠  
"SO HE PASSED OVER, AND THE TRUMPETS  
SOUNDED FOR HIM ON THE OTHER SIDE."

- 10 a) Earl of Winchelsea website. b) slowdusk.magd.ox.ac, website.

005 WALL TABLET Phs

LADY CHAPEL, E wall

Oliver John Lawrence d. 1915

- 1 Simple rectangular brass wall-mounted tablet (ref a) with a plain engraved straight line border 1cm from outer edge and another plain straight border 5cm from outer edge; the plaque is mounted with a cross-headed screw in each corner of the inner border. Set within the central tablet is the inscription on the left of



which is a badge with an arm covered in leaves holding a raised sword rising from a crown and the inscription underneath reads – Be Ready – inside a ribbon scroll. On the right is a regimental badge of the Post Office Rifles. The inscription is engraved in Roman caps. Maker's mark is on lower right hand corner of memorial. Surface pitted and scratched.

- 2 Brass.  
3 First quarter 20<sup>th</sup> c.  
4 h. 39.5 x w. 76 x d. 0.4cm.  
5 A & N Aux C S L London (Army & Navy Auxiliary Co-operative Supply Ltd).  
6 -  
7 Faculty granted authority to proceed 21<sup>st</sup> December 1915.



- 8 Oliver John Lawrence's brother Michael Charles Lawrence is commemorated in (006).  
9

IN MEMORY OF  
OLIVER JOHN LAWRENCE  
2<sup>ND</sup> LIEUT THE LONDON REGIMENT - POST OFFICE RIFLES.  
ELDER SON OF GEN<sup>L</sup> THE HON. H. AND M<sup>RS</sup> LAWRENCE.  
BORN AT WILDERNESSE 5<sup>TH</sup> AUGUST 1893.  
KILLED IN ACTION AT FESTUBERT -25<sup>TH</sup> MAY 1915.

HE BEING MADE PERFECT IN A SHORT TIME.  
FULFILLED A LONG TIME: FOR HIS SOUL PLEASD THE LORD:  
THEREFORE HASTED HE TO TAKE HIM AWAY (ref b)

- 10 a) Faculty dated 21<sup>st</sup> December 1915. b) The Wisdom of Solomon 4.13 (AV).

## 006 WALL TABLET Ph

LADY CHAPEL, E wall

Michael Charles Lawrence d. 1916

1 Simple rectangular brass tablet with a plain engraved straight line border 1cm from outer edge and another plain straight border 5cm from outer edge, at the corners of which the cross-headed screw mounts are placed. Set within the central tablet is the inscription, on the left of which is a badge with an arm covered in leaves holding a raised sword rising from a crown. The motto inside the ribbon scroll reads 'Be Ready'. On the right is the badge of the Coldstream Guards. The inscription is in engraved Roman caps.



2 Brass

3 First quarter 20<sup>th</sup> c (ref a).

4 h. 39.5 x w. 76 x d. 0.4 cm.

5-6 -

7 Michael Charles Lawrence was born October 1894, son of Sir Herbert Alexander Lawrence and Hon Isabel Mary Lawrence, née Mills. He is buried at Méaulte, Somme, Hauts-de-France, France (ref b).

8 Michael Charles Lawrence's brother, Oliver John Lawrence is commemorated in (005).

9

IN MEMORY OF  
MICHAEL CHARLES LAWRENCE  
CAPTAIN 1<sup>ST</sup> BATT<sup>N</sup> COLDSTREAM GUARDS,  
YOUNGER SON OF GEN<sup>L</sup> AND HON. H. AND M<sup>RS</sup> LAWRENCE,  
BORN AT WILDERNESSE 6<sup>TH</sup> OCTOBER 1894,  
DIED 16<sup>TH</sup> SEPTEMBER 1916 OF WOUNDS  
RECEIVED THE PREVIOUS DAY, IN ACTION ON THE SOMME.

“SECURE FROM CHANGE IN THEIR HIGH-HEARTED WAYS,  
BEAUTIFUL EVERMORE.” (ref c)

10 a) Faculty dated 1<sup>st</sup> February 1917. b) Geni, website. c) James Russell Lowell's 'Ode recited at the Harvard Commemoration 1865'.

007 SCULPTURAL MEMORIAL Ph LADY CHAPEL, N side  
Elizabeth Louisa Mills d. 1908

- 1 A free standing bronze sculpture in the art nouveau-style on a plinth and pedestal. The sculpture is of a semi-naked, curly-haired child sleeping on her right side enfolded in large angel wings. The child's left hand is under her left cheek and her right lower arm and open hand emerge from beneath her left elbow. The right knee is drawn up and her foot is folded over the calf of her left leg. The drapery on the lower body of the child is decorated in foliage and fruit. The child rests on a couch consisting of the curved feathers of the lower wing, and the upper wing provides a partial canopy above her. The sculpture is integral with its rectangular base and stands on a rectangular plinth consisting of three different coloured marbles; pink, grey and black with white marbling. All have incised corners. The inscription is written on the pink marble in art nouveau-style Roman caps of different sizes. There is damage to the NW side and underneath the top layer of marble. The marble of the whole plinth is faced.



- 2 Bronze, black and white marble, pink and grey marble.
- 3 First quarter 20<sup>th</sup> c. (ref a).
- 4 h. 105 x w. 103 x d. 65cm.
- 5 In a letter to the former Group Leader from the fine art consultant, Peyton Skipwith, the sculpture is given a possible attribution to Esther Moore 'who exhibited between 1890 and 1911.
- 6 -
- 7 Elizabeth Louisa was a granddaughter of Charles Henry Mills, 1<sup>st</sup> Baron Hillingdon, senior partner of Glyn Mills Bank, whose memorial is at (003). Newman says that 'for originality (this memorial) is far and away the most interesting object in the church' (ref b).
- 8 -
- 9 Elizabeth Louisa only daughter of Geoffrey and Grace Mills born Mar 21 1902 Died Jun 1 1908.
- 10 a) Faculty dated August 1913. b) Newman.

## 008 WALL MONUMENT Ph

LADY CHAPEL, S wall

## Lady Frances Margaret Pratt d.1822

1 A wall tablet in the neo-classical style with a white marble memorial on a black marble ground with rounded shoulders and a slightly pointed top. The memorial is in the form of a Roman funerary cart with a low relief draped plaque. The pediment is Greek scrolling supporting a tied sheaf of wheat; beneath the pediment is inverted egg and tongue moulding. Symmetrical drapery covers part of the tablet, which is drawn into a tassel on the right hand side. Inside the tablet is an enclosed circlet of lilies; the tablet stands on a further plain plinth, which is not inscribed and has linen fold 10-block moulding. The rectangular memorial inscription, which rests on half oval consoles with rusticated decoration takes on the appearance of wheels on a funerary cart. The inscription is Roman V-cut caps painted black.



2 White and black marble, black paint.  
3 1832 (ref a)  
4 h. 224 x w. 92 x d. 7.5cm  
5-6 Sir Francis Leggatt Chantrey (ref a).

7 -

8 John Jeffreys Pratt, 1<sup>st</sup> Marquess Camden, 1759 to 1840.

9

THIS MONUMENT IS ERECTED TO THE MEMORY OF,  
LADY FRANCES MARGARET PRATT,  
ELDEST DAUGHTER OF THE MARQUESS AND MARCHIONESS CAMDEN:  
WHOSE REMAINS ARE DEPOSITED WITHIN THIS CHURCH.  
WHILST THE LINES WHICH ARE ENGRAVEN ON THIS TABLET RECORD HER VIRTUES  
AND EXPRESS THE LOSS WHICH HER FRIENDS AND RELATIONS SUSTAINED,  
WHEN IT PLEASD THE ALMIGHTY DISPOSER OF HUMAN EVENTS,  
THAT SHE SHOULD NO LONGER CONTINUE IN THIS WORLD;  
THEY AT THE SAME TIME EXPRESS THE CONFIDENT HOPE AND EXPECTATION,  
THAT HER EXCELLENCE IN ALL THE ATTRIBUTES,  
WHICH CONSTITUTE AN AMIABLE AND VIRTUOUS CHARACTER, WILL SECURE TO HER  
A BLESSED IMMORTALITY IN THE WORLD TO COME.  
SHE DIED IN THE YEAR 1822 IN THE 35<sup>TH</sup> YEAR OF HER AGE.

10 a) Henry Moore, website, August 2023.



009 WALL MONUMENT Ph

LADY CHAPEL, S wall

Lady Caroline Stewart d.1827

- 1 This wall tablet matches (008) except for the mouldings, which have the egg and tongue inverted at the top with half ball flower in facing pairs at the bottom. Unlike its fellow the inscription in Roman caps begins on the smaller plinth on which the tablet rests.
- 2 White and black marble, black paint.
- 3 1832 (ref a).
- 4 h. 224 x w. 92 x d. 7.5cm.
- 5-6 Sir Francis Leggatt Chantrey (ref a).
- 7 Lady Caroline Stewart (née Pratt) married Alexander Robert Stewart on 28 July 1825 (ref b).
- 8 Alexander Robert Stewart, Lady Caroline's husband after 1827.



- 9
- THIS MONUMENT IS SACRED TO THE MEMORY OF,  
LADY CAROLINE STEWART,  
WIFE OF ALEXANDER ROBERT STEWART ESQ<sup>R</sup>  
OF ARDS-HOUSE COUNTY OF DONEGAL, IRELAND,  
AND THIRD DAUGHTER OF THE MARQUESS CAMDEN,
- WHO DEPARTED THIS LIFE  
ON THE 7<sup>TH</sup> OF OCTOBER 1827, IN THE 33<sup>D</sup> YEAR OF HER AGE,  
AND WHOSE MORTAL REMAINS ARE DEPOSITED IN THE FAMILY VAULT NEAR THIS SPOT.
- THIS HUMBLE TRIBUTE TO THE MEMORY OF A DEAR AND AFFECTIONATE WIFE,  
HAS BEEN PLACED HERE BY HER AFFLICTED HUSBAND, WHOSE ONLY CONSOLATION  
UNDER SO SEVERE AND OVERPOWERING A CALAMITY, IS THE HOPE,  
THAT BY DEPENDENCE ON HIS REDEEMER, AND BY AN HUMBLE IMITATION OF  
THOSE VIRTUES, THE ONCE CHERISHED OBJECTS OF HIS HEART,  
AND THE CHIEF SOURCE OF ALL HIS DOMESTIC JOYS,  
HE MAY AGAIN IN A LESS FLEETING SCENE, BE REUNITED  
TO THAT SPIRIT, WHOSE EARTHLY MOMENTS CLOSED IN A PERFECT RESIGNATION  
TO THE WILL OF GOD, AND A LIVELY FAITH IN HIS MERCIES AND PROMISES.

- 10 a) Henry Moore, website, August 2023. b) The Peerage, website. August 2023.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

010 WALL TABLET Ph John Pratt d. 1797 LADY CHAPEL, S wall  
Thomas Pratt d. 1805

- 1 This memorial is one of a non-identical pair with 011. Rectangular tablet on a black ground, which gently slopes to a shallow triangular peak. The memorial is white marble with a segmented pediment flanked by quartered circles. Each valley has a stylised lily. Underneath the first moulding are smooth acanthus leaves. Next moulding down is a guilloche. At the bottom is a further moulding of simplified lotus alternating with palmette. The whole stands on a plain, concrete, stepped plinth which raises it 60.5cm from the floor. The inscription is in Roman caps v-cut painted black.
- 2 White and black marble, black paint.  
3 1832 (ref a).  
4 h. 161 x w. 86.5 x d. 20.5cm.  
5-6 Sir Francis Leggatt Chantrey (ref a).  
7 -  
8 John Jeffreys Pratt, 1<sup>st</sup> Marquess Camden, 1759 to 1840.



9

TO THE MEMORY OF  
JOHN PRATT ESQ<sup>R</sup>  
ELDEST GRANDSON  
AND OF THOMAS PRATT ESQ<sup>R</sup>  
FOURTH SON OF LORD CHIEF JUSTICE PRATT  
EACH SUCCESSIVELY  
POSSESSORS OF THOSE ESTATES  
IN KENT AND SUSSEX  
TO WHICH THE MARQUESS CAMDEN  
HAS SUCCEEDED  
WHO IN AFFECTIONATE GRATITUDE TO THEM  
HAS CAUSED THIS MONUMENT TO BE ERECTED  
IN THIS CHURCH  
WITHIN WHICH THEIR REMAINS ARE DEPOSITED  
JOHN PRATT ESQ<sup>R</sup>  
DIED APRIL 3<sup>D</sup> 1797 AGED 74 YEARS  
THOMAS PRATT ESQ<sup>R</sup>  
DIED MARCH 25<sup>TH</sup> 1805 AGED 98 YEARS.

- 10 a) Henry Moore, website, August 2023.

011 WALL TABLET Ph

LADY CHAPEL, S wall

The Rt. Hon. Sir John Pratt d. 1724

- 1 This is the second memorial of the non-identical pair with 010 which flank 012. It has the same dimensions and black marble ground, and the same base plinth, but the concrete plinth is 61.5cm from the floor and the triangular pediment is different as it has a quarter anthemion on either side. All mouldings are repeats of 010.
- 2 White and black marble, black paint.
- 3 1832. (ref a).
- 4 h. 161 x w. 86.5 x d. 20.5cm.
- 5-6 Sir Francis Leggatt Chantrey (ref a).
- 7 Sir John Pratt was a judge and Whig politician who was appointed Lord Chief Justice by King George I in 1718 after he had supported the king in his dispute with his son, the Prince of Wales, over the education of the prince's children. He bought Wildernesse Park, Seal, in 1703, into which had been incorporated the older estate of Stedolphs or Stedalls (ref b).
- 8 John Jeffreys Pratt, 1<sup>st</sup> Marquess Camden, 1759 to 1840.
- 9



WITHIN THIS CHURCH  
ARE DEPOSITED THE REMAINS OF  
THE RIGHT HONOURABLE SIR JOHN PRATT,  
LORD CHIEF JUSTICE OF ENGLAND  
AT THE PERIOD OF HIS DECEASE,  
AN ABLE AND AN UPRIGHT JUDGE:  
HE WAS BORN IN THE YEAR 1656 AND DIED IN THE YEAR 1724

HE WAS APPOINTED  
A JUNIOR JUDGE IN THE COURT OF KINGS BENCH IN 1714  
AND WAS THE SENIOR COMMISSIONER  
FOR THE CUSTODY OF THE GREAT SEAL IN 1718  
AND IN THE SAME YEAR CONSTITUTED  
LORD CHIEF JUSTICE OF THE COURT OF KINGS BENCH

HE WAS THE FATHER OF A NUMEROUS FAMILY  
MANY OF WHOM ARE BURIED IN THIS CHURCH, AND,  
THE IMMEDIATE ANCESTOR OF LORD CHANCELLOR CAMDEN:  
HE PURCHASED AND RESIDED AT WILDERNESSE,  
FORMALLY STEDOLPHS PLACE IN THIS PARISH,  
AND FROM HIM IT HAS BEEN INHERITED  
BY HIS GRANDSON THE PRESENT MARQUESS CAMDEN.

- 10 a) Henry Moore, website, August 2023. b) Houses of Parliament, website.

012 WALL MONUMENT Ph

LADY CHAPEL, S wall

Charles Pratt, Earl Camden d. 1794



- 1 Large black ground with a pointed upper edge, upon which has been erected an elaborate memorial which is in the shape of a Roman chest tomb in high relief. The pediment has Greek scrolls with inverted lotuses at either end. Resting on the top of the tomb is a ceremonial mace, surmounted by an imperial crown to the right. In front of the mace on the left is the woolsack emblazoned with the royal coat of arms plus five putti – three to the right and two to the left. Below the wool sack and looped to the right is a cord and tassels. In front of the mace in the centre is a portrait roundel resting on a rod with stylised lilies at either end. The portrait is a left profile in high relief of a bewigged gentleman with a cravat and the garter sash on his left shoulder. The upper part is wreathed with hart's tongue ferns. Under the pediment the cornice is quirked ogee reverse, below which is a dentil moulding on another ogee reverse moulding. At either side is a triglyph with lotus blossom metiope, below which hang five guttae on each triglyph; this carries around on both sides of

the memorial. Beneath the inscription is a moulding, which is a torus merging into a half ogee-cyma recta. The whole sits on a stepped plinth of three graduated slabs. This in turn rests on a plain stepped concrete block, which rises 56cm from the floor. The inscription is incised in black-painted v-cut Roman caps.

2 Black and white marble, paint.

3 1832. (ref a).

4 h. 197.5 x w. 174 x d. 27.5cm.

5-6 Sir Francis Leggatt Chantrey (ref a).

7 Charles Pratt, born in 1713, was the third son of Sir John Pratt, whose memorial is at 011. Charles lived at Camden House, Chislehurst, from which he eventually took his title. In 1749 he married Elizabeth Jeffreys of Brecknock and became possessed of the farmland in Kentish Town which he developed as Camden Town after he was raised to the peerage as Earl Camden in 1765. Many of the streets of Camden Town are named after the family and their connections. Camden House, Chislehurst, was rented for Napoleon III and the Empress Eugenie in the 1830's by a city gentleman. (ref b).

8 John Jeffreys Pratt, 1<sup>st</sup> Marquess Camden, 1759 to 1840 (see 9).

9

NEAR THIS SPOT ARE DEPOSITED THE REMAINS OF  
**CHARLES PRATT EARL CAMDEN,**  
BORN IN THE YEAR 1713 AND DIED IN THE YEAR 1794  
IN THE 81<sup>ST</sup> YEAR OF HIS AGE.

HE FILLED THE OFFICE OF ATTORNEY GENERAL TO THE KING FROM 1759 TO 1761, WHEN HE WAS CONSTITUTED LORD CHIEF JUSTICE / OF THE COURT OF COMMON PLEAS, AND HELD THAT DISTINGUISHED OFFICE TO 1765: HE WAS APPOINTED / LORD HIGH CHANCELLOR OF ENGLAND JULY 30<sup>TH</sup> 1765, AND RESIGNED THE GREAT SEAL IN 1770, HAVING / OPPOSED THOSE MEASURES WHICH LED TO THE AMERICAN WAR. IN THE YEAR 1782 HE WAS APPOINTED LORD PRESIDENT / OF HIS MAJESTY'S MOST HONOURABLE PRIVY COUNCIL, WHICH OFFICE HE RESIGNED IN 1783, AND WAS AGAIN APPOINTED / IN 1784 AND RETAINED THAT SITUATION IN HIS MAJESTY'S COUNCILS UNTIL HIS DEATH IN THE YEAR 1794. / ENDOWED WITH ABILITIES OF THE HIGHEST ORDER, / WITH LEARNING DEEP AND EXTENSIVE, WITH TASTE DISCRIMINATING AND CORRECT, WITH TALENTS IN SOCIETY / MOST INSTRUCTIVE AND AGREEABLE, AND WITH INTEGRITY UNIVERSALLY ACKNOWLEDGED, HE LIVED BELOVED / BY HIS FAMILY AND FRIENDS, RESPECTED AND VENERATED BY HIS COUNTRY, / AND DIED UNIVERSALLY REGRETTED BY ALL GOOD MEN. / THIS MONUMENTAL TOKEN OF AFFECTION AND RESPECT TOWARDS SO EXCELLENT A PARENT, / IS ERECTED BY HIS SON JOHN JEFFREYS, 2<sup>D</sup> EARL AND 1<sup>ST</sup> MARQUESS CAMDEN, K.G.

10 a) Henry Moore, website, August 2023. b) First Earl Camden, website.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

013 WALL MONUMENT Phs

LADY CHAPEL, S wall

John Theobald d. 1577  
Clemence Theobald d.1605

Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

- 1 Rectangular architecturally framed tablet, at the top of which is an elaborate Achievement of Arms carved in relief and painted red and gold-coloured. The shield is surmounted by a knight's helmet with wreath and mantling on top of which is a lynx. The Achievement rests on a hollow-moulded cornice.



**Blazon:**

Gules 6 cross crosslets Or, 3, 2 and 1, at fess point a crescent Or for difference [THEOBALD] (ref a).

Beneath this to left and right are two further Greek scrolls whose faces are painted black. These scrolls rest on rectangular blocks, each block having a jewel on its outer face. The scrolls and blocks stand on two free-standing columns with Ionic capitals. The central semi-circular arched tablet has set, in high relief, the head of a cherub with a coil of curly hair surrounded by an asymmetrical fringe of wings. The face of the cherub is a golden yellow. The black rectangular inscription tablet has a painted inscription in Roman caps and with v's for u's. It is framed by narrow struck moulding. The whole rests on a deep ovolo moulded shelf under which is an apron; upon this, in relief, is a further armorial design the dexter side of which is indecipherable. The bottom armorial is in poor condition.



**Blazon:**

(THEOBALD?) impaling Sable 3 lynxes salient Argent [LINCHE] (ref b).

MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

- 2 Black and white marble, paint.  
3 After 1<sup>st</sup> quarter 17<sup>th</sup> c.  
4 h.187 x w. 86 x d. 13cm.  
5-6 -  
7 John Theobald was the son of Lord John Theobald V (1472 - 1546) and Sarah  
Silvestra Theobald née Carter (1476 - 1546) (ref c).

8

9

HERE LYETH THE BODYES OF IOHN  
THEOBALD SEN<sup>R</sup> GENT. & CLEMENCE  
HIS WYFE DAUGHTER OF WILLIAM  
LINCHE GENT. AND ELIZABETH  
BAKER HIS WYFE : SHE HAD ISSVE  
STEVEN IOHN AND THOMAS AND 4  
SONNES MORE WHO DYED INFANTS  
AND 9 DAUGHTERS. THE SAYD IOHN  
THE FATHER DYED THE 26<sup>TH</sup> DAY OF  
FEBRVARY ANNO DÑI 1577.

AND THE SAYD CLEMENCE THE

1<sup>TH</sup> 9<sup>TH</sup> **Error! Bookmark not defined.** OF NOVEMBER 1605. AND

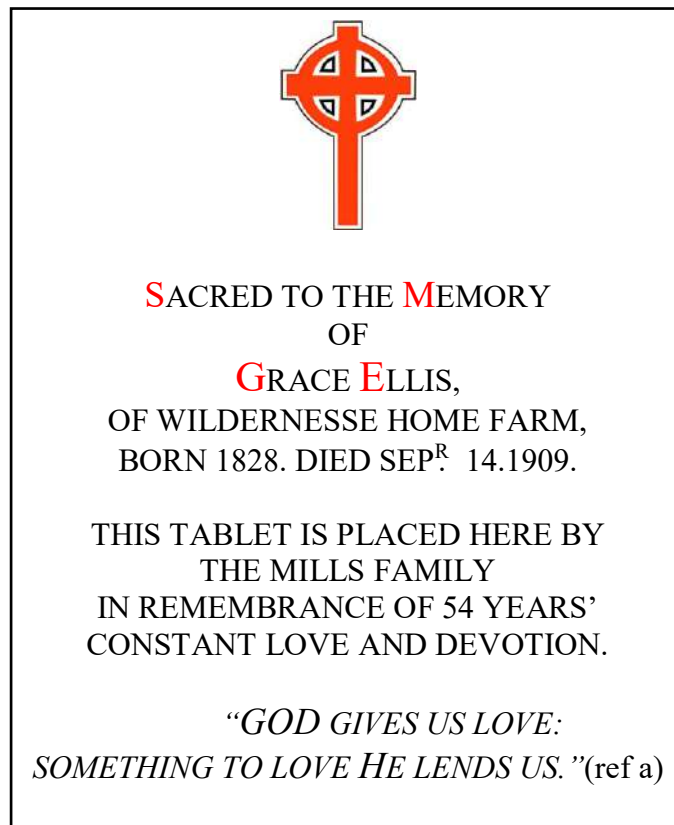
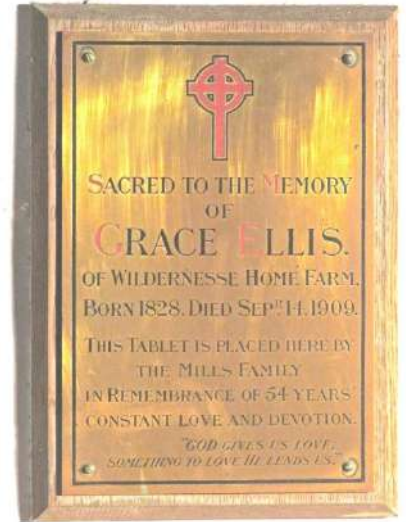
SHE WAS MOTHER GRANMO=  
THER AND GREAT GRAND=  
MOTHER BEFORE SHE  
DYED TO AN HVN=  
DRETH AND 15  
CHILDREN.

- 10 a) Burke p1004. b) Burke p632. c) Family Search, website.



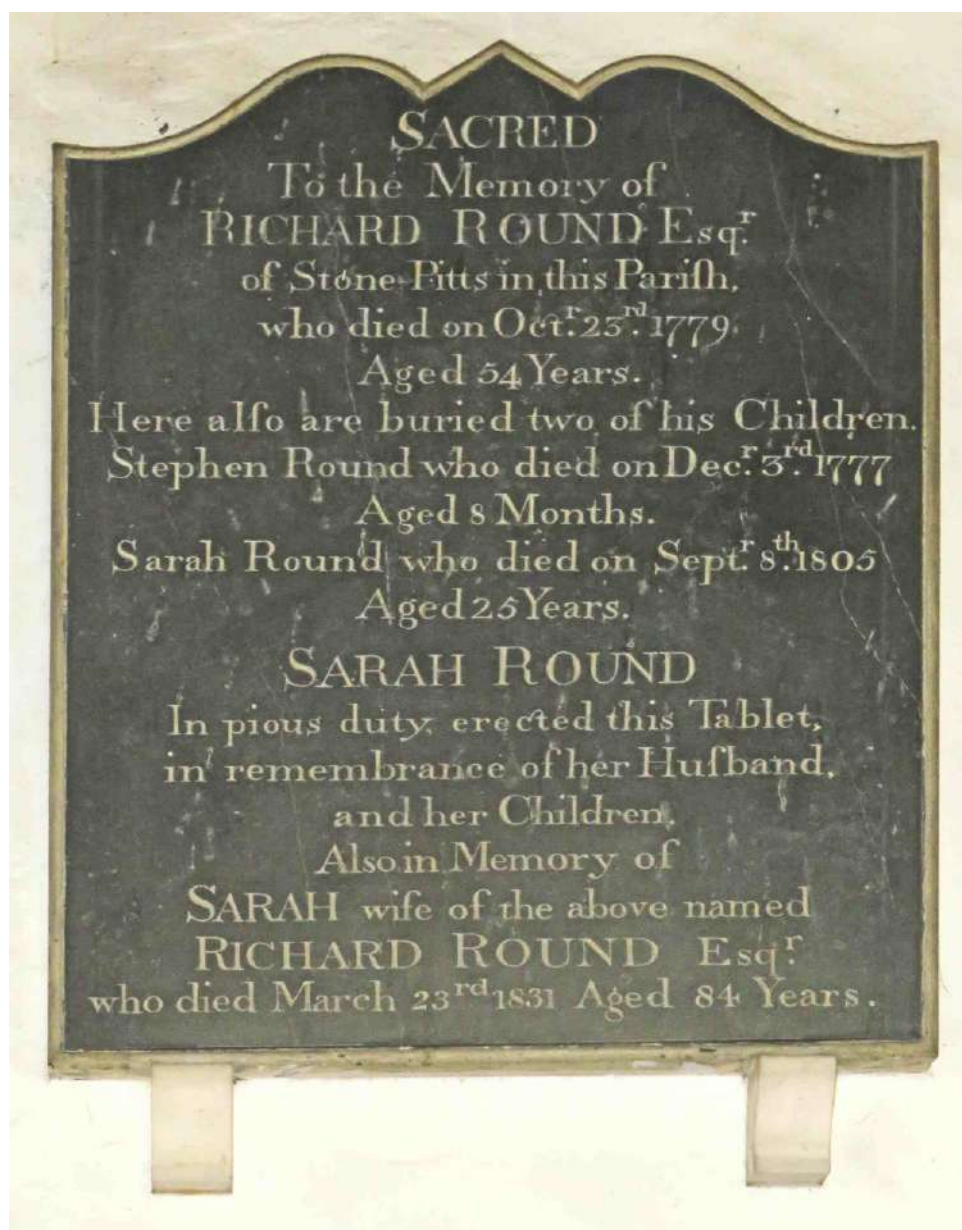
014 WALL TABLET Ph Grace Ellis d. 1909 LADY CHAPEL, S wall

- 1 Plain brass plaque mounted on an oak board, which forms a frame around it. It has a black indented line 0.5cm in from the edge that forms a border. Brass screws set at the four corners within the border. A red enamelled Celtic cross, outlined in black enamel, is placed centrally above the dedication. The enamelled inscription is in Roman caps, some initial letters are in red. The maker's mark is on the lower RH corner of the memorial. The quotation in the inscription is from Tennyson (ref a).
- 2 Brass, oak and enamel.
- 3 First quarter 20<sup>th</sup> c.
- 4 Overall: h. 34.5 x w. 24 x d. 2.5cm.  
Brass plaque: h. 30.5 x w. 20.3cm.  
The cross: h. 6.5cm. Arms of the cross w.4.3cm.
- 5-6 A & N. Aux C.S.L. London (Army & Navy Auxiliary Co-operative Supply Ltd).
- 7 Nurse to the Mills family and affectionately known as 'Tibby'.
- 8 -
- 9



- 10 a) Alfred Lord Tennyson, To J.S. stanza 4 from Poems 1832.

- 015 WALL TABLET Ph Richard Round d. 1779 LADY CHAPEL, N wall  
 Sarah Round d. 1831  
 Stephen Round d. 1777  
 Sarah Round d. 1805



- 1 The black marbel tablet has a double swan-necked pediment with a triangular section joining the two necks. Underneath this is a tablet set on a frame of unknown composition held up by two white marble brackets. The inscription is in incised Roman caps and l/c with long s's.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

- 2 Marble and unknown composite.  
3 After 1779 further names added at a later date.  
4 h. 111 x w. 70 x d. 0.5cm.  
5-7 -  
8 Tablet erected by Sarah Round, the wife of Richard Round whose name was added at  
a later date.  
9

SACRED

To the Memory of

RICHARD ROUND Esq<sup>r</sup>  
of Stone-Pitts in this Pariſh,  
who died on Oct<sup>r</sup> 23<sup>rd</sup> 1779

Aged 54 Years

Here alſo are buried two of his Children.

Stephen Round who died on Dec<sup>r</sup> 3<sup>rd</sup> 1777

Aged 8 Months.

Sarah Round who died on Sept<sup>r</sup> 8<sup>th</sup> 1805

Aged 25 Years.

SARAH ROUND

In pious duty, erected this Tablet,  
in remembrance of her Huſband,  
and her Children.

Also in Memory of

SARAH wife of the above named

RICHARD ROUND Esq<sup>r</sup>

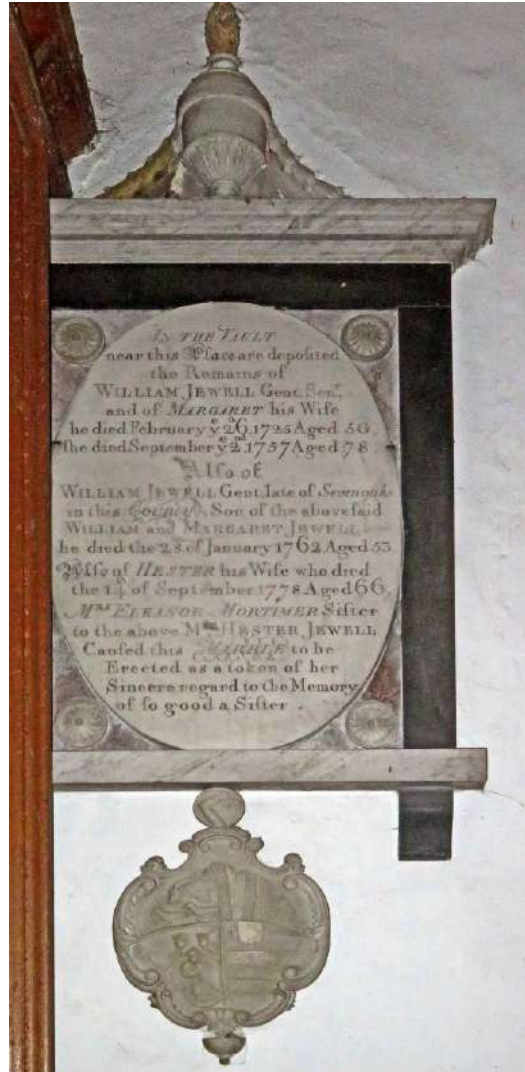
who died March 23<sup>rd</sup> 1831 Aged 84 Years.

10 -

016 WALL MONUMENT Phs

SOUTH AISLE, S wall

William Jewell d. 1725  
 William Jewell d. 1762  
 Margaret Jewell d 1757  
 Hester Jewell d. 1778



- 1 An oval white marble plaque in a black marble moulded projecting frame supporting a white marble moulded cornice. Standing on the middle of the cornice is a closed Grecian urn with a flame finial arising from the top. To the left and right of the urn is a plait which descends in a swag to the cornice. The white marble oval inscription tablet is in relief flanked on three sides by plain black marble pilasters and the base of the oval rests on a grey marble apron; this is supported by two black marble brackets. In the four corners between the oval tablet and its surroundings are four patera; these are in relief on a grey marble infill. The inscription is in incised v-cut Roman caps and l/c with some words sloped. The words 'County' and 'MARBLE' are also flourished and the long f is used. Below the memorial, as if suspended from it, is a coat of arms surrounded by mantling.

ST. PETER AND ST. PAUL  
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Attaching the coat of arms to the memorial is a disc bearing the Jewell crest.

**Blazon:**

A cubit arm vested (Sable) cuffed (Argent)  
holding in the hand Proper a gillyflower,  
as in the arms (ref a).

**Blazon:**

(Or) on a chevron (Azure) between three  
gillyflowers (Gules) stalked and leaved  
(Vert) a maiden's head of the field, ducally  
crowned of the third, on a chief  
(Sable) a hawk's lure double stringed  
between two falcons (Azure) beaked and  
legged of the first [JEWELL] (ref a)  
impaling.



- 2 Black, white and grey marble.  
3 Last quarter 18<sup>th</sup> c.  
4 h. 224 x w. 100 x d. 9cm.  
5-6 Thomas Assiter of Maidstone (ASSITR(E unreadable) Fecit Maidsto...) (ref a)  
7 Thomas Assiter was a stone mason from Maidstone whose will was proved on  
4<sup>th</sup> March 1816 (ref b).  
8 Mrs Eleanor Mortimer, the sister of Mrs Hester Jewell. (see inscription).  
9

*IN THE VAULT*

near this Place are deposited  
the Remains of  
WILLIAM JEWELL Gent. Sen<sup>r</sup>.  
and of *MARGARET* his Wife  
he died February  $\dot{\text{y}}$ . 26. 1725 Aged 50.  
She died September  $\dot{\text{y}}$ . 2<sup>nd</sup>. 1757 Aged 78.  
Alſo of  
WILLIAM JEWELL Gent. late of *Sevenoaks*  
in this *County* son of the aboveſaid  
WILLIAM and MARGARET JEWELL  
He died the 28 of January 1762 Aged 53.  
Alſo of *HESTER* his wife who died  
the 14<sup>th</sup> of September 1778 Aged 66.  
*M<sup>rs</sup> ELEANOR MORTIMER* Siſter  
to the above M<sup>rs</sup> *HESTER JEWELL*  
Caused this *MARBLE* to be  
Erected as a token of her  
Sincere regard to the Memory  
of ſo good a Siſter.

- 10 a) National Archives website. b) Burke p542.

## MEMORIALS

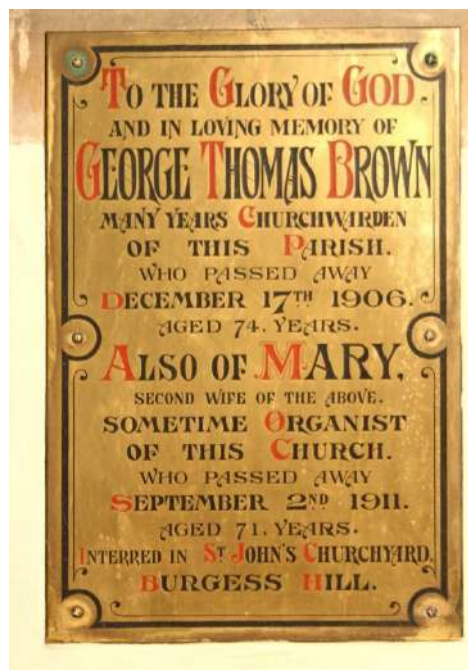
ST. PETER AND ST. PAUL  
SEAL, KENT

## 017 WALL TABLET Phs

SOUTH AISLE, S wall

George Thomas Brown d.1906  
Mary Brown d. 1911

- 1 Brass rectangular tablet (ref a & b) with black, nowy-headed enamel line 1.2cm from edge. Fixed top, middle and bottom with six screws set in the border circle segments. There are six further fine decorative lines 0.5cm inside the outer border, which are straight with a curved flourish like a comma, at each end. The inscription is engraved in Roman caps and 1/c with some flourished upright Roman caps. Some initial letters are enamelled in red. The maker's mark is on the right-hand side of the lower edge.
- 2 Brass, black and red enamel.
- 3 First quarter 20<sup>th</sup> c.
- 4 h. 49.3 x w.33 cm.
- 5-6 E. Button Sculp, Maidstone.



- 7 George Thomas Brown and his wife Mary were the parents of George J Brown who married Mary. He was grandfather of Gordon Thomas Pervis Brown see 018.
- 8 -
- 9

TO THE **G**LDY OF **G**OD  
AND IN LOVING MEMORY OF  
**G**EORGE **T**HOMAS **B**BROWN  
MANY YEARS **C**HURCHWARDEN  
OF THIS **P**ARISH.  
WHO PASSED AWAY  
**D**ECEMBER 17<sup>TH</sup> 1906.  
AGED 74. YEARS.  
**A**LSO OF **M**ARY,  
SECOND WIFE OF THE ABOVE.  
SOMETIME **O**RGANIST  
OF THIS **C**HURCH.  
WHO PASSED AWAY  
**S**EPTEMBER 2<sup>ND</sup> 1911.  
AGED 71. YEARS.  
INTERRED IN **S**<sup>T</sup>. **J**OHNS **C**HURCHYARD.  
**B**URGESS HILL.

- 10 a) Faculty dated December 1912. b) Parish Guide no: 44.

018 WALL TABLET Ph

SOUTH AISLE, S wall

Gordon T. P. Brown d. 1916

1 Brass plaque with a slightly indented enamelled border 1.2cm from edge with quarter concave rounds at corners. In the corners are four brass screws that have badly corroded the plaque. Central incised enamelled Latin cross in red above inscription which is in Roman caps, except for quotations which are in Roman caps and l/c. There are some red enamel initial letters (ref a).



2 Brass and enamel.

3 First quarter 20<sup>th</sup> c.

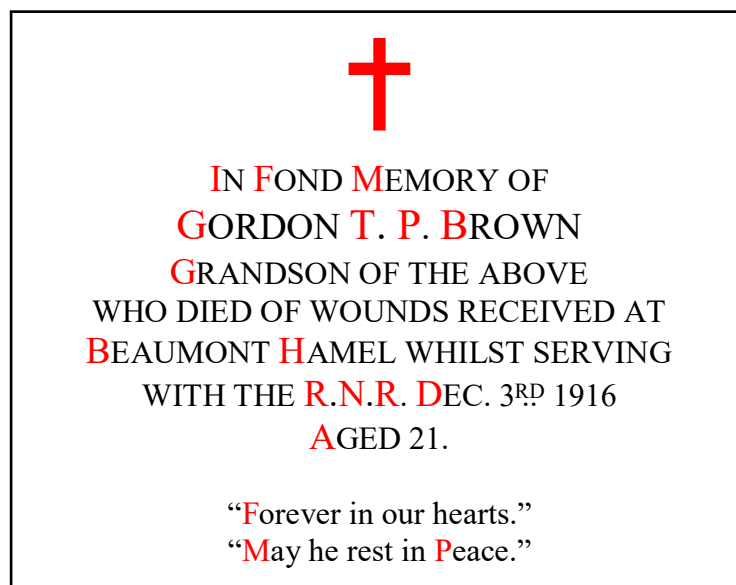
4 h. 22.8 x w. 32.7cm.

5-6 -

7 Gordon Thomas Pervis Brown was the grandson of George Thomas Brown and his wife Mary, see 017.

8 -

9



10 a) Faculty dated 28<sup>th</sup> August 1917.

019 WALL TABLET Ph

SOUTH AISLE, S wall

Eleanor Mortimer d. 1803  
Eleanor Slye d. 1835

- 1 A grey, white and black marble neo-classical wall memorial. It has a black marble five-sided ground tapering at the top to a shallow triangle and hipped at the bottom on each side, which rests on a reeded shelf. Below this is a mottled grey and white marble curvilinear apron with a bobble pendant at the base of the apron. The inscription is on a white marble oval plaque, incised in v-cut Roman caps and l/c; the



fifth line is italicised, several words have an initial cap, and the long s is used throughout.

- 2 Black, grey and white marble.  
3 2<sup>nd</sup> quarter 19<sup>th</sup>c.  
4 h. 223 x w.122.5 x d 2.5 and shelf w. 132 x d. 8cm.  
5-6 -  
7 Eleanor Slye was a cousin's daughter and companion to Eleanor Mortimer, who is referred to on memorial 016 (ref a).  
8 -  
9

In a Vault  
near this Place  
are deposited the Remains of  
M<sup>RS</sup>: ELEANOR MORTIMER  
*of Sevenoaks in this County,*  
She was Sister of the late M<sup>RS</sup>: JEWELL  
and died the 25<sup>th</sup> of Sept<sup>r</sup> 1803,  
aged 84 Years.

To keep the Vault & Monuments in repair  
She bequeathed Five Pounds a Year payable out  
of her E[st]ate at Seal, to the Mini[st]er & Church  
Wardens for the time being and for ever,  
the overplus to be given to the Poor of the Pari[sh]  
at their di[s]cretion.

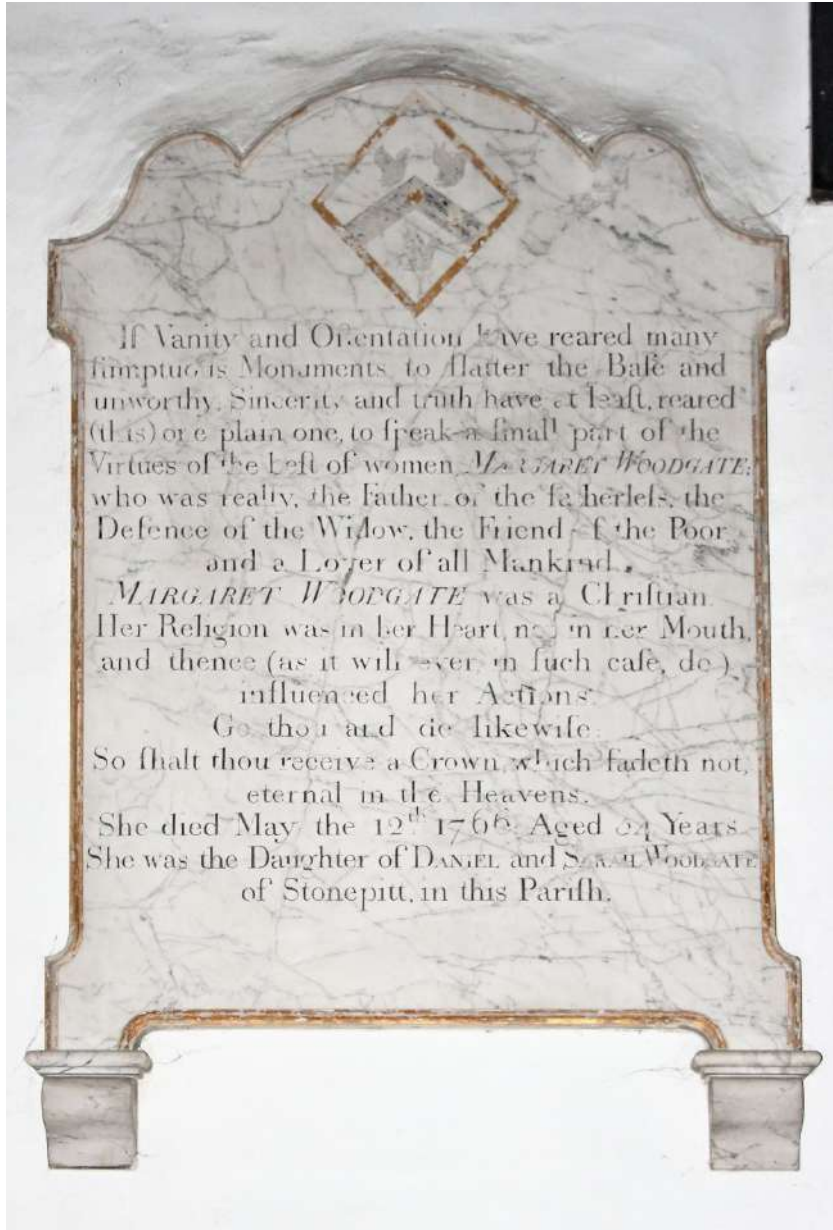
Also in the same Vault  
is deposited the Body of  
M<sup>RS</sup>: ELEANOR SLYE  
late of Sevenoaks in this County  
who died February 3<sup>rd</sup> 1835,  
aged 75 Years.

- 10 a) Seal History.

020 WALL TABLET Phs

SOUTH AISLE, S wall

Margaret Woodgate d.1766



- 1 A rectangular, veined, white marble wall tablet with a convex top and mirrored curves on either side, which slope down in a reverse curve to small straight shoulders at the sides. The sides, which are identical, are slightly indented and run straight down ending in small hips, which mirror the shoulders. The whole rests on two reverse ogee brackets. There is a narrow gilded bead and flush moulding around all outside edges. The inscription is in incised Roman caps and l/c infilled in black, which has faded in places. Some words are italicised and the long s is used.

**Blazon:**

On a lozenge Argent chevron Azure between three squirrels sejant, each holding a nut ppr. as many acorns Or (ref a).



- 2 White marble with black veining and gilt.
- 3 3<sup>rd</sup> quarter 18<sup>th</sup> c.
- 4 h. 134 x w. 96 x d. 3.5cm.
- 5-6 -
- 7 Margaret Woodgate was the daughter of Daniel Woodgate and his wife Sarah (see inscription).
- 8 -
- 9

If Vanity and Ostentation have reared many sumptuous Monuments to flatter the Base and unworthy: Sincerity and truth have at least, reared (this) one plain one, to speak a small part of the Virtues of the best of women, *MARGARET WOODGATE*: who was really, the Father of the fatherless, the Defence of the Widow, the Friend of the Poor and a Lover of all Mankind.

*MARGARET WOODGATE* was a Christian. Her Religion was in her Heart, not in her Mouth, and thence (as it will ever in such case, do) influenced her Actions. Go thou and do likewise.

So shalt thou receive a Crown, which fadeth not, eternal in the Heavens.

She died May the 12<sup>th</sup> 1766, Aged 54 Years. She was the Daughter of DANIEL and SARAH WOODGATE of Stonepitt, in this Parish.

- 10 a) Burke p1132.

021 WALL MONUMENT Phs

SOUTH AISLE, S wall

Mary Anne Humphry d.1843  
Frances Humphry d.1854

- 1 A neo-classical wall monument with a black marble ground, the top of which is in the shape of a shallow triangle and the sides straight with narrow shoulders. The apron is curved in the middle and straight on either side. The white marble memorial tablet is in high relief, flanked by two grooved rectangular pilasters with ogee bases. The entablature consists of a moulded top which joins the similarly moulded pilaster capitals on which sits a central closed urn with leaved branches radiating in a fan shape from the stem and covered on the LH side by elaborate folded drapery. The right hand side of the urn is not covered by drapery but the drapery emerges from behind the urn to rest in folds on the abacus as a mirror image of the folds of the left hand drapery. On the right and left of the urn crowning the pilasters are two acroteria. The inscription is in incised v-cut Roman caps infilled black with some bold letters. The quotations in the inscriptions are from Isaiah 48:10, Isaiah 54:8 and Revelation 14:13. The blazon is set in the middle of the apron. The maker's mark is on the lower right hand side of the memorial on the black ground below the marble pilaster.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

**Blazon:**

Quarterly, 1 & 4 (Sable) paly of 4 (Ermine), 2 & 3 (Argent) on a chevron between 3 boars statant (Sable) 3 acorns (Proper) [Purporting HUMPHRY] (ref a).



- 2 Black and white marble.  
3 3<sup>rd</sup> quarter 19<sup>th</sup> c.  
4 h. 132 x w 122 x d. 4.2cm.  
5-6 Noakes & Pearce, New Road London.  
7 -  
8 Mary Anne and Frances Humphry were the daughters of Revd William Humphry and his wife Elizabeth see 022.  
9



TO THE MEMORY OF  
MARY ANNE, YOUNGEST DAUGHTER OF THE LATE  
REV<sup>D</sup> WILLIAM HUMPHRY, VICAR OF THIS PARISH,  
AND ELIZABETH HIS WIFE;  
WHO WAS BORN JANUARY 12<sup>TH</sup> 1792,  
AND DEPARTED THIS LIFE  
AFTER A LONG PERIOD OF ILLNESS MAY 27<sup>TH</sup> 1843.

“BEHOLD I HAVE REFINED THEE, BUT NOT WITH SILVER,  
I HAVE CHOSEN THEE IN THE FURNACE OF AFFLICTION.”  
“IN A LITTLE WRATH I HID MY FACE FROM THEE FOR A  
MOMENT: BUT WITH EVERLASTING KINDNESS WILL I HAVE  
MERCY ON THEE, SAITH THE LORD THY REDEEMER.”

ALSO OF  
FRANCES HUMPHRY,  
SECOND DAUGHTER OF THE LATE REV<sup>D</sup> WILLIAM AND ELIZABETH HUMPHRY,  
BORN JUNE THE 17<sup>TH</sup> 1787,  
WHOSE EXEMPLARY AND USEFULL(sic) LIFE WAS CLOSED  
DECEMBER THE 14<sup>TH</sup> 1854.

“BLESSED ARE THE DEAD WHICH DIE IN THE LORD FROM HENCEFORTH:  
YEA, SAITH THE SPIRIT, THAT THEY MAY REST FROM THEIR LABOURS;  
AND THEIR WORKS DO FOLLOW THEM.”

- 10 a) Burke p518.

022 WALL TABLET Phs

SOUTH AISLE, S wall

Revd William Humphry d. 1816  
Elizabeth Humphry d. 1835

- 1 A white marble neo-classical wall memorial on a black marble ground with triangular top. The upper 10cm of each side of the ground has been chamfered by approx 2cm and then descends at an angle which mirrors the coffin shape of the white marble memorial plaque. The memorial tablet in high relief is a classical coffin shape with the blazon on the triangular lid and a quartered anthemion on either side; these rest on a horizontally grooved ledge.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

**Blazon:**

Dexter: quarterly, 1 & 4 Sable paly of 4 Ermine, 2 & 3 Argent on a chevron between 3 boars (?) statant Sable 3 acorns Proper [Purporting HUMPHRY]  
Impaling Argent on a chevron Sable between 3 squirrels sejant Proper each holding a nut Proper 3 acorns (Or) [WOODGATE] (ref a).



The coffin rests on lion's feet at each corner. The whole rests on a plain shelf supported by two plain rectangular brackets. The inscription is in incised Roman caps with the names WILLIAM HUMPHRY and ELIZABETH enlarged. There is a simple decorative division between lines 12 and 13 of the inscription.

- 2 Black and white marble.  
3 2<sup>nd</sup> quarter 19<sup>th</sup> c.  
4 h. 98 x w.109 x d. 0.8cm.  
5-6 -  
7 The Revd William Humphry became Vicar of the combined benefice of Seal and Kemsing in 1770 and lived in the house now called Bretaneby, on Seal High Street, until his death in 1816. He also held in plurality the living of Birling in Kent (ref b).  
8 -  
9

TO THE MEMORY  
OF THE REV WILLIAM HUMPHRY, M.A.  
45 YEARS VICAR OF THIS PARISH AND VICAR OF BIRLING  
IN THE COUNTY OF KENT;  
WHO DEPARTED THIS LIFE 13<sup>TH</sup> JULY 1816  
AGED 73 YEARS.

FAITHFUL IN THE PERFORMANCE OF HIS MINISTERIAL FUNCTIONS  
AS A CHRISTIAN PRIEST;  
EXEMPLARY IN THE DISCHARGE OF ALL THE RELATIVE DUTIES;  
AND PIOUS TO HIS GOD:  
HE GUIDED OTHERS IN THE PATH TO ETERNAL LIFE,  
AND LED THE WAY.

ALSO TO THE MEMORY  
OF ELIZABETH HIS WIFE,  
DAUGHTER OF THE REV. FRANCIS WOODGATE, VICAR OF MOUNTSFIELD & WHATLINGTON  
IN THE COUNTY OF SUSSEX.  
WHO DEPARTED THIS LIFE THE 14<sup>TH</sup> FEBRUARY 1835  
AT THE AGE OF 84 YEARS.  
WHO DURING THE COURSE OF HER LONG LIFE, AND UNDER MANY TRIALS BY AFFLICTION,  
EXHIBITED THE FRUITS  
OF CHRISTIAN RESIGNATION, CHRISTIAN FAITH, AND CHRISTIAN CHARITY. /

- 10 a) Burke p1132. b) Seal History.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

023 WALL TABLET Ph

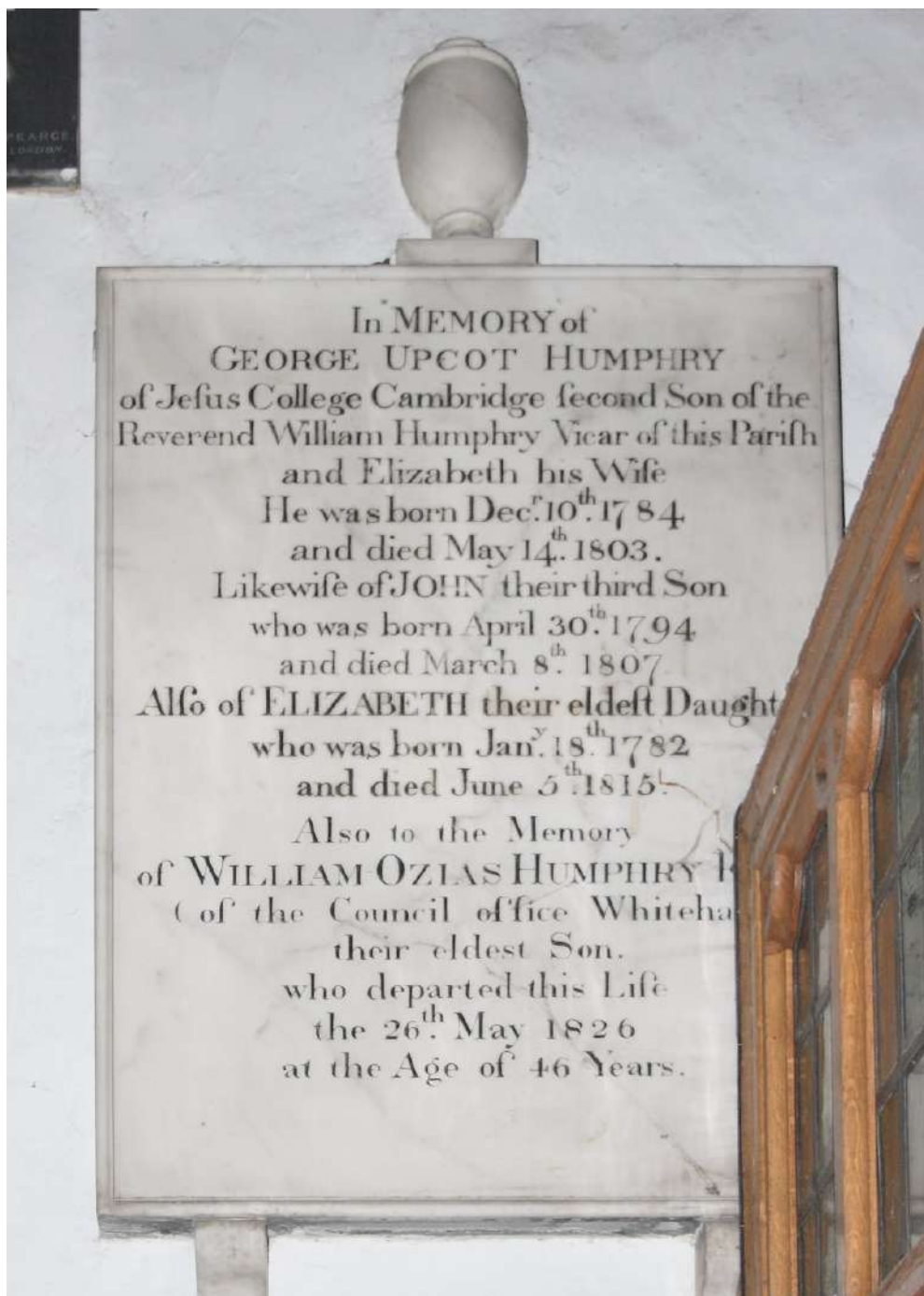
SOUTH AISLE, S wall

George Upcot Humphry d.1803

John Humphry d. 1807

Elizabeth Humphry d. 1815

William Ozias Humphry d. 1826





**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

- 1 A plain, rectangular marble wall tablet. The white marble inscription tablet is set on a black marble base and a plain frame surrounds the tablet. On the top rests a closed Grecian urn the stem of which sits on a rectangular plinth. The whole rests on a pair of ogee brackets. The lower RH side of the memorial has been partly obscured by the erection of a wooden porch and some words have been partly covered. The inscription is in incised Roman v-cut caps and l/c with some enlarged. The long s is used.
- 2 Black and white marble.
- 3 2<sup>nd</sup> quarter 19 c.
- 4 h. 128 x w. 69 x d.0.8cm.
- 5-7 -
- 8 This memorial commemorates the four children of Reverend William Humphry and Elizabeth Humphry his wife. All the children predeceased Elizabeth Humphry.
- 9

In MEMORY of GEORGE UPCOT HUMPHRY  
of Jesus College Cambridge second Son of the  
Reverend William Humphry Vicar of this Parish  
and Elizabeth his Wife.  
He was born Dec<sup>r</sup> 10<sup>th</sup> 1784  
and died May 14<sup>th</sup> 1803.  
Likewise of JOHN their third Son  
who was born April 30<sup>th</sup> 1794  
and died March 8<sup>th</sup> 1807.  
Also of ELIZABETH their eldest Daughter,  
who was born Jan<sup>y</sup> 18<sup>th</sup> 1782  
and died June 5<sup>th</sup> 1815.

Also to the Memory of WILLIAM OZIAS HUMPHRY F(...)  
(of the Council office Whiteha(II))  
their eldest Son,  
who departed this Life  
the 26<sup>th</sup> May 1826  
at the Age of 46 Years.

10 -

024 WALL TABLET Phs

SOUTH AISLE, S wall

Thomas Thompson d. 1805

Sarah Thompson d.1784

Sarah Thompson d.1779



- 1 Marble neo-classical wall tablet on a black marble ground with triangular top. The inscription tablet is in the shape of the end of a white marble sarcophagus in high relief, of the same shape as the ground but smaller. The triangular top of the sarcophagus has a simple moulding on its lid, which rests on a protruding shelf on each end of which is a quartered anthemion. The tapered sarcophagus is sitting on lions' feet, which rest on torus/scotia brackets. On either side and half way down the body of the sarcophagus are the heads of Etruscan lions showing manes and goatee beards. The mouths are slightly ajar and show upper and lower canine teeth. The lion on the right shows signs of damage to the lower jaw. The inscription is in Roman caps and l/c with the names of the family members in caps and the fourth line sloped, but the inaccessibility of this memorial makes it impossible to define the nature of the incision. The maker's mark is on the bottom right hand corner of the sarcophagus.
- 2 Black and white marble.
- 3 1<sup>st</sup> quarter 19<sup>th</sup>c.
- 4 The memorial cannot be measured due to its location.
- 5-6 WATSON, DARTFORD.
- 7-8 -
- 9



Near this Tablet  
are deposited the remains of  
THOMAS THOMPSON  
*late of Hall Place in this Parish,*  
who died Jan<sup>ry</sup> 11<sup>th</sup>. 1805. Aged 61 Years.  
Also of SARAH Wife of the above,  
who died Nov<sup>r</sup> 20<sup>th</sup>. 1784. Aged 35 Years.  
Also of SARAH their Daughter  
who died May 25<sup>th</sup>. 1779. Aged 4 Years.  
They left Issue two Sons, THOMAS, & JOHN.

10 -

025 WALL TABLET Ph John Adamson d. 1833

PORCH, N wall



- 1 A marble neo-classical wall tablet. The memorial is Roman sarcophagus-shaped with a black marble ground. The white marble lid of the sarcophagus has a triangular pediment with quarter rounds at either end. There is simple moulding, which chamfers into the black ground. The white marble memorial is rhomboidal with vestigial feet. The whole rests on two moulded brackets. The inscription is in Roman v-cut caps with black painted infill which has eroded in places.
- 2 Black and white marble, black paint.
- 3 2<sup>nd</sup> quarter 19<sup>th</sup>c.
- 4 h. 73 x w. 106 x d. 7cm.
- 5-8 -
- 9

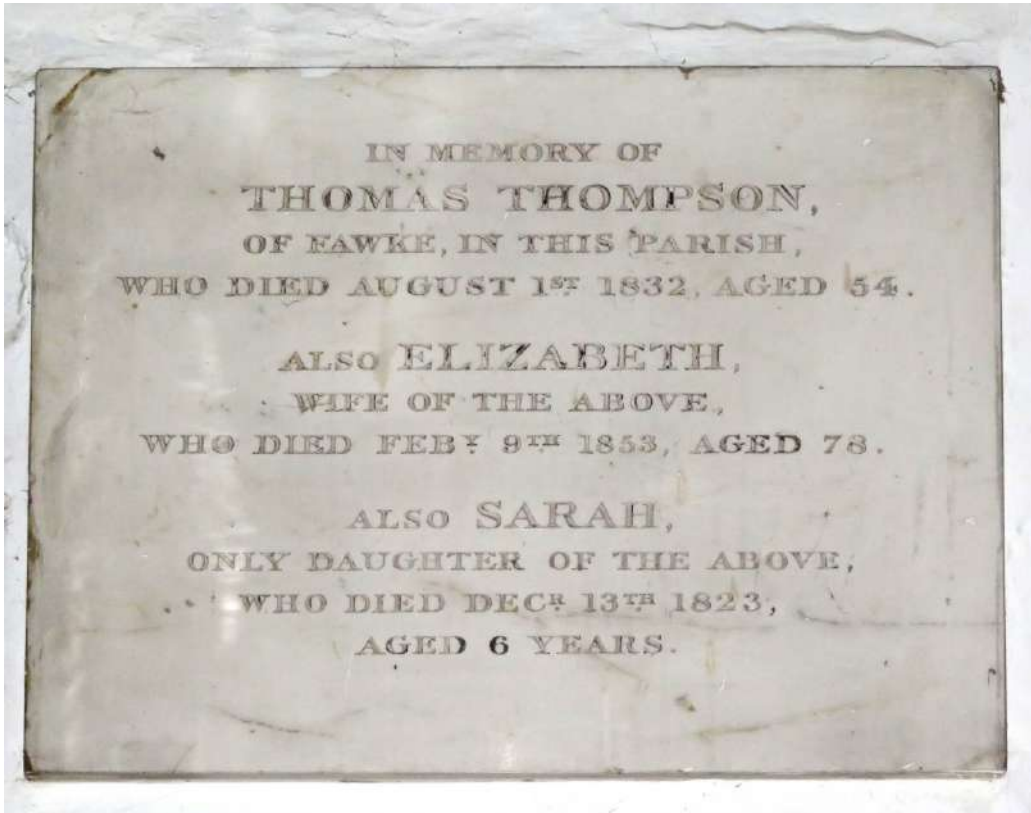
IN THIS PORCH  
LIE INTERRED THE MORTAL REMAINS OF  
JOHN ADAMSON, ESQ.<sup>E</sup>  
OF CHART LODGE IN THIS PARISH AND OF LONDON  
OBIIT THE 5<sup>TH</sup> OF SEPTEMBER 1833,  
IN THE 55<sup>TH</sup> YEAR OF HIS AGE.

10 -

026 WALL TABLET Ph

SOUTH AISLE, S wall

Thomas Thompson d. 1832  
Elizabeth Thompson d. 1853  
Sarah Thompson d. 1823



- 1 Plain, polished white marble rectangular wall tablet. The inscription is in v cut Roman caps formerly filled with black paint which has become variably faded.  
2 White marble and black paint.  
3 3<sup>rd</sup> quarter 19<sup>th</sup> c.  
4 h. 45.5 x w. 61 x d. 3cm.  
5-8 -  
9

IN MEMORY OF  
**THOMAS THOMPSON**  
OF FAWKE, IN THIS PARISH,  
WHO DIED AUGUST 1<sup>ST</sup> 1832, AGED 54.  
ALSO ELIZABETH,  
WIFE OF THE ABOVE,  
WHO DIED FEBY 9<sup>TH</sup> 1853. AGED 78.  
ALSO SARAH,  
ONLY DAUGHTER OF THE ABOVE,  
WHO DIED DEC<sup>R</sup> 13<sup>TH</sup> 1823,  
AGED 6 YEARS.

10 -

027 WALLTABLET Ph

SOUTH AISLE, Baptistery, W wall  
Gervas Whitehead d. 1838



- 1 Simple black ground in the shape of a sarcophagus end, resting on two black brackets. In the shallow triangular top is a victor's laurel wreath tied with ribbon. The inscription tablet is white marble, of the same shape as the ground, with an indented u-cut line around the edges. There is a white marble shelf between the inscription and the base. The inscription is in v-cut Roman caps filled with black paint with some fading in places.
- 2 Black and white marble and black paint.
- 3 h. 107 x w. 115 x d. 3.4cm (d. of memorial tablet 2.5cm and shelf 4.8 cm).
- 4 2<sup>nd</sup> quarter 19<sup>th</sup>c.
- 5-6 –
- 7 The Revd Gervas Whitehead was a classical scholar and former Fellow of Jesus College, Cambridge. He was also the Vicar of All Saints, Cambridge, in plurality. He became the Master of Sevenoaks School for 24 years. After resigning from the School he became Domestic Chaplain to the Sackville Duchess of Dorset at Knole, who (as Patron) appointed him to the living of Kemsing and Seal on the death of William Humphry in 1816. He lived in Seal and left Kemsing largely to the care of curates. In 1820 he was warned by Lord Camden, then a minister in the government of King George IV, not to continue praying for “Her Spotless Majesty” Queen Caroline, whom the King was suing for divorce on grounds of adultery (ref a & b).

## MEMORIALS

## ST. PETER AND ST. PAUL SEAL, KENT

- 8 Erected by the nephews and nieces of Gervas Whitehead after 1838.  
9

IN A GRAVE,  
IN THE SOUTH AISLE OF THIS CHURCH,  
ARE DEPOSITED THE EARTHLY REMAINS, OF  
THE REV<sup>ND</sup> GERVAS WHITEHEAD, B.D.  
FORMERLY, FELLOW OF JESUS COLLEGE;  
LATE VICAR OF ALL SAINTS IN CAMBRIDGE,  
AND ALSO OF THIS PARISH.  
HE DIED, JULY 23<sup>RD</sup> 1838,  
IN THE 75<sup>TH</sup> YEAR OF HIS AGE.  
THE DISTINGUISHED CLASSICAL HONORS (sic)  
HE OBTAINED, IN THE UNIVERSITY,  
WILL EVER ESTABLISH HIM,  
AS ONE OF THE MOST ELEGANT SCHOLARS OF HIS TIME.  
AND HIS MILD AND GENTLE DEMEANOUR,  
CANNOT FAIL, TO HAVE RENDERED HIM ESTIMABLE  
TO ALL, WHO WERE ACQUAINTED WITH HIM  
THIS TABLET, IS ERECTED,  
BY HIS SURVIVING NEPHEWS AND NIECES,  
IN TOKEN, OF THEIR AFFECTIONATE REGARD.

- 10 a) Seal history. b) Parish Guide no: 23.

- 028 **WALL TABLET Ph** **SOUTH AISLE, Bapistry, W wall**  
**Charles Robert Ashbee d. 1942**



- 1 A plain, simple rectangular stone memorial tablet with chamfered edges (ref a). The inscription is in sloped Roman caps and l/c. The quotation at the end of the inscription is taken from the Book of Ecclesiasticus.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

- 2 Hopton Wood Stone.  
3 h 41.4 x w 57 x d 2.5cm (with 1.8cm chamfered edge making 4.3 cm).  
4 First half 20<sup>th</sup>c.  
5-6 William Henry Ansell of Gray's Inn. WC1 (ref b).  
7 One of the leading figures of the Arts and Crafts Movement, disciple and friend of William Morris. In 1888 Ashbee acted out most literally Morris's scenario for a small community regenerated through the crafts. He set up his Guild and School of Handicraft, originally in the East End of London and later moving to Chipping Campden. He was consultant architect to the church for 30 years and designed three of its screens. (ref c).  
8 -  
9

*In pious memory of  
CHARLES ROBERT ASHBEE M A  
of Godden Green in this parish  
He was consultant Architect  
to this Church for over 30 years  
and designed three of its screens.  
He died 23 May 1942 aged 79 years  
and his ashes lie in the Churchyard  
In the handiwork of their craft is their prayer*

- 10 a) Faculty dated 7<sup>th</sup> October 1913 (CKS). b) MacCarthy. c) Crawford.

029 WALL TABLET Phs SOUTH AISLE, Baptistry, W wall  
William Winder Clerk d. 1790  
Mary Winder Clerk d. 1793

- 1 A polished white marble wall tablet. The top is a convex curve with mirrored curves on either side, which slope down to small straight shoulders. The sides, which are identical, are slightly indented and run straight down ending in small hips, which mirror the shoulders. The whole rests on two reverse ogee brackets. There is a narrow black bead and flush moulding around all outside edges, which is worn quite badly in places. Placed centrally, below the convex curve, is the coat of arms.

The memorial to William Winder Clerk is infilled in black, which has faded in places. That to Mary Winder Clerk is not infilled. The long s is used. The memorial is in very bad condition, with multiple cracks and has been crudely repaired.



MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

The inscription is in incised, Roman caps and l/c some of the lettering is difficult to read and some archaic spelling.

**Blazon:**

Quarterly,  
1 & 4: quarterly 1 & 4 Sable, 2 & 3 Ermine  
2 & 3 Argent 2 chevronels Gules a canton of the last  
Overall on a bend wavy Or (undecipherable) Gules.



- 2 White marble, black and red paint.
- 3 Last quarter 18<sup>th</sup> c.
- 4 h. 106.5 x w. 58 x d. 2.5cm.
- 5-8 -
- 9

Near this place  
lie Interred the remains of the  
Rev.<sup>d</sup> M.<sup>R</sup> W.<sup>M</sup> WINDER CLERK  
ob<sup>it</sup> 31 of October 1790  
Aged 71.

Also  
of MARY his Wife,  
Daughter and Coheire[s] of  
the late IOHN KIRRILL Esq<sup>r</sup>.  
She died March 28: 1793  
Aged 73.

- 10 -



030 WALL MONUMENT Ph

SOUTH AISLE, W wall

Maximilian Buck d. 1720  
Rebecca Buck d. 1727



- 1 A plain, moulded cornice with projecting shoulders held up by two pilasters which frame a black memorial tablet. The whole rests on a plain, moulded base, also with projecting ends. The inscription is in Roman caps and l/c with archaic letter forms; the long s is used throughout. The inscription has several abbreviations, initial caps and archaic spellings and there is an abbreviation mark above 'ano' in line 4. The monument is in poor condition; there has been some crumbling away of the stone, especially on LH pilaster.
- 2 Sandstone, black marble.
- 3 1<sup>st</sup> quarter 18<sup>th</sup> c.
- 4 h. 112 x w. 98 x d. 10cm.
- 5-6 -
- 7 There are familial connections with the Bickerstaffes, Newman and Piers families. He was chaplain to the 5<sup>th</sup> and 6<sup>th</sup> Earls and 1<sup>st</sup> Duke of Dorset at Knole. His wife gave the chandelier in his memory in 1725. The chalice and paten in use in 1984 are inscribed 'Seal Church in Kent Maximilian Buck Vicar 1674'. (ref a).
- 8 -

9

Here Lieth <sup>ē</sup> Body of  
M<sup>r</sup>. Maximilian Buck, Vicar  
of Kemſing & Seal 46y<sup>rs</sup>  
He Dy'd Aprill <sup>ē</sup> 18<sup>th</sup> An<sup>o</sup>  
Dom: 1720 Anno: Ætat<sup>s</sup>: 70  
He was Married to Rebecca  
his wife 40 years, whoſe  
Mother M<sup>rs</sup>. Ann Hallywell  
Lies buried here alſo.  
He was Chapelen to his  
Grace this preſent Duke  
of Dorſet, & to his  
Father &  
Grnfather;  
Rebecca his Wife Dy'd  
Iune <sup>ē</sup> 2<sup>th</sup> 1727 aged  
86 years.

10 a) Parish Guide no 4.

## 031 WALL TABLET Ph

NORTH AISLE, W wall

**Sarah Ellison Blackall d. 1878**  
**Thomas Offspring (sic) Blackall d. 1879**  
**Mary Miller d. 1886**



- 1 A brass wall tablet with a plain black border 2.4cm. from the outer edge. The inscription is in decorative Roman caps and l/c, most letters in black but some picked out in red. The initial in Sarah is decorated with a foliate motif. The brass is tarnished in places.
- 2 Brass, black and red paint.
- 3 3<sup>rd</sup> quarter 19<sup>th</sup> c.
- 4 h. 35.5 x w. 75.5x d. 0.3cm.
- 5-6 -
- 7 Sarah Ellison Blackall was the wife of the former tutor to the Earl of Plymouth, the first husband of Mary Sackville of Knole. Sarah's son, the Revd Thomas Offspring Blackall, first became a curate at Seal and then was appointed to the living in 1846

by the patron, Lady Plymouth. He was vicar until 1874 but had a difficult relationship with Lord Camden who refused re-nomination as Vicar's Warden in 1851 because of their differences (ref a).

8 -  
9

IN MEMORIAM

Sarah Ellison Blackall born 1792 died 1878

and her Son and Daughter

The Rev<sup>d</sup> Thomas Offspring Blackall M.A.

for 28 years Vicar of Kemsing with Seal

born Feb<sup>y</sup> 14<sup>th</sup> 1822 died Feb<sup>y</sup> 1<sup>st</sup> 1879

and Mary wife of Rear Admiral Miller

born Aug<sup>st</sup> 17<sup>th</sup> 1820 died Nov<sup>r</sup> 10<sup>th</sup> 1886

10 a) Seal history.

032 WALL TABLET Ph

NORTH AISLE, N wall

Henry Ofspring Blackall d. 1888



1 A brass wall tablet with the inscription in decorative Roman caps and l/c most letters in black but some picked out in red. Scrolled and foliate lettering to the initial H in Henry. (NB - two different spellings of Ofspring/ Offspring)

2 Brass, black and red paint.

3 Last quarter 19<sup>th</sup> c.

4 h. 27 x w 58.4x d 0.3cm.

5-8 -  
9

IN MEMORIAM

Henry Ofspring Blackall Lieut Royal Engineers

2<sup>nd</sup> Son of the Rev<sup>d</sup> Thomas Offspring Blackall M.A.

for many years Vicar of this Parish.

Born March viii mdccclxv

Accidentally drowned at Hong Kong Jan xv mdcccclxxxviii

**Translation of dates** March viii mdccclxv - March 8<sup>th</sup> 1865.

Jan xv mdcccclxxxviii - January 15<sup>th</sup> 1888.

10 -



- 1 Handwritten on thick white paper within a glazed oak frame. Around the inscription is a hand-painted marbled border in various shades of red and pink. In the middle of the top of the border an angel with open wings arises from a scroll bearing the words 'ROLL / OF / HONOUR' in Roman caps. Below that is written 'MEN / FROM THE PARISH OF SEAL / WHO SERVED THEIR COUNTRY DURING THE / GREAT WAR /'. Written on a scroll in the centre of the bottom edge of the border is '1914-1918'. The names are written in Roman caps and l/c, with the names of regiments, ships etc in sloped Roman caps and l/c. Initials are in red edged with black; other letters are black. The names are in three columns, with 'THE FALLEN' at the top and 'THOSE WHO SERVED' beneath. Some of the names, regiments, etc have become unreadable (ref a).
- 2 Dark oak, paper and glass.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

3 First quarter 20<sup>th</sup> century.  
4 h. 104.5 x w 89 d. 4cm.  
5-8 -  
9

THE FALLEN

Commander	Mills Hon. G	<i>RNVR</i>
A.B.	Brown Cordon, T.P.	<i>RNR</i>
Captains	Lawrence. M.C.	<i>Coldst<sup>r</sup> Gd<sup>s</sup></i>
“	Owen. M. de B. <i>M.C.</i>	<i>1<sup>st</sup> Herts</i>
2 <sup>nd</sup> Lieut <sup>s</sup>	Burroughes.N.	<i>Norfolk Reg<sup>t</sup></i>
“	Burroughes. S.	<i>K.R.R.C</i>
“	Dalbiac. C.J.S.	<i>5<sup>th</sup> Fusiliers.</i>
“	Hudson. L	<i>3<sup>rd</sup> Gloucesters</i>
“	Lawrence. O.J	<i>Post Office Rifles</i>
“	Speyer. C.A.	<i>London Regt</i>
“	Mills. Hon. C.T.	<i>Scots Gd<sup>s</sup></i>
Ser <sup>gt</sup> Major	Avis, Spencer.	<i>19<sup>th</sup> Hussars</i>
Ser <sup>gt</sup>	Gibbs. J	<i>K.O. Scot<sup>ish</sup> Bor<sup>ds</sup>.</i>
Corpl <sup>s</sup> .	Bailey. W.	<i>R.H.A.</i>
“	Copper. M.R.	<i>R.G.A.</i>
“	Gorham. Albert.	<i>R.S.C.</i>
“	Gurr. J.	<i>5<sup>th</sup> R.Fus<sup>rs</sup></i>

(Middle column)

Corpl	(unreadable)	<i>R.G.A.</i>
“	May. Jesse.	<i>Cyclists B<sup>m</sup> RWKent</i>
“	Sturdy. R.	<i>16<sup>th</sup> Lancers.</i>
“	Sutton. C E	<i>E. Yorks. Reg<sup>t</sup></i>
“	Sutton. J.T.	<i>R.A.M.C.</i>
Privates	Baldwin J.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Booker I.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Card. T.H.	<i>Hampshire Reg<sup>t</sup></i>
“	Gibbs. W.	<i>R. W<sup>st</sup> Surrey Rg<sup>t</sup></i>
“	Gunner C.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Gorham Arthur	<i>HMS Clan Macnaughton</i>
“	Greagsby A.	<i>Ry<sup>l</sup> Fus<sup>rs</sup></i>
“	(unreadable)	<i>Suffolk Rg<sup>t</sup></i>
“	(unreadable)	<i>2<sup>nd</sup> Buffs</i>
“	(unreadable)	<i>Ry<sup>l</sup> Fus<sup>rs</sup></i>
“	(unreadable)	<i>Queens West<sup>m</sup> Rfl<sup>s</sup></i>

(Right hand column)

Privates	Hucks, C.G.	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	Kimber, A.J.	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

“	Lingley, H.W.	<i>R.F.A.</i>
“	Moyce, H	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	May. H.	<i>M.G.C.</i>
“	Oram, A.T	<i>Ry<sup>l</sup> Sussex Reg<sup>t</sup></i>
“	Pearce, F.E.	<i>Aus<sup>l</sup> Imp: Forces</i>
“	Piggott, J.C. <i>M.M.</i>	<i>Rifle Bg<sup>d</sup></i>
“	Quinnell, W.J.	<i>Rifle Bg<sup>d</sup></i>
“	Rawlinson, A.G.	<i>Northants Rg<sup>t</sup></i>
“	Sales, T.	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	Sheppard. G.	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	Turner. R.M	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	Vaughan. E.	<i>Ry<sup>l</sup> W. Kent Rg<sup>t</sup></i>
“	Woodward. A.	<i>Killed on War Work</i>

THOSE WHO SERVED

Lieu <sup>t</sup>	Forbes. N.	<i>R.N.V.R</i>
“	Poland. J.	<i>R.N.</i>
Midshpm <sup>n</sup>	Hudson. C.	<i>R.N.</i>
Master-at-Arm <sup>s</sup>	King. H.J.	<i>R.N.</i>
“	Hollands R.	<i>R.N.V.R</i>
A.B. <sup>s</sup>	Avis A.	<i>H.M.T.R.D. Express</i>
“	Baldwin. G	<i>H.M.S. “Sturgeon”</i>
“	Cripps, E.	
“	Moyce, E.B.	<i>H.M.S. “Africa”</i>
“	Smith, R.C.	
“	Taylor, T.B.	
“	Taylor, V.	
O.S.	Hall, S.	<i>H.M.S. “Yarmouth”</i>
Mechanic	Smith, F.V.	<i>R.N.A.F.</i>
General	Lawrence Hon. Sir H.A. <i>K.C.B.</i>	<i>Chief of Staff</i>
Colonel	Dalbiac. P.H. <i>C.B.</i>	<i>(unreadable) S.C.</i>
L <sup>t</sup> Col.	Mills. Hon. E.J. <i>D.S.O.</i>	<i>W. Kent Yeomanry</i>
Major	Camden. The Marquis	<i>W. Kent Yeomanry</i>
“	Eden. Hon, R.E. <i>M.C.</i>	<i>(unreadable)</i>
“	Hudson, E.	<i>R(unreadable)</i>
“	Norburn W.	
Captain	Barrow G.S.	<i>1<sup>st</sup> (unreadable)</i>
“	Cronk W.D.	
“	Hebert B.T.M. <i>M.C.</i>	<i>Welsh Gd<sup>s</sup></i>
“	Hudson G.	<i>(unreadable)</i>
“	Hudson N.	<i>E. Kent Reg<sup>t</sup></i>
“	Hudson F.	<i>R.A.F.</i>
“	Neame L.G.C.	<i>Coldstream Gds</i>
Lieut <sup>s</sup>	Davys F.J.	<i>4<sup>th</sup> (...) Dragoons</i>
“	Davys J.V.	<i>15<sup>th</sup> Rajputs</i>

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

“	Dalbiac R.	<i>Oxon &amp; Bucks</i>
“	Hudson G.	<i>R.A.F.</i>
2 <sup>nd</sup> Lieu <sup>t</sup>	Davys W.H.	<i>5<sup>th</sup> Reserve Hussars</i>
“	Greagsbey F.A.	<i>Tank Corps</i>
“	Hudson L.	<i>R.A.F.</i>
“	Mills Hon. A.R.	<i>West Kent Yeom<sup>y</sup></i>
“	Poland Raymond D.	<i>R.G.A.</i>
“	Sutton C.	<i>Can. Grenad<sup>r</sup> Gd<sup>s</sup></i>
Co <sup>m</sup> Q.M. Sg <sup>t</sup>	Barrow L.C.	<i>1<sup>st</sup> H.A.C.</i>
Q.M.Sg <sup>t</sup>	Barden J	<i>R.A.M.C.</i>
C.S.M.	Cowlard G. <i>M.M.</i>	<i>London Reg<sup>t</sup></i>
“	Long C.	<i>R.W.Kent Reg<sup>t</sup></i>
Sg <sup>t</sup> Maj.	Sutton H.	<i>1<sup>st</sup> Life Gd<sup>s</sup></i>
Staff Sg <sup>t</sup>	Hollands E.S.	<i>East Kent Reg<sup>t</sup></i>
“	Townsend W.	<i>R.A.Vet<sup>ry</sup> Corps</i>
Sergt	Banfield C. <i>D.C.M.</i>	<i>R.W.Kent Reg<sup>t</sup></i>
Staff Sg <sup>t</sup>	Collins H.	<i>Saddler R.A.S.C.</i>
Serg <sup>t</sup>	Donaldson J.	<i>R. Devon Reg<sup>t</sup></i>
“	Fenner E.	<i>R.W.Kent Reg<sup>t</sup></i>
“	Jenner G.T.	<i>R.E.</i>
“	Gunner W.	<i>M.G.C.</i>
“	Harris W.	<i>R.G.A.</i>
“	Sellens D.	<i>R.E.</i>
“	Townsend H.	<i>R.W.Kent Reg<sup>t</sup></i>
“	Baldwin H.	<i>31<sup>st</sup> Signal Co<sup>y</sup></i>

(Middle column)

Sgt (unreadable)	(unreadable)	
C(unreadable)	(unreadable)	<i>H.A.C.</i>
“	(unreadable) E.S.	<i>R.F.A.</i>
“	Gorham W.	<i>Aust. Imp. Forces</i>
“	Se(unreadable) W.	<i>R.A.S.C.M.T.</i>
“	Taylor A.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Taylor	<i>Ry<sup>l</sup> Sussex</i>
“	Tye W.	<i>R.I.</i>
“	Tye H.	<i>Northants. Reg<sup>t</sup></i>
“	King G.H.	<i>R.A.S.C.M.T.</i>
“	(unreadable) G.	<i>R.E.</i>
Bomb <sup>dr</sup>	Collins W.	<i>R.F.A.</i>
L/Corpl	(-)oggett J.	<i>Ry<sup>l</sup> Fu<sup>rs</sup></i>
“	Gorham E. <i>D.C.M.</i>	<i>Aust. Imp. Forces</i>
“	Janz A.B.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Way H.	<i>Wiltshire Reg<sup>t</sup></i>
Observer	Bassett G.	<i>R.A.F.</i>
Privates	Acott F.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Ashdown G.	<i>R. Sussex Yeo.</i>

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

“	Avis G.	<i>R. Vet. Corps</i>
“	Avis W.W.	<i>Aust. Imp. Forces</i>
“	Bar(unreadable) H.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Beavin W.	<i>Rifle Bgd<sup>e</sup></i>
“	Blake H.C.	<i>R.A.F.</i>
“	Bowra G.	<i>Labour Corps</i>
“	Bowra G.F.	
“	Bowra W.	<i>R.F.A.</i>
“	Berry L.	<i>9<sup>th</sup> Lancers</i>
“	Baldwin W.	<i>Labour Corps</i>
“	Bulpitt W.	<i>R.A.F.</i>
“	Collins H.	<i>R.E.</i>
“	Collins W.	<i>Ry<sup>l</sup> Sussex</i>
“	Collinson W.F.	<i>R.H.A.</i>
“	Cook T.	<i>A.S.C.</i>
“	Cripps H.	
“	Cripps W.	
“	Cripps F.	<i>E. Kent Reg<sup>t</sup></i>
“	Craddock W.	<i>Rifle Bgd<sup>e</sup></i>
“	Coleman G.E.	<i>Devon Reg<sup>t</sup></i>
“	Dennis S.	<i>Ry<sup>l</sup> Fus<sup>rs</sup></i>
“	Doggett S.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Doggett F.	<i>R.E.</i>
“	Elderfield P.	<i>R.E.</i>
“	Foreman T.H.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Gage C.	<i>R.F.A.</i>
“	Gibbs P.	<i>R.G.A.</i>
“	Godfrey F.	<i>R.F.A.</i>
“	Godfrey G.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Harris J.E.	<i>R.A.O.C.</i>
“	Harris P.F.	<i>E. Surrey Reg<sup>t</sup></i>
“	Hilder W.	<i>Suffolk Reg<sup>t</sup></i>
“	Hills A.	<i>R.F.A.</i>
“	Hollands W.F.	<i>Army Cycl<sup>st</sup> Co<sup>r</sup></i>
“	Hill F.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Hester F.	<i>Wilts Reg<sup>t</sup></i>

(Right hand column)

Privates	Homden J.	<i>Labour Co<sup>y</sup></i>
“	Johnson F.	<i>Norfolk Rg<sup>t</sup></i>
“	Johnson R.T.	<i>R. Sussex Rg<sup>t</sup></i>
“	Kent E.G.	<i>Norfolk Reg<sup>t</sup></i>
“	Kent A.J.	<i>R.A.F.</i>
“	Lawrence C.H.	<i>R.E.</i>
“	Lawrence G.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Langridge E.	<i>London Reg<sup>t</sup></i>



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

“	Loveden S.	<i>9<sup>th</sup> Lancers</i>
“	Miles E.T.	<i>R.A.F.</i>
“	Naylor S.	
“	Open J.	<i>R.A.F.</i>
“	Pennell W.	<i>Labour Co<sup>y</sup></i>
“	Piggott W.T.	<i>Northants Reg<sup>t</sup></i>
“	Perch R.	<i>A.S.C.</i>
“	Piggott J.C.	<i>Rifle Bgd<sup>e</sup></i>
“	Reynolds H.J.	<i>A.S.C.M.T.</i>
“	Reynolds A.E.	<i>A.S.C.M.T.</i>
“	Robinson G.	<i>A.S.C.</i>
“	Sales G.J.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Smith W.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Smith E.H.	<i>London Fus<sup>rs</sup></i>
“	Smith S.	<i>Tank Corps</i>
“	Smith A.	<i>A.S.C.M.T.</i>
“	Smith G.	<i>London Reg<sup>t</sup></i>
“	Smith F.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Slade F.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Sharpe F.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Stratford E.	<i>M.G.C.</i>
“	Stiles A.	<i>R. Sussex Yeo.</i>
“	Stiles C.	<i>London Reg<sup>t</sup></i>
“	Stiles M.	<i>R. Def. Cor<sup>s</sup>.</i>
“	Stiles S.	<i>Loy N. Lancs</i>
“	Stiles C.	<i>R.H.A.</i>
“	Sutton A.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Sweet J.	<i>Suffolk Reg<sup>t</sup></i>
“	Stone C.E.	<i>Herts Reg<sup>t</sup></i>
“	Taylor H.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Taylor O.	<i>Manches<sup>tr</sup> Reg<sup>t</sup></i>
“	Tandy L.	<i>Ry<sup>t</sup> Fus<sup>rs</sup></i>
“	Tester G.	<i>R.W. Kent Yeo.</i>
“	Tester W.	<i>R.W. Kent Yeo.</i>
“	Thomas A.	<i>R.W. Kent Yeo.</i>
“	Thomas F.	<i>R.A.V. Corps</i>
“	Thomas S.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Thomas W.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Toogood W.	<i>R.A.F.</i>
“	Townsend F.	<i>R.F.A.</i>
“	Tye R.J.	<i>R.F.A.</i>
“	Iye C.	<i>R.W. Kent Reg<sup>t</sup></i>
“	Whibley F.	<i>City of Lon<sup>d</sup> Reg<sup>t</sup></i>
“	Wickenden T.W.	<i>Labour Batt<sup>n</sup></i>
“	Wallbank M.	
Chief Butcher	Price G.F.	<i>Union Castle Line</i>
10 a)	Faculty dated 28 <sup>th</sup> August 1917.	

MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

034 WAR MEMORIAL Ph 1939 – 1945 NORTH AISLE, N wall



- 1 Handwritten on white paper within a dark oak glazed frame. Names written in Gothic script in dark blue, with a straight gilded line beneath each column of names, with a hollow diamond at each end, and with a gilded vertical design between the columns of names, consisting of two parallel lines joined at the top and bottom by double hollow diamonds. The dates are also gilded and outlined in red.
  - 2 Dark oak, paper, glass and coloured inks.
  - 3 After 1945.
  - 4 h. 20 x w. 45cm.
  - 5-8 -
  - 9 1939 – 1945
- |  |  |
|--|--|
| F. E. Arnold R.A.<br>R. G. Bosanquet R. W. K<br>F. Johnson Civilian<br>F. Lott Dorset Reg. | W. D. W. Morgan R.W.K.<br>J. D. Perham R.W.K<br>H.J. Upton |
|--|--|
- 10 -

035      **MEMORIAL Ph**      **NORTH AISLE, lower edge of window**  
**Charles Edward Few d. 1922**



- 1 The memorial to Revd Few is carved into the stonework at the base of the window in Roman caps and l/c with an occasional flourish
- 2 Sandstone in poor condition.
- 3 1<sup>st</sup> quarter 20<sup>th</sup> c.
- 4 h. 14 x w. 190cm.
- 5-6 -
- 7 The Revd Charles Edward Few was the first vicar of the parish of Seal after it was legally separated from Kemsing in 1874. He was very active in local government as well as in the church. In 1901 his eyesight began to fail and he appointed a locum tenens to run the parish while he retired to Blackheath. According to the law at that time, however, he remained the vicar and frequently returned to the parish to check that all was well. The locum tenens appealed to the archbishop to have Few removed from the living but the archbishop replied that he did not have the legal power to do so. Few retired in 1912 (ref a).
- 8 -
- 9 Remember before GOD, the Soul of His Servant CHARLES EDWARD FEW, Priest.  
Vicar of this Parish R.I.P. 1874 - 1912.
- 10 a) Seal history.

036 WALL MONUMENT Ph Evelyn Sykes d. 1909

NORTH AISLE, N wall



- 1 A neo-classical alabaster wall monument. A rounded segmental pediment with egg and tongue moulding rests on plain pilasters which frame a three quarter portrait bust in high relief of a young woman, her hair coiffed on top of her head and her body lightly draped. She looks down at the flowers she is holding in her left hand. The bust is set against a variegated blue marble ground. The inscription tablet is directly below this bust and is flanked by two mirror images in high relief of full length angels in a prayerful attitude. The inscription is in v-cut Roman caps and l/c painted in black. The apron of the whole is elaborately carved: two scrolls decorated with acanthus leaves end in cinquefoil carnation-like flowers – the central portion of the bouquet has three daylilies. The infill is in blue marble.
- 2 Alabaster, blue marble and black paint.
- 3 First quarter 20<sup>th</sup> c.
- 4 h. 126 x w. 83 d. 12.5cm.
- 5-8 -

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

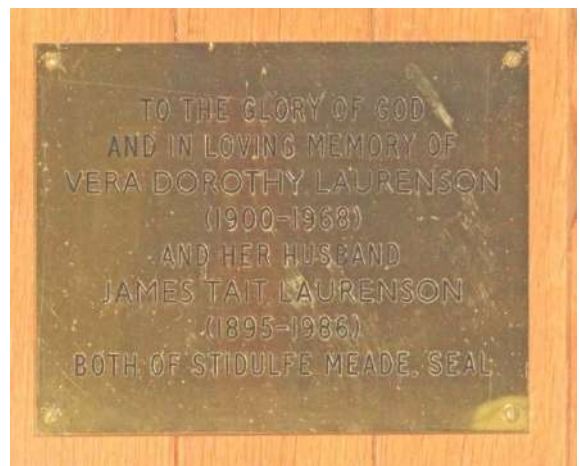
9

To the Glory of GOD  
and in loving memory of our darling  
EVELYN  
eldest Daughter of  
JAMES DALISON ALEXANDER and  
EMILY HARRIET CATHARINE ALEXANDER  
Born March 21<sup>st</sup> 1887  
Married Jan 5<sup>th</sup> 1909 to CLAUD SYKES  
Grenadier Guards  
of West Ella nr Hull  
Died April 27<sup>th</sup> 1909  
“He shall give His Angels charge over thee.  
They shall bear thee up in their hands”  
Ps. XC1 11 12

10 -

037 MEMORIAL PLAQUE Ph ORGAN CASING, W wall  
Vera Dorothy Laurenson 1968  
James Tait Laurenson 1986

- 1 Plain brass rectangular plaque with incised black painted Roman caps screwed to the organ casing  
2 Brass.  
3 Last quarter 20<sup>th</sup> c.  
4 h. 16.5 x w. 22cm.  
5-8 -



9

TO THE GLORY OF GOD  
AND IN LOVING MEMORY OF  
VERA DOROTHY LAURENSEN  
(1900-1968)  
AND HER HUSBAND  
JAMES TAIT LAURENSEN  
(1895-1986)  
BOTH OF STIDULFE MEADE, SEAL

10 -

038 WALL MONUMENT Phs

SANCTUARY, N wall

Sir John Chichester d.1680  
Lady Elizabeth Chichester d. 1680

- 1 A large and elaborate wall monument with swags, drapes, leaves and scrolls. On the top of the memorial is an urn with a gadrooned lid and a central finial. The urn is decorated with a swag of husks which come together on the gadrooning at the bottom of the urn. The stem of the urn sits on a square base. This in turn rests on top of the central scroll of a cartouche that frames the achievement of arms. On the right and left of the inscription tablet is a capped scroll. At the top of the cartouche are drooped acanthus leaf shoulders from which extends a festoon of draped cloth which frames the whole of the monument in the late Renaissance style. Tied and gathered swags dominate to create shoulder effects in the top third of the monument.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

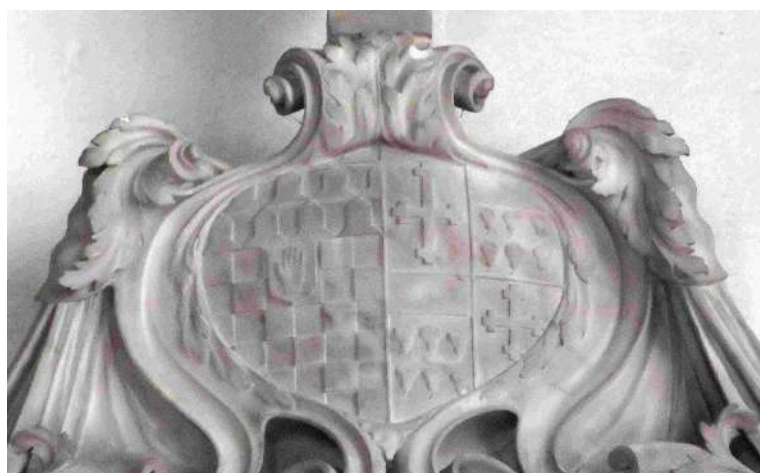
**Blazon:**

Impaled arms for marriage.

Dexter: chequy (Or and Gules), a chief vair, for [CHICHESTER], surmounted at fess point by the badge of a baronet.

Sinister, quarterly: 1<sup>st</sup> and 4<sup>th</sup>, (Sable), a cross crosslet (Argent), for [BICKERSTAFFE]

2<sup>nd</sup> and 3<sup>rd</sup>, (Gules), six pears (Or) three and three barways, a chief {of the second}, for [ALFORD]. (ref a).



The bottom of the cartouche rests on the sturdy head of a cherub. He has a ruff of feathers and his wings extend on either side and join the large angel wings which frame the main tablet. The body part of the angel wings end in a double scroll, which is decorated with acanthus leaves. On either side are asymmetrically placed and featured cherub heads and wings. A small cartouche framed with wings and capped scrolls which gather up the bottom of the festoon is inscribed with the name of the donor – the brother of the deceased. Under the cartouche is a bead and reel (Greek) scroll; below this is a further cherub with wings asymmetrically folded under his feathered ruff. To the left and right of his head are acanthus leaves. The inscriptions are in gouged and painted black Roman caps and l/c. There are abbreviation marks at the end of the following words: Nove (l 14), Quoru (l 23), nimiru (l 24) and Conubiu (l 25) and above the letter ‘m’ of Imortale and the letter ‘n’ of Conubiu (both in l 25). A break in the urn was repaired across the thin neck of the socle in 2004. The memorial is in a dirty condition.

- 2 White marble, black paint.
- 3 Last quarter 17<sup>th</sup> c.
- 4 h. 255 x w. 138 x d. 9.5cm.
- 5-6 -
- 7 Newman describes the cartouche as being ‘of the highest sculptural quality’ (ref b).
- 8 Arthur Chichester, the brother of the deceased, Sir John Chichester (see 9).

9

M . S

D. IOHANNES CHICHESTER  
de Youlston in Comitatu Devon  
Baronettus, D. IOHANNIS itidem Baro  
netti Filius atq Hæres

M . S

D. ELIZABETHA illius Lectiſſima  
Conjux D. CAROLI BICKERSTAFF  
in Agro Cantiano Equitis Aurati  
Filiu natu maxima,

Heic una Compositi Requieſcunt  
In Spe beatæ Refurrectionis.

ILLE Studiis Literarum, Probitate  
Morum, Comitatu Ingeny e  
niveo Animi Candore

ILLA egregiâ Formâ, Suaviſſimâ Indole  
et eximia erga Egenos et Ægros  
qua Charitate quâ Arte,

Uterque apprime Spectabilis  
Perpende, Lector,

Quam ſint Inſtabiles rerum Humanarum vices!

Quos Matrimonio junctos menſe Novẽ Anni MDCLXXIX  
Læti Vidimus

Eos e Morte Conjungi menſe Septem:Anni LXXX  
Mœſti Conſpeximus.

Quippe Ambo eodem ipſo die  
ante meridiem funeſto morbo Correpti  
Altera pridie Nonas Sept Alter VIII Idus Sept  
Diem obierunt.

At O Beatum Juvenum Par.

Quorũ Thalamum etiam in Tumulo genialem præmatura  
Mors felicioribus Auspicijs Celebrari voluit, ut nimiru  
Conſeputis Corporibus Animæ in Cælis Imortale Conubiũ  
Inſtaurarent  
VIXIT

ANNOS XXII  
Ille Menſes 3  
Dies

ANNOS XX  
Illa Menſes 3  
Dies

**Translation:**

Sacred to the memory of  
Sir John Chichester of  
Youlston in the County of  
Devon, Baronet, ſon & heir  
Of Sir John Chichester, Bart,  
of the ſame county.

Sacred to the memory of  
Lady Elizabeth, his moſt  
blessed wife, eldeſt daughter  
of Sir Charles Bickerſtaffe,  
Knight of the Golden Spur, in  
The Weald of Kent.

Here in one grave laid, together they reſt  
In hope of the Blessed Reſurrection.

He, for his literary purſuits,  
honourable conduct, in-  
genuity of mind and pure  
white candour of ſpirit.

She, for her lovely form and  
gracious preſence and for her  
noble works of charity and  
ſkill to the poor and ſick.



Both greatly renowned. Consider, gentle reader, the mutability of human affairs in as much as that those, whom we joyfully saw joined in matrimony in November 1679, we have sadly seen still joined in death in September 1680. for both of them, falling ill of a fatal sickness on the very same day in the forenoon, she died on the 7<sup>th</sup>, he on the 8<sup>th</sup> September. But, oh blest young pair, whose happy marriage their premature death aimed to celebrate, even in the grave, with more happy auspices, so that, while their bodies were buried together, their souls might begin an immortal marriage in Heaven.

He lived 22 years 3 months

She 20 years 3 months

On the apron beneath the main inscription:

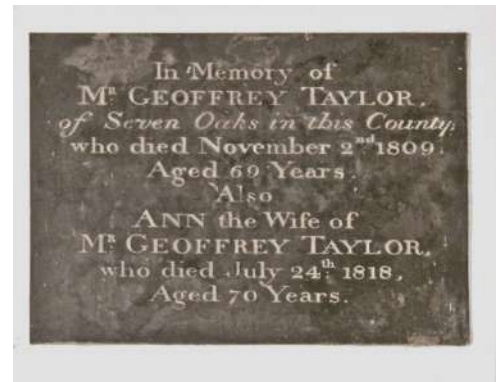
ARTHURUS CHICHESTER  
Frater et hæres  
hoc mœrens Pofuit  
1680

**Translation:** Arthur Chichester / brother and heir / grieving placed this / 1680 /

- 10 a) Professor Emeritus G R Sampson. b) Newman.

039 WALL TABLET Ph Geoffrey Taylor d. 1809 SANCTUARY, N wall  
Ann Taylor d. 1818

- 1 A plain square black marble wall tablet. The lettering is in Roman caps and l/c painted gold, the third line is sloped.  
2 Black marble, paint.  
3 First quarter 19<sup>th</sup> c.  
4 h. 58 x w. 70 x d. 0.6cm.  
5-8 -



9

In Memory of  
M<sup>r</sup> GEOFFREY TAYLOR,  
*Of Seven Oaks in this County;*  
who died November 2<sup>nd</sup> 1809,  
Aged 69 Years.  
Also  
ANN the Wife of  
M<sup>r</sup> GEOFFREY TAYLOR,  
who died July 24<sup>th</sup> 1818,  
Aged 70 Years. /

10 -

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

040 LEDGERSTONE Phs

SANCTUARY, NE corner

William de Bryene d 1395



- 1 A Purbeck marble floor slab with brass inlay. The Latin inscription is in incised decorative Roman caps on the 35cm wide brass border placed 6cm within the edge of the rectangular slab. There is a wide gap between each word in the inscription. At the four corners of the inscription are the badges of the four evangelists, each set in a barbed quatrefoil: In the NW corner a winged man (St Matthew), in the SW corner an eagle (St John), in the SE corner a winged ox (St Luke) and in the NE corner a winged lion (St Mark). Two brass shields, of Sir William and his wife, are placed 6cm below the upper border and 18.5cm apart.

Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

Shield in the upper left corner:-

**Blazon:**

(Argent) three piles wavy (Vert) within a bordure (Azure) bezantée [de BRYENE] (ref a))



Shield in the upper right corner:-

**Blazon:**

Dexter: (Argent) three piles wavy (Vert) within a bordure (Azure) bezantée [de BRYENE] (ref a).

Sinisterr: quarterley, 1<sup>st</sup> and 4<sup>th</sup> Gules, a lion rampant, Or [FITZALAN]  
2<sup>nd</sup> and 3<sup>rd</sup> Sable, a fret Or [MALTRAVERS] (ref b).



The centre of the slab is occupied by a brass effigy of a knight in the armour of the period, 137cm long, his hands clasped in prayer, his head resting on a decoration including a drinking horn on the left and his feet on a dog.

- 2 Purbeck marble and brass.
- 3 Last quarter 14<sup>th</sup> c.
- 4 1 211 x w 76cm.
- 5-6 -
- 7 William de Bryene was the son of Sir Guy de Bryene of Devon and Elizabeth de Montecute/Montegu. Sir Guy held many manors, mainly in the west country. William was born on 10<sup>th</sup> July 1350. He married Joan/Joanne FitzAlan, daughter of John FitzAlan and Eleanor Maltravers. By 1382 he held the appointment of captain of the castle of Merck in Picardy and in 1394 he accompanied Richard II on his military expedition to Ireland. His inheritance of six manors in Kent, including Kemsing and Seal, came, however, not from his father but from his mother's cousin, Sir Thomas de Grandison. He was the last direct male descendant of the de Bryene family. He was not a beacon of moral behaviour, however, being found guilty at various times of piracy, perjury and larceny and being imprisoned both in the Fleet Prison and the Tower of London. He died 23<sup>rd</sup> September 1395. (ref a & b).
- 8 -
- 9 + hic jacet / dns willms de bryens miles quondam dns de kemsyng I de seal qui / obit xxiii die mensis / septembr anno dni m ccc lxxxv cuius aie ppiciet deus amen /

**Translation:** Here lies the Lord William de Bryene knight formerly lord of Kemsing and of Seal who died on the 23<sup>rd</sup> day of the month of September in the year of Our Lord 1395 on whose soul may God have mercy Amen (ref c).

- 10 a) Yallop b) Geni, website c) Adjacent information card.

041 LEDGERSTONE Phs

SANCTUARY, N side

Lady(Elizabeth) Bickerstaffe d 17?7



- 1 Rectangular slab with, at its head, a circular cartouche, 61cm in diameter, bearing an achievement of arms: shield, baronet's helm, crest and mantling and torse. Archaic spelling.

ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

**Blazon:**

(Sable) a cross crosslet (Argent) [BICKERSTAFFE]  
at fess point an inescutcheon (Gules) 6 pears, 3 & 3, inverted (Or)  
[ALFORD of Offington] (ref b) impaling attributions  
(Gules) 6 pears, 3 & 3 inverted (Or) a chief of the 2<sup>nd</sup> (ref a)

Crest: a coronet from which an arm holding a spear emerges.



- 2 Polished black marble.  
3 18<sup>th</sup> c.  
4 l 199 x w 90cm.  
5-6 -  
7 Dame Elizabeth was from the Alford family of Offington, Sussex; for an unknown  
reason the pears on her coat of arms have been shown upside down (ref c) but the  
pears are in two rows of three and not as Burke describes.  
The surviving daughter, Frances, created a charity school for eight poor girls in Seal;  
the income from the Trust now benefits Seal Primary School (ref a).  
8 Frances Bickerstaffe, daughter of the deceased.  
9

Here sleep ye Earthy Remains  
of the truly Hon<sup>ble</sup> And pious  
LADY BICKERSTAFFE Relict of  
ye late SR CHARLES BICKERSTAFFE [...]  
who departed this Life AUG [...]  
[.....] 17?7 in the 88<sup>th</sup>  
year of Her Age.  
*If with what's truly Good the sex is Ble[...]*  
*It Dyd with Her who will may fpeak y[...}*  
In Gratitude to whose pious  
Memory this small Memorial is  
plac'd by Her only Surviving  
daughter  
FRANCES BICKERSTAFFE.

- 10 a) Stevens. b) Burke. c) P Lovett, heraldry expert.

- 042 LEDGERSTONE Phs SANCTUARY, beneath altar  
Sir John Chichester d. 1680  
Elizabeth, Lady Chichester d 1680



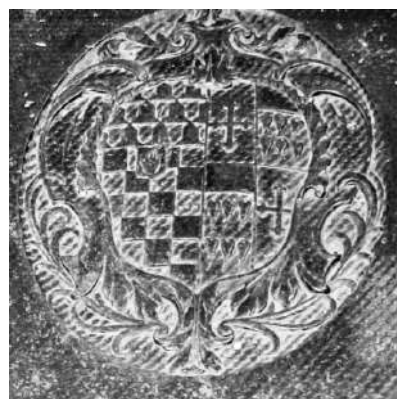
- 1 Rectangular slab bearing an incised oval achievement at its head and an incised inscription below it in Roman caps.

**Blazon:**

Dexter: Chequy (Or and Gu) a chief vair [CHICHESTER] (ref a)

Sinister: Quartering 1 and 4: (Sa) a cross crosslet (Ar) [BICKERSTAFFE] (ref b).

Quarterings 2 and 3: (Gu) 3, 2 and 1 pearls [ALFORD] (ref c)



- 2 Polished black marble.  
3 Last quarter 17<sup>th</sup> c.  
4 1216 x w 127cm.  
5-6 -

- 7 The second baronet, Sir John Chichester of Youlston, Devon, was son of the first baronet and Mary Colley. He was married to Lady Elizabeth, eldest daughter of Sir Charles Bickerstaffe. They died within a year of their marriage; aged 21 and 22 (ref d) see also their wall monument at 038.

8 -

9

HERE LYETH THE BODIES OF  
S<sup>R</sup> IOHN CHICHESTER AND  
ELIZABETH HIS LADY  
BOTH BURIED SEPT  
1680

- 10 a) Burke p 193. b) Burke p 80. c) Burke p 10. d) Burke's Peerage p 774.

043 LEDGERSTONE Phs

SANCTUARY, beneath altar

Elizabeth Hunt d 1754



**Note** Now partially hidden beneath the altar

- 1 Rectangular slab with lozenge cartouche with, in bas relief, an armorial lozenge within a wide foliate border at the top end beneath which an inscription, occupying the rest of the slab, is in incised faded Roman caps and l/c, some sloped and all infilled with white. The long s is used.

**Blazon:**

(Azure) a chevron engrailed between 3 lions passant guardant (Or) [SMYTHE]  
(ref a) impaling  
( ) a lion rampant regardant (Argent) [LOYD] (ref b)

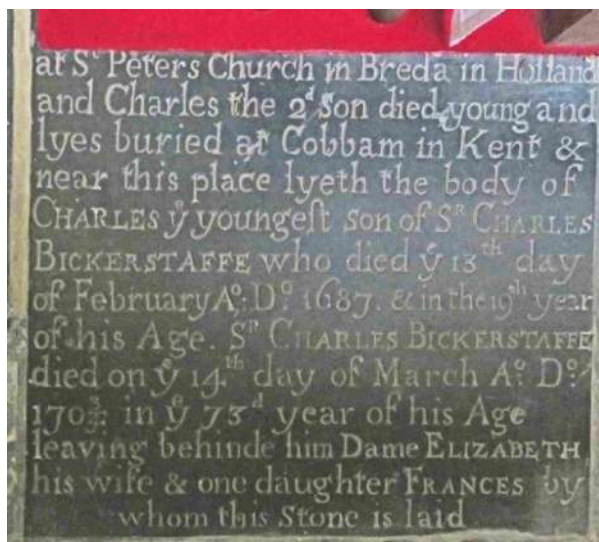
- 2 Polished black marble.
- 3 3<sup>rd</sup> quarter 18<sup>th</sup> c.
- 4 l. 198 x w. 100cm.
- 5-6 -
- 7 Elizabeth Hunt was the daughter of the Revd Dr and Elizabeth Loyd, and niece of Sir Charles Bickerstaffe (ref c). The arms of the Smythes of Bounds are derived from Sir Thomas Smythe of Kent who was Ambassador to Russia in 1604 (ref a).
- 8 -

9

HERE Lieth ELIZABETH HUNT, of *BOUNDS*,  
in the Parish of *Bidborough*, in this County, *widow*.  
First Married to HENRY SMYTHE, Of Bounds  
before mentioned Esquire; by whom She had but one  
Child, *The Honourable SIR SIDNEY STAFFORD SMYTHE*  
*Knight*, one of the *Barons* of the Court of Exchequer  
To whom She was a *Tender*, and *Affectionate Mother*,  
and had the sole care of his Education from his *Father's*  
Death, which happened soon after he was a Year Old.  
She afterwards Married WILLIAM HUNT Esquire;  
who died 1730, leaving no issue by her.  
Her firm Belief of the Important Truths of the  
Christian Religion appeared in the whole Tenor  
of her Conduct: and having Long discharged  
her Duty well in this Life, She Exchanged  
it for a better, *Oct: 6. 1754*. Aged 80. And was by  
her Desire, Buried near the Remains of her Beloved  
*Mother*, ELIZABETH LOYD, Sister of SIR CHARLES  
BICKERSTAFFE, *Knight*, late of Wilderneys,  
in this Parish, and *Widow* of the *Reverend Doctor*  
JOHN LOYD, Chaplain to KING CHARLES the 2.<sup>d</sup>  
during his Exile, and Canon of Windsor.  
after his Restoration.

10 a) Burke p294. b) Burke p 267. c) Stevens.

044 LEDGERSTONE Ph SANCTUARY, beneath altar  
Sir Charles Bickerstaffe d 1703/4



**Note** Now partially hidden beneath the altar.



ST. PETER AND ST. PAUL  
SEAL, KENT

MEMORIALS

- 1 Rectangular floor slab with a circular cartouche in bas relief containing an achievement of arms with shield, crest, a baronet's helm and mantling at its head.

**Blazon:**

(Sable) a cross crosslet (Argent) [BICKERSTAFFE] (ref a) impaling  
Gules 6 pears inverted, 3,2,1, (Or), a chief (of the 2<sup>nd</sup>) [ALFORD]  
(ref b).

Crest: a coronet from which an arm holding a spear emerges.

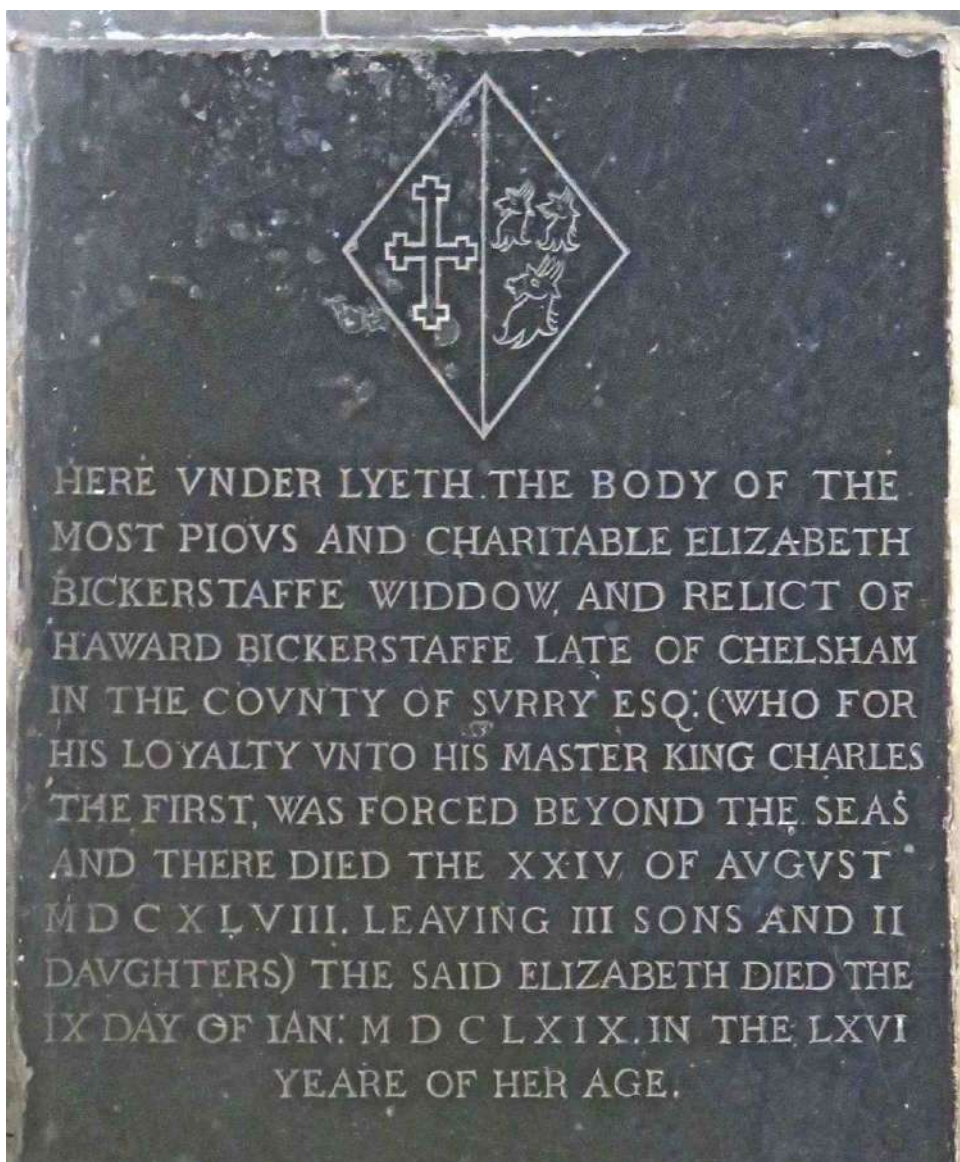
Beneath the achievement of arms is the inscription in incised faded white-filled Roman caps and l/c, filling the rest of the slab. The long s is used and there are some archaic spellings.

- 2 Polished black polished marble.  
3 1<sup>st</sup> quarter 18<sup>th</sup> c.  
4 l. 200 x w 94cm.  
5-6 -  
7 Sir Charles Bickersaffe came to Seal after the Restoration. He was married to Elizabeth Alford. He built Wildernesse and enclosed the park in 1680. Related to the Theobalds through the Culpepers of Wakehurst Place, Sussex. He was Clerk of the Poultry in the Royal Household (ref c).  
His father, Heyward Bickerstaffe, was one of those 'cleared for their delinquencies' in March 1648 (ref d)  
8 Frances Bickerstaffe, younger daughter of Sir Charles Bickerstaffe  
9 HERE lyeth the body of S<sup>R</sup> CHARLES / BICKERSTAFFE K<sup>T</sup> late of y<sup>e</sup> Wildernefs / in this parish Eldest son of HEYWARD / BICKERSTAFFE Esq, descended of y<sup>e</sup> Antient / Family of BICKERSTAFFES in the County of Lancaster. Who had Issue / by Dame ELIZABETH his wife 3 Sons & / 2 Daughters VIZ: STEWARD, CHARLES & / CHARLES, ELIZABETH & FRANCES. the Eldest son STEWARD died in her Majestys / Service Queen ANN, and lyes buried / at S<sup>t</sup> Peters Church in Breda in Holland / and CHARLES the 2<sup>d</sup> Son died young and / lyes buried at Cobbam in Kent & / near this place lyeth the body of / CHARLES y<sup>e</sup> youngest son of S<sup>R</sup> CHARLES / BICKERSTAFFE who died y<sup>e</sup> 13<sup>th</sup> day / of February A<sup>o</sup> D<sup>o</sup> 1687. and in the 19<sup>th</sup> year / of his Age / S<sup>R</sup> CHARLES BICKERSTAFFE / died on y<sup>e</sup> 14<sup>th</sup> day of March A<sup>o</sup> D<sup>o</sup> 170<sup>3</sup>/<sub>4</sub> in y<sup>e</sup> 73<sup>d</sup> year of his Age / leaving behinde him Dame ELIZABETH / his wife & one daughter FRANCES by / whom this Stone is laid /.
- 10 a) Burke p80 b) Burke p10 c) Stevens d) Online Parliamentary Archives HL/PO/JO/101/255.

045 FLOOR SLAB Ph

SANCTUARY, SE corner

Elizabeth Bickerstaffe d 1669



- 1 A rectangular marble floor slab bearing an incised, widow's lozenge at its head. The inscription is in white Roman caps with some archaic spellings. The memorial also refers to Haward Bickerstaffe Elizabeth's husband who died in Barbados (see 7).

**Blazon:**

(Sable) a cross crosslet (Argent) [BICKERSTAFFE] impaling three bulls' heads erased, 2 and 1. (ref a).

- 2 Polished black marble.  
3 3<sup>rd</sup> quarter 17<sup>th</sup> c.  
4 l. 172 w. 84cm.

- 5-6 -  
7 Elizabeth Bickerstaffe's husband Haward Bickerstaffe became a page of the bedchamber to King Charles I and attended him in Oxford during the Civil War, for which he was fined £260 by Parliament. He was pardoned by Parliament in 1647 and granted the restitution of 'all his lands, goods and chattels' but he died in Barbados in 1648 (ref b).  
8 -  
9

HERE VNDER LYETH THE BODY OF THE  
MOST PIOVS AND CHARITABLE ELIZABETH  
BICKERSTAFFE WIDDOW, AND RELICT OF  
HAWARD BICKERSTAFFE LATE OF CHELSHAM  
IN THE COVNTY OF SVRRY ESQ: (WHO FOR  
HIS LOYALTY VNTO HIS MASTER KING CHARLES  
THE FIRST, WAS FORCED BEYOND THE SEAS  
AND THERE DIED THE XXIV. OF AVGVST  
MDCXLVIII. LEAVING III SONS AND II  
DAUGHTERS) THE SAID ELIZABETH DIED THE  
IX DAY OF IAN: MDCLXIX. IN THE LXVI  
(66) YEARE OF HER AGE.

**Translation of dates:** XXIV. OF AVGVST MDCXLVIII - 24<sup>th</sup> August 1648.  
IX DAY OF IAN: MDCLXIX - 9<sup>th</sup> January 1669

- 10 a) Burke. b) History of Parliament website.

046 LEDGERSTONE Ph

LADY CHAPEL, aisle

Etheldreda Piers d.1720



- 1 A badly worn slab with an incised armorial shield at the top end of which barely any detail remains. The worn inscription which occupies the rest of the slab is in incised faded white-filled Roman caps and l/c, with archaic spelling.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

- 2 Polished black marble.  
3 1<sup>st</sup> quarter 18<sup>th</sup> c.  
4 1 183 x w 78cm.  
5-6 -  
7 Etheldreda Piers, née Masters was the second wife of Sir Thomas Piers and daughter of Sir Edward Masters, MP for Canterbury (ref a).

In the inscription you would expect 'HIC DEPOSITUM EST CORPUS' or similar at the beginning. (ref b)

- 8 -  
9

DEPOSITUM ??? or maybe [RELICTUM} DEPOSITUM (see 7)  
DOMINAE ETHELREDAE PIER  
DOMINUS THOM ?? PIER ????? [possibly a place name]  
VXORIS  
??EDUARDO MILITI  
MASTER  
ETHELDREDAE HUIUS ? VXORI  
FILIAE  
CVIVS BEATA ANIMA  
EXPIRAVIT  
ANN?? CHRIST MDCLVI  
OCTAVO D? JAN?  
AETERNE ? RESURGAT [RESURGET]?  
S<sup>r</sup> George Piers Bar <sup>†</sup>  
abiit 7 may  
Anno Dom 1720  
Oct ? 30? (ref b)

**Translation**

Here are placed the remains of  
Mistress Ethelreda Piers,  
wife of Master Thomas Piers [of somewhere??]  
Daughter of Sir Edward [?] Master and his wife Ethelreda  
Whose blessed soul  
Expired  
In the year of Christ 1656  
On the 8<sup>th</sup> day of Jan [?]  
1720  
Oct ?30? (ref b)

- 10 a) Stevens. b) Mark Walker, Latin expert.

047 LEDGERSTONE Ph Thomas Piers d 1680

LADY CHAPEL, aisle



- 1 Rectangular slab with an oval achievement of arms, 61cm high but indecipherable, in bas-relief at its top end. The Latin inscription is in incised faded white-filled Roman caps and l/c.
- 2 Polished black marble.
- 3 Last quarter 17<sup>th</sup> c.
- 4 1182 x w 84cm.
- 5-6 -

- 7 Sir Thomas Piers came from Westfield in Sussex to live at Stonepitts, home of his mother's family, Theobalds, (floor slab 049 is to his great grandfather, John Tebold). Thomas was a lawyer who purchased his title from Charles I but was an active supporter of the Commonwealth during the Civil War. The arms on the memorial show on the left those of his first wife who was his second cousin, Jane Oxenden of Wingham; on the right those of his second wife, Etheldreda (Audrey) Masters (ref a).
- 8 -
- 9 Siste lector / et / Exemplo nunquam satis lugendo / disce mori / Hic sepultus est ille merito colendus / THOMAS PIERS / De Stonepitt Baronettus / Vir mirae virtutis et suis omnibus claminum irreperabile / Uxor duxit duas primam / Ianam Iacobi Oxenden de Deane in comitatu Cantie militis / Filiam / Ex qua natos habuit / Thomam Margaretam et Ianam / sicundam Awdry filiam Edvardi Masters de Canterbury in comitatu Cantie / militis / cui nati fuerunt / Edvardus Richardus Strenysham et Martha / septimo die aprilis / mortuus est / et decimo sepultus / Anno Domini 1680 / et / Peregrinationis suae / 64 /

**Translation** (some of the Latin is suspect so below is the best fit)

Pause reader and learn (how?) to die from an example never lamented enough. Here is buried that justly revered man THOMAS PIERS Baron of Stonepitt. A man of wonderful virtue and uniquely acclaimed by everyone. He married two wives, first Jane, daughter of James Oxenden, knight, of Deane in the county of Kent, from whom he had offspring Thomas, Margaret and Jane. Secondly, Audrey, daughter of Edward Masters, knight, of Canterbury in the county of Kent, to whom were born Edward, Richard, Strenysham and Martha. He died on the seventh day of April and was buried on the tenth in the Year of Our Lord 1680 and the 64th year of his journey.

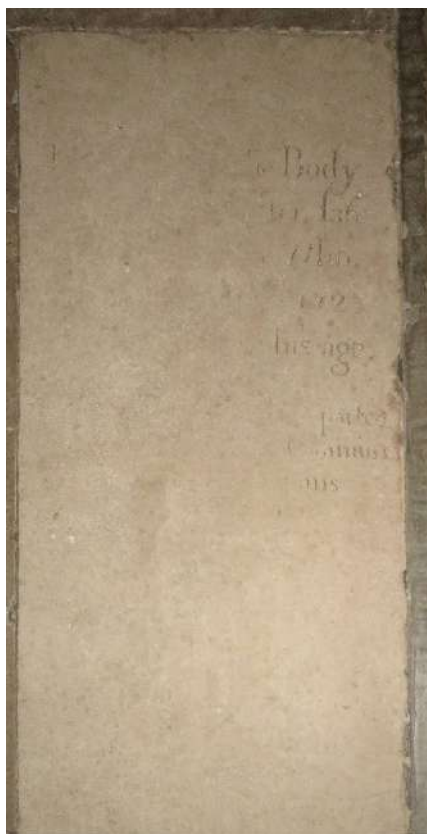
- 10 a) Stevens.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT

048 LEDGERSTONE Ph Thomas Walter d 1723

SOUTH AISLE, centre



- 1 Rectangular stone slab whose inscription is mostly worn away. All that remains is a few words on the right hand side in Roman caps and l/c.
- 2 Portland stone.
- 3 1<sup>st</sup> quarter 18<sup>th</sup> c.
- 4 l. 185 x w 70cm.
- 5-6 -
- 7 Thomas Walter, a yeoman owning property at Godden Green and Ightham. Died in 1723 aged 64. Margaret Commins, who died in 1741, was wife of John Commins and probably widow of Thomas Walter (ref a).
- 8 -
- 9 Body / Walter late / who / 1723 / his age. / departed / Commins / ins /
- 10 a) Stevens.



049 LEDGERSTONE and PALIMPSEST

John Tebold d 1577

A Ledgerstone Ph

NAVE, W end



- 1 A badly worn rectangular slab on which barely any detail remains, although there are indents for four brasses: a figure with an inscription plate below it, a shield above the figure and two rectangular plates below the inscription. No brasses remain in the slab but a palimpsest brass showing on one side a figure without a head above an inscription is recorded at 049B
- 2 Purbeck marble.
- 3 Last quarter 16<sup>th</sup> c.
- 4 l 187 x w 91 cm.
- 5-6 -
- 7 The early 19<sup>th</sup> century antiquarian, Thomas Fisher, made a rubbing of the figure and inscription plate, now missing, around 1820. The head of the figure, the shield and the two rectangular plates were already missing. In the 1920s Mill Stephenson, who published a number of books on monumental brasses in the first quarter of the 20<sup>th</sup> century, sent the vicar several letters about the Tebold slab, including a copy of the sketch of the slab made by Thomas Fisher which was then in the collections of the Society of Antiquaries, together with Fisher's rubbing (ref a).
- 8-9 -
- 10 a) Stephenson.

**B Palimpsest Phs****LADY CHAPEL, S wall**

- 1 The surviving brass is mounted on a wooden frame which allows both sides of the brass to be seen. The better preserved side depicts a male figure from the shoulders down, wearing a long robe with sleeves extending almost to the ground through which an opening in both sleeves just below the elbow allows the forearms to protrude in close-fitting inner sleeves ending in a ribbed cuff. The hands are joined in an attitude of prayer. The front opening of the gown is folded back on both sides to show a lining of a different material. The feet, which are both turned slightly outwards, are wearing smooth, slightly pointed, shoes. A vertical rectangle has been cut from the figure's right side, starting at the elbow and removing part of that side of the gown. Apart from that damage, and the missing head, the brass is in good condition. There are what appear to be rivet holes just below the waist, at the bottom of the gown and on either side of the feet. All but one of these holes is plugged with a brass disc. Below the figure is a rectangular panel bearing an incised inscription in Gothic caps and l/c with some archaic spellings and abbreviation mark after the word 'gent'. There are three plugged rivet holes, one in the middle of each end and one in the centre.

The reverse side bears several vertical cut lines in the form of a robe, a crude image of joined hands and three horizontal pointed strips with hatched decoration at the lower end. Newman describes this as 'a very crude brass of a lady of c1500' (ref a).

- 2 Brass and wood.  
3 Last quarter 16<sup>th</sup> c.  
4 h. 56 x w. 44 x d. 1.5cm.  
5-6 -  
7 The wall tablet for John Theobald and his wife Clemence is at 013. It is clearly of a later date than the memorial brass.

- 8 -  
9

Here lyeth the bodye of John Tebold alias  
Theobauld Gent who Dyed the 25 daye of  
Februarye in the yere of our Lorde God. 1577  
In the affured hope of a Joyfull Refurrection

- 10 a) Newman.

ST. PETER AND ST. PAUL  
SEAL, KENT

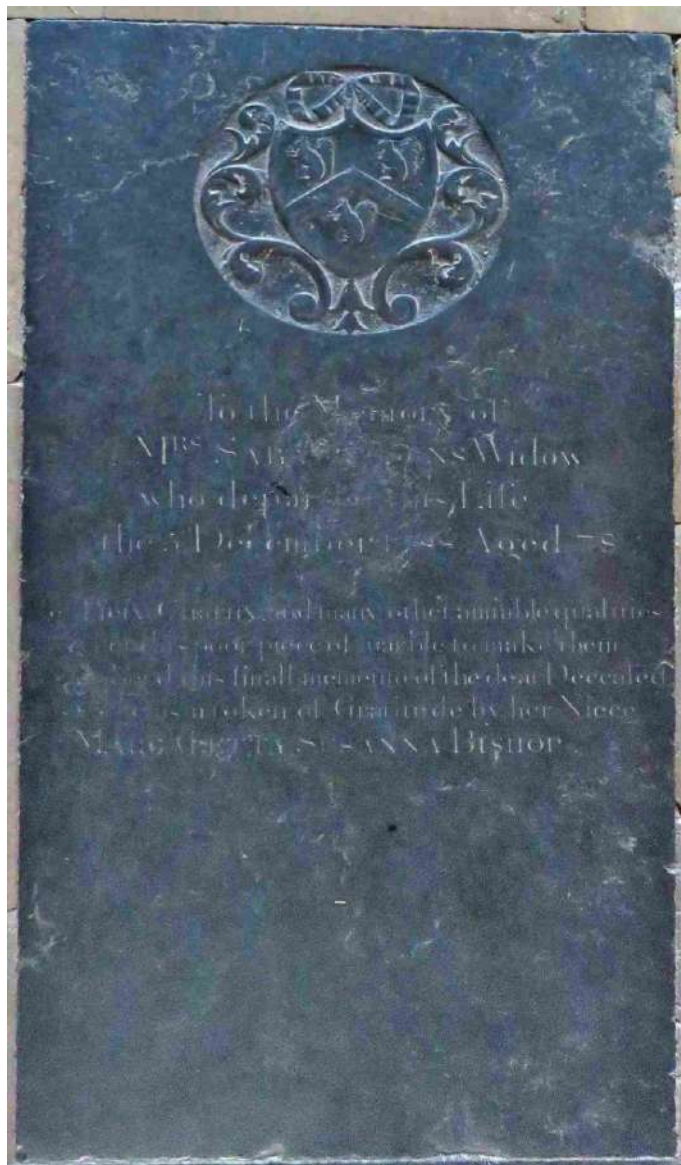
MEMORIALS

050 FLOOR SLAB Unknown d. 1853 NAVE, W end

A section of a stone floor slab with only a small amount of the inscription now visible. The larger part of the memorial is hidden by the cork flooring.

B. 5<sup>TH</sup> SEP. 1853.

051 LEDGERSTONE Ph Sarah Evans d 17?? NAVE, aisle, W end



- 1 Rectangular slab with inscription in indented white Roman caps and l/c and with some eroded words. The Woodgate coat of arms (ref a) is in a circular cartouche 45cm in diameter at the top of the memorial.

## MEMORIALS

## ST. PETER AND ST. PAUL SEAL, KENT

### Blazon:

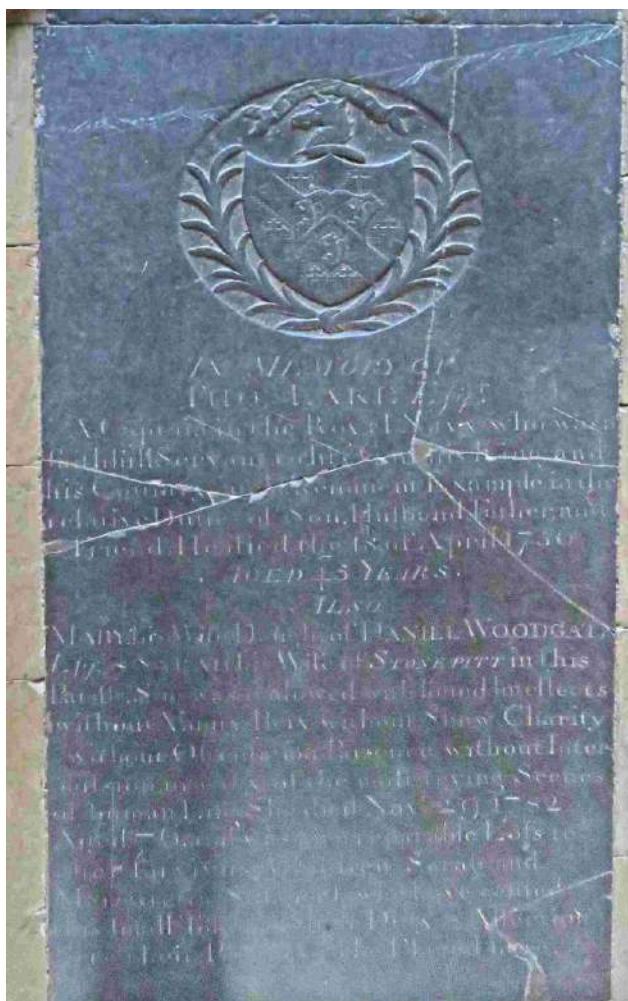
(Argent) on a chevron (Azure) between 3 squirrels sejant, each holding a nut Proper, as many acorns (Or) (ref b). [WOODGATE of Summerhill and Pembury, Kent] (ref a).



- 2 Polished black marble.
- 3 18<sup>th</sup> c.
- 4 1188 x w 95cm.
- 5-6 -
- 7 Sarah Evans was an older sister of Margaret Woodgate (ref b)
- 8 Niece of the deceased, Margareta Susanna Bishop (see 9).
- 9 To the Memory of / M<sup>RS</sup> SARA (...)NS Widow / who departed this life / the 3  
December 17(...) Aged 78. / Her Pious Charity, and many other amiable qualities /  
(...) this poor piece of marble to make them / (...) small memento of the dear  
Deceased / (...) as a token of Gratitude by her niece / MARGARETTA SUSANNA  
BISHOP. /
- 10 a) Burke p1132. b) Stevens.

052 LEDGERSTONE Phs Thomas Lake d 1750  
Mary Lake d.1782

NAVE, aisle centre



- 1 Rectangular slab with a circular achievement of arms at its head. The inscription is incised in Roman caps and l/c and uses the long s and some archaic spelling. Some letters have become illegible.

**Blazon:**

(Argent) on a chevron (Azure) between 3 squirrels sejant each holding a nut Proper as many acorns (Or) [WOODGATE] (ref b)  
(Sable) a cross crosslet (Argent) [BICKERSTAFFE] (ref c)  
(Sable) on a bend between 6 crosses crosslet fitchée (Argent) [LAKE] (ref d)

Crest: a horse's head couped (Argent) charged on the neck with a bar gemelle (Gules) [LAKE] (ref e)



**MEMORIALS****ST. PETER AND ST. PAUL  
SEAL, KENT**

- 2 Polished black marble.  
3 3<sup>rd</sup> quarter 18<sup>th</sup> c.  
4 l 198 x w 97cm.  
5-6 -  
7 Mary Lake was the eldest of the five daughters of Daniel Woodgate and Sarah née Goodhugh of Stonepitts who followed the Piers family there (ref a).  
8 Sarah and Margaretta Susannah, daughters of the deceased  
9

IN MEMORY OF / THO. LAKE (...)  
A Captain in the Royal Navy who was a  
faithfull Servant to his God his King and  
his Country and an eminent Example in the  
rel(...) Duties of Son, Husband, Father and  
Friend. He died the 18<sup>th</sup> of April 1750  
AGED 45 YEARS.

ALSO

MARY, his Wife Daughr. of DANIEL WOODGATE  
L(...) SARAH his Wife of STONE PITT in this  
Parish. She was endowed with found Intellects  
without Vanity: Piety without Show: Charity  
without Ostentation: Patience without Inter-  
mission, in many of the most trying Scenes  
of human Life: She died Nov<sup>r</sup>, 29 1782  
Aged 76, and was an irreparable Loss to  
her surviving Children Sarah. And  
Margaretta Susannah who have caused  
this small Token of their Duty and Affection  
to their Parents to be Placed here

- 10 a) Stevens. b) Burke p 1132. c) Burke p 80. d) Burke p 578. e) Fairbairn p 326.

053 LEDGERSTONE Ph

NAVE, aisle E end

Richard Rowden Baynham d 1756

- 1 A rectangular ledgerstone broken in the right hand corner and badly worn on the lower right-hand side. The inscription is in incised Roman caps and l/c begins 34cm from the top of the slab and fills the remaining space. Several letters have become illegible.
- 2 Kentish rag.
- 3 3rd quarter 18<sup>th</sup> c.
- 4 l 172 x w 66cm.
- 5-6 -
- 7 Richard Rowden Baynham moved from Kensington to Riverhill. He married Sophie Hayes as his second wife in 1747 and left sons aged 18 and 7 and a daughter of 10 (ref a).
- 8 -



9

To the Memory of  
R.R.Baynham Esq:  
who died  
VII March MDCCLVI (7 March 1756)  
Aged 46 Years  
Unto thy hand Lord (...)oma.  
my soul which is the (...)  
Because thou has(...)  
Ol(...) There remained (...)  
the people of God in which the  
just shall rest from all there (sic) labours (...)  
(...)all Grief and .../

10 a) Stevens.

## MEMORIALS

ST. PETER AND ST. PAUL  
SEAL, KENT054 Items given 'In Memory' and recorded in other Sections, excluding Kneelers  
(410A & B), Hymn Books (609)

ALEXANDER, Evelyn Ferguson	d. 1887	715
ALWEN, Dorothy	d. 1991	126
BAKER, Edgar		342B
BAKER, Edith		342B
BERWICK, Edie		310
BERWICK, Stanley		310
BLACKALL, Emma	d. 1924	300
BLACKALL, Henry Ofspring	d. 1888	713
BLACKALL, Sarah Allison	d. 1878	712
BLACKALL, Thomas Ofspring	d. 1879	300
BUCHANAN, Eileen (Lady)	d. 1991	110
BUCHANAN, John (Sir)	d. 1991	112
BUCK, Maximilian (Dr)	d. c1725	123
BURRELL, Graham Keith	d. 2003	342C
COLEMAN, Dorothy		342B
COLEMAN, Violet		800
COPELAND, Adeline Alice Mactier	d. 1974	308
DRUMEY, Jack		325
DRUMEY, Margaret		325
FEATHERSTONE, Mr		326
FEATHERSTONE, Mrs		326
FEW, Dora Mary	d. 1888	710
FORBES, Mr		353
FORBES, Mrs		334
FORBES, Nevill		312, 348
GALE, Charles Ronald		120
GALE, Leslie Ronald		120
GOLDSMITH, Eliza Maud	d. 1936	342A
HALE, Mary Ann		800
HANSON, R E Vernon (Priest)	d. 1947	106
HEBERT, Septimus	d. 1930	302
HICKS, Florence Gertrude	d. 1939	708
HILLS, Emily		342A
HILLS, Jacob W		342A
JAMES, Eleanor M Hill	d. 1924	605B
JONES-DAVIES, H (Revd)		329
JONES-DAVIES, Mrs		
KELSAK, Coral		123
KELSAK, Robert		123



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MEMORIALS**

KITCHEN, Christine M	d. 1974	607
KITCHEN, Winifred M	d. 1976	608(iv)
LAURENSEN, Vera	d. 1968	342B
LAWRENCE, Michael Charles	d. 1916	345
LAWRENCE, Oliver John	d.1915	345
LEA, Philip (Revd)		342B, 343B
MILLS, Charles Thomas	d. 1915	345
POLAND, John	d. 1935	342A
POLAND, Mary Roberts		312
PRATT, Augusta	d. 1908	605B
PRATT, Charles (Sir), Earl Camden	d. 1794	701
PRATT, Charles R	d. 1903	605B
PRATT, George Charles, 2 <sup>nd</sup> Marquess Camden	d. 1866	705
PRATT, George M	d. 1922	605B
PRATT, Georgiana Elizabeth	d. 1855	707
PRATT, Harriot, Marchioness Camden	d. 1853	700
PRATT, John Jefferys, 1 <sup>st</sup> Marquess Camden	d. 1840	701
PRATT, S H	d. 1917	605B
RANDOLPH, Francis (Capt)		512B
REARCE, John		342A
SMITH, Ernest Harold		342B
SMITH, Phoebe		342B
STEWART, Margaret Catherine		342B
TAYLOR, Harold Isaac		327
THOMSON, George	d. 1991	306
THOMSON, Marjorie	d. 2014	306
TRIGGS, Edward		303
TRIGGS, Josephine		303
WHITING, John Stephenson		335, 342B
WILKINSON, Phyllis Gretl	d. 1997	605A
WILKINSON, Clifford Edward	d. 2002	605A
WINDSOR, son		342A
WOOD, John William	d. c1939	118
WOOD, Sarah	d. c1939	118
WOOD, Sarah	d. 1969	118
WOOLLEY, Bernard		342B
WORKMAN, John Fraser	d. 1937	708
WORKMAN, John Fraser	d. 1937	342A



## METALWORK

100	Communion Cup and Cover.	119	Candle Holder.
101	Chalice and Paten.	120	Candlesticks.
102	Chalice.	121	Candle Extinguisher.
103	Paten.	122	Churchwardens' Wands (2).
104	Flagon.	123	Chandelier.
105	Ciborium.	124	Flower Vases (2 pairs & 1 single).
106	Wine Cruet.	125	Font Ewer.
107	Pyx.	126	Flowerstand.
108	Baptismal Shell.	127	Candlestand.
109	Alms Dish.	128	Candelabrum.
110	Stopper.	129	Armada Chest.
111	Chalice.	130	Aumbry.
112	Wafer Box.	131	Small Tray.
113	Ciborium.	132	Trunks.
114	Altar Cross.	133	Podium.
115	Intinction Set.	134	Music Stand.
116	Alms Dish.	135	MicrophoneStand.
117	Alms Dishes (pair).	136	Bells.
118	Processional Cross.		



The condition of items in this Section appears to be satisfactory unless otherwise stated.

100 COMMUNION CUP and STANDING PATEN / COVER Phs

- 1 **Cup:** Deep beaker-shaped bowl with everted rim, engraved around the centre with a scroll design in scratchwork and a plain engraved band above and below. Beneath this is an incised inscription in flourished Italic caps and l/c:

M. Buck Vicar, 1674 Seale Church in Kent.

The trumpet-shaped stem has a narrow central flange decorated with punchwork. At the top and base of the stem are annulations decorated with a square billet design. The shallow, stepped circular foot is engraved with a scroll design in scratchwork with borders of a zigzag pattern. There is a worn indecipherable mark on the foot. The cup has several dents.



## METALWORK

### ST.PETER AND ST.PAUL SEAL, KENT

**Standing paten / cover:** The standing paten has a wide rim a plain depression and a spool foot. It is inscribed around the rim in flourished Italic caps and l/c: Adjacent to the inscription is an indecipherable mark.

Seale Church in Kent, Maximillian Buck Vicar 1674.

There are two engraved bands on the edge of the rim of the paten / cover and on the underside of the spool foot. Dent on rim.



- 2 Sterling silver.  
3 c1674.  
4 Cup: wt. 274g. h. 18.0 x diam of bowl 9.4 x diam of base 9.1cm.  
Standing paten / cover: wt 114g. h. 3 x diam 12.6cm.  
5-10 -

101 CHALICE and PATEN Phs

- 1 **Chalice:** The chalice has a plain hemispherical bowl on a trumpet-shaped stem with plain cylindrical knot in centre. There is a Greek cross with splayed ends engraved on the foot. On the underside of the base are five marks, maker (H. F & Co Ld in Roman caps in a rectangle with clipped corners), lion passant, leopard's head, date letter (Italic lower case *n* in a rectangle with clipped corners) and 'Made in England'.

**Paten:** Plain broad rimmed plate with a central depression. Five marks around the underside of rim which are the same as the chalice marks.



- 2 Chalice: Sterling silver / silver gilt interior.  
Paten: Sterling silver.
- 3 1968 Date letter *n*. London (ref a).
- 4 Chalice: wt 320g. h. 18 x diam of bowl 10.2 x diam of base 11.8cm.  
Paten: wt 5g. diam 4.5cm.
- 5-6 H F & Co Ltd (Hurst Franklin & Co Ltd) (ref b).
- 7-9 -
- 10 a) Jackson's PE p41. b) silversmithsmarks, website.

**METALWORK**

**ST.PETER AND ST.PAUL  
SEAL, KENT**

**102 CHALICE Phs**

- 1 Plain goblet shaped bowl with trumpet shaped stem. On one side of the bowl is an engraved sunburst design with the Sacred Monogram IHS in the centre, a patée cross fitted at its foot, cross behind and above the Sacred Monogram and three nails below it. On the other side of the bowl is an incised inscription in Roman caps and l/c.

Seal Church.  
Kent.  
Whitsunday  
A.D. 1863  
PRESENTED  
BY  
AN OLD PARISHIONER

On the foot is a further inscription, incised in Roman caps, below this is the Randolf family badge, a cannon with a girdle surrounding it.

PRESENTED  
BY  
AN OLD PARISHIONER



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**METALWORK**

There are five marks on the foot, maker (**S H** in Roman caps in a rectangle) lion passant, leopard with crown, date letter (**G** in Roman caps in a rectangle with clipped upper corners) duty mark.

- 2 Sterling silver and silver gilt interior to bowl.
- 3 1802 Date letter **G**. London (ref a).
- 4 wt. 225g. h. 7.8 x diam of cup 8.8 x diam of base 8.8cm.
- 5-6 Soloman Hougham (ref b).
- 8-9 -
- 10 a) Jackson's PE p32. b) Jackson's PE p75.

**103 PATEN Phs**

- 1 Broad rim with triple reeded border and shallow bowl. The centre has an engraved sunburst with the incised Sacred Monogram IHS. Around the edge of the bowl is a frieze composed of identical engraved heart-shaped decorations with a hatched centre. There are two incised inscriptions on the underside in Roman caps and the family badge as in 102.

**i)**

**SEAL CHURCH  
KENT.**

**WHITSUNDAY. A.D. 1863**

**ii) PRESENTED BY AN OLD PARISHIONER**

Also on the underside are five marks, maker (**J E** in Roman caps in an oval), lion passant, leopard's head, date letter (**N** Gothic letter in a shield) and duty mark.

- 2 Sterling silver.
- 3 1848-49. Date letter **N**. London (ref a).
- 4 wt 225g. diam 18cm.
- 5-6 John Evans II (ref b).
- 7-9 -
- 10 a) Jackson's PE p 34. b) silversmithsmarks, website.



## 104 FLAGON Phs

- 1 A stepped and domed lid attached to the body with a hinge which lies flat on top of the hollow scroll handle with an erect thumbpiece. There are four marks on the under side of the lid: maker (**W W·S P** - the **S** is worn - in Roman caps in a Greek cross shape), lion passant, leopard's head, date letter (**B** Gothic letter in twin circles). The body is slightly tapering with a large spout. There are marks on the upper part of the body matching those on the lid. An inscription in Roman caps is on one side, the top line of the inscription is curved.



SEAL CHURCH.  
KENT.  
WHITSUNDAY  
A.D. 1863.

On the reverse is an incised sunburst motif with the Sacred Monogram IHS in the centre in decorative Roman caps, a patée cross fitted above the Sacred Monogram and three nails below it. Around the base of the body beneath the sunburst is an incised inscription in Roman caps.

## PRESENTED BY AN OLD PARISHIONER

Beneath this on the foot is the Randolph badge as in 102. The foot is stepped and moulded. There is a slight dent on the body.

- 2 Sterling silver, silver-gilt interior.  
3 1757. Date letter **B**. London (ref a).  
4 wt 600g. h. 22 x diam of top 10 x diam of base 13.6cm.  
5-6 William Shaw and William Priest who worked together from 1749 to 1773 (refs b & c).  
7-9 -  
10 a) Jackson's PE p30. b) Jackson's PE p82. c) Marks of the London Goldsmiths and Silversmiths Georgian Period c1697 - 1837 by John P Fallon.



105 CIBORIUM Phs

- 1 **Ciborium:** A wide, shallow bowl with applied cable moulding just below the rim. Trumpet-shaped stem with a compressed knot with two rings of cable moulding and stepped collets above and below. The spreading stepped base has applied cable decoration to the edge and is incised with an inscription in decorative Italic caps and 1/c four marks on underside of base: maker (A.R.M / & C<sup>o</sup>L<sup>td</sup> in a rectangle with clipped corners), lion passant, leopard's head and date letter (U in decorative Roman caps in a rectangle with a scalloped base).

*Russell Ragge Church Warden, Seal 1931-1936*

**Lid:** Shallow, domed and stepped with applied cable decoration to rim. There is a stepped finial with a patonce cross incised around the edge. four marks on rim as on the ciborium base. Slight denting to lid.



- 2 Sterling silver with silver gilt on interior of bowl and lid.  
3 1935-36. Date letter U. London (ref a).  
4 Chalice: wt 260g. h. 12.7 x diam of bowl 11.2 x diam of base 11.2cm.  
Lid: wt 295g. h. 5.8 x diam of base 11.6cm.  
5-6 A R Mowbray & Co Ltd (ref b).  
7-9 -  
10 a) Jackson's PE p39. b) Goldsmiths' Company.

## 106 WINE CRUET Phs

- 1 The cruet has a pear-shaped clear glass body with a rolled silver ring around the widest part to which is attached the lower end of the solid, tapering handle. The upper end widens where it is attached to the silver cylinder from which the triangular spout protrudes. There is a narrow projecting rim around the top edge of the spout and cylinder. The flat cover supports a stepped finial; a Greek cross with splayed ends. The foot is trumpet-shaped and stepped. There is a collet at the junction of the body and stem. There are four marks on the cylindrical mount: maker (**J W & Co Ltd** in Roman caps and l/c in a quatrefoil), lion passant, leopard's head, date letter (**M** in Roman caps in a rectangle with slightly clipped corners) and three marks on the inside of the lid: maker (as above), lion passant and leopard's head. The central band has four marks: maker, lion passant, leopard's head and date letter (as above) and there are four marks on the underside of the foot; maker, lion passant, leopard's head and date letter (as above). The inscription around the foot is in Roman caps and l/c. The cruet is dented on the foot and the cross appears to have been knocked out of the vertical.



- 2 Sterling silver and glass.  
3 1947-8. Date letter **M**. London (ref a).



- 4 wt. 925g. h. 28x diam of top 12 x diam of base 10cm.  
5-6 J. Wippell & Co Ltd. (ref b).  
7-8 -  
9

IN MEMORY of  
R.E. VERNON HANSON  
PRIEST. 1947.

- 10 a) Jackson's PE p40. b) Goldsmiths' Company.

107 PYX Phs

- 1 A circular silver pyx with a lid. There are five marks on the underside of the base: maker (F O Co LD in large and small Roman caps in a rectangle) lion passant, leopard's head, date letter (Italic lower case *l* in a rectangle with clipped corners) There is also a number 2 incised near the marks.
- 2 Sterling silver
- 3 1966. Date letter *l*. London (ref a).
- 4 wt. 25g. h. 1.2 x diam 4cm.
- 5-6 F Osborne & Co Ltd (ref b).
- 7-9 -
- 10 a) Jackson's PE p41. b) Goldsmiths' Company.



108 BAPTISMAL SHELL Phs

- 1 Oval mother-of-pearl dish/spoon with a handle bearing a silver aliséé patée cross with floriated outer edges attached on the underside with a silver bracket and two studs. There are four marks on the underside of the cross: maker (SbS in Roman caps in a square), lion passant, leopard's head and date letter (Italic lower case *n* in a rectangle with clipped corners). Given as thanksgiving on marriage by Rosemary Clary, Reader (1968/72) (ref a).
- 2 Mother of pearl and sterling silver.
- 3 1968 Date letter *n*. London (ref b).
- 4 wt 75g. l. 16 x diam 7.8cm. w. of cross 3.7cm.
- 5-6 Silvercraft Design Studios. (ref c).
- 7-9 -
- 10 a) Rosemary Clary (oral). b) Jackson's PE p41. c) silvermakersmarks, website.



## METALWORK

## ST.PETER AND ST.PAUL SEAL, KENT

### 109 ALMS DISH Phs

- 1 Deep bowl with plain broad rim. In the centre of the bowl is a roundel with a stepped and raised decoration of two cross keys (St Peter's attribute), a sword (St Paul's attribute), rope and two five-pointed stars. The roundel is surrounded by a circle with cable decoration on its outer and inner edges; on the circle are fixed four dark blue cabochon stones. There are four marks on the underside of the rim: maker (**E S** in Roman caps on a shield), lion passant, leopard's head and date letter (**B** in Roman caps in a rectangle with slightly clipped corners). There is an inscription on the underside of the rim in incised Roman caps.

THANKS BE TO GOD"  
PRESENTED BY JEAN STUART POLAND. 1937.



- 2 Sterling silver.
- 3 1937-38. Date letter **B**. London (ref a).



- 4 wt. 650g. diam of rim 27.5 x diam of bowl 19cm.
- 5-6 Edward Spencer (ref b).  
Edward Spencer was a Director of the Artificers' Guild (ref b).
- 7 -
- 8 Presented to the church by Jean Stuart Poland in 1937 (see inscription).
- 9 -
- 10 a) Jackson's PE p40. b) silversmithsmarks, website.

ST. PETER AND ST. PAUL  
SEAL, KENT

METALWORK

110 STOPPER Phs

- 1 The cork stopper has a stepped and domed silver mount with a stylised patée formée cross finial. There are four marks; maker (**LW** in Roman caps in a rectangle), lion passant, leopard's head, date letter (Italic caps **R** in a square with clipped corners)
- 2 Sterling silver and cork.
- 3 1991. Date letter **R**. London (ref a).
- 4 wt. 25g. (total). 1. (including cork) 8cm x diam of cross 3.4cm.
- 5-6 Lesley Wood (ref b).
- 7-9 -
- 10 a) Jackson's PE p43. b) silversmithsmarks, website.



111 CHALICE Ph

CLERGY VESTRY

A silver-plated chalice with a deep goblet-shaped bowl with an incised floral decoration. A slender stem with double knot, the stem tapering down to the knot and then gradually widening below the knot. There is a shallow domed foot around which is an incised inscription in copperplate caps and l/c:

Seal Church from a grateful Parishioner 1979.

h 17.8 x diam of bowl 7 x diam of base 6.5cm.



**METALWORK****ST.PETER AND ST.PAUL  
SEAL, KENT****112 WAFER BOX Ph****CLERGY VESTRY**

- 1 Rectangular silver-plated box with an interior grid divided into five sections. The lid fits over the box and has an engraved fimbriated patonce cross with nimbus. There is an incised inscription on side of box in Roman caps and l/c. The interior is wood, with gold-coloured grill. Ball feet.
- 2 Silver-plated, silver gilt and wood interior.
- 3 -
- 4 h. 110 x w. 5 x depth 4cm.
- 5-8 -
- 9
- In Memory of  
SIR JOHN and LADY EILEEN BUCHANAN  
1991
- 10 -

**113 CIBORIUM****CLERGY VESTRY**

- 1 Hemispherical bowl with lid on a stem with compressed knot in centre. Shallow trumpet-shaped foot. The shallow domed lid has a triangular shaped finial. There is an inscription on the foot in incised Roman caps.
- R.E.B. 1908 – 1961
- 2 Silver-plated with silver gilt interior.
- 3 After 1961.
- 4 h. 9.5 x diam of bowl 5.5 x diam of foot 6.2cm.
- 5-10 -



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**METALWORK**

**114 ALTAR CROSS Ph**

**CLERGY VESTRY**

- 1 A three-stepped Latin Calvary cross with a hatched quatrefoil at the intersection bearing the Sacred Monogram IHS in Gothic lettering. Inscribed maker's name.
- 2 Brass.
- 3 -
- 4 h.76 x w. of cross 36.5cm.
- 5-6 Cox, Sons, Buckley & Co, London W.C.  
Cox, Sons, Buckley & Co were active between 1881 and 1900 (ref a).
- 7-9 -
- 10 a) Cox, Sons, Buckley & Co website.



**115 INTINCTION SET Ph**

**CLERGY VESTRY**

- 1 A circular intinction set in polished, hammered brass. The bowl is supported on a trumpet-shaped foot with a straight edge, the chalice is positioned in the centre of the bowl. The lid fits over the bowl and has an annulation around a central Latin cross which is supported on a corbel.



- 2 Brass.
- 3 2023 (ref a).
- 4 h. 15 x diam of bowl 15cm.
- 5-9 -
- 10 a) Revd Canon Anne le Bas, incumbent.

## 116 ALMS DISH Phs

## CLERGY VESTRY

- 1 A brass alms dish with a rolled edge to a broad, punched and hammered outer rim with engraved decoration of trefoils and stylised leaf pattern. Damage to rim. The outer area of the well is gadrooned and the centre is domed and raised. The decoration in relief depicts the Annunciation. The angel Gabriel stands on the left and clasps Mary's right hand. A palm is held in the crook of her left arm. There is a nimbus around Mary's head and both figures stand barefoot on a background of foliage with incised depictions of church, town and mountains beyond. Above Mary's head is the Holy dove and around the rim is a depiction of running dogs, indicating loyalty (ref a), alternating with fleur de lys in relief. On the back of the rim is an incised inscription in Roman caps:

PRESENTED TO SEAL CHURCH, CHRISTMAS 1919.  
ITALIAN WORK OF ABOUT 1550. A.D.



- 2 Brass.  
3 See 7 for details (ref a).  
4 h. 5.5 x diam 39.5 x width of rim 5cm.  
5-6 -  
7 The outer rim of the dish is of the Nuremburg school (German or Flemish) and is from the late 16th century (ref a). The central well is in the Romanesque style and soldered on. It was probably added around 1919 when donated to the church but its precise date and provenance are unknown. Initially this style of dish would have been used as a display item in a private home but many were subsequently given to churches as alms dishes (ref a).  
8 Presented Christmas 1919.  
9 -  
10 a) Victoria and Albert Museum (Angus Patterson).

117 ALMS DISHES (pair) Phs

CLERGY VESTRY

- 1 A pair of brass alms dishes each has a rolled edge with a bead-style design on outer and inner edges of a broad rim. Both rims bear an inscription in raised Gothic caps and l/c, and an incised fimbriated patée formée cross. The deep wells each have an incised and hatched Sacred Monogram IHS in the centre with a sunburst design with a scalloped outer edge surrounding it. Slight dent on rim of one.

i) Give Alms of thy goods.

Inscribed on the underside of the well in incised copperplate:-

Seal Church  
Easter Day 1848, given by  
G. C. Marquijs(sic) Camden, Churchwarden

ii) Be merciful after thy power



- 2 Brass.  
3 2<sup>nd</sup> quarter 19<sup>th</sup> c.  
4 h. 4.5 x diam 29 x width of rim 5cm.  
5-7 -  
8 George Charles Pratt, 2<sup>nd</sup> Marquess Camden, Easter Day 1848.  
9-10 -

**METALWORK**

**ST.PETER AND ST.PAUL  
SEAL, KENT**

**118 PROCESSIONAL CROSS Phs**

**CLERGY VESTRY**

- 1 The fimbriated Latin processional cross with splayed ends and a textured surface is mounted on a long, slender, cylindrical shaft with a brass handgrip and brass ferrule on the bottom. On the handgrip is an inscription in incised Roman caps and cable decoration There is a compressed and annulated knot with an inscription incised in Roman caps and a patonce cross with raised border and stylised fleur de lys.
- 2 Brass and wood.
- 3 After 1939 (see inscription).
- 4 l. 230.5 x w. of cross 30cm.



- 5-8 -
- 9 **On the handgrip:**  
Presented / In memory of / John William / and / Sarah Wood / by their son / Percy Charles / and his wife / Sarah / Oct. 8. 1939. /

**On the reverse:**  
In memory of / Percy Charles Wood / Son of / John William / and / Sarah Wood / sidesman of this church / for 20 years / in service of God he found / the gift of happiness. / Made in England /

**On the knot:**  
In memory of / Sarah Wood wife of Percy Charles / died Dec 7<sup>th</sup> 1969 /



- 10 -

**119 CANDLE HOLDER**

**CLERGY VESTRY**

A brass candle holder with an inverted goblet shaped base with a flat saucer and spike in centre for candle.  
h. 9.4 x diam of saucer 14 x diam of base 15 x diam of foot 9cm.

ST. PETER AND ST. PAUL  
SEAL, KENT

METALWORK

120 CANDLESTICKS (pair) Phs

CLERGY VESTRY

1 A pair of brass candlesticks, each has a plain cylindrical nozzle with a rounded rim, a bowl-shaped drip pan with a border of up-standing fleur de lys. A barley twist stem with a central annulated knot and a high stepped and moulded foot with a plain rim. On the foot is an inscription in incised Roman caps with Arabic numerals.

2 Brass.

3 3rd quarter 20<sup>th</sup> c.

4 h. 39cm, diam. of base 13.4 cm, diam of drip pan 10cm.

5-8 -

9

PRESENTED TO THE CHURCH OF  
ST. PETER AND ST. PAUL, SEAL  
IN MEMORY OF LESLIE RONALD GALE  
AND HIS SON CHARLES RONALD GALE  
1977

10 -



## METALWORK

### ST.PETER AND ST.PAUL SEAL, KENT

#### 121 CANDLE EXTINGUISHER and TAPER HOLDER Ph

CHANCEL

Brass cone-shaped extinguisher with a rolled edge and patée cross finial. A cylindrical taper holder is attached by a brass ferrule to the wooden stem. The finial cross is bent and the extinguisher dented.

l. 135.5cm.



#### 122 CHURCH WARDENS' WANDS (2) Ph

NAVE

Each wand consists of a wooden shaft with a brass finial, and a cable-moulded collet and base. There is a ferrule with a collet decorated with a rope twist joining the trumpet-shaped finial which has a rope twist below a geometric indented edge. One of the wands has the emblem of St Peter and St Paul (crossed keys and a sword) on the finial. The emblem is missing from the other wand. They are each held in a brass ring attached to a bench.

h. 188cm and 183cm.



123 CHANDELIER Ph

NAVE

- 1 The chandelier is suspended from the roof of the nave by means of an annulated oval knop, chains and balance weights. Below this is a gilded wrought iron rod. A London dove finial sits above the two tiers of curving branches; each tier having seven candle sconces. A central compressed annulated knop has an incised inscription in Roman caps and l/c and a central flower and fleur de lys scrollwork design. There used to be a plaque on the slab end of the bench beneath the chandelier - this is now missing (September 2023).

THE COUNTERBALANCE OF THE CANDELABRA  
WAS GIVEN IN 1973 TO THE MEMORY OF  
CORAL AND ROBERT KELSAK WALKER  
OF SEAL BY THEIR DAUGHTER

- 2 Brass and gilded wrought iron.  
3 1725.  
4 Chandelier: h. 264 x diam of knop 82.6cm.  
Plaque: h. 5 x w. 15.2cm.  
5-7 -  
8 Rebecca Buck 1725.  
9 In memory of Dr Maximilian Bvck Vicar of Seal 1674 – 1720  
The – Gift . Of . Rebecca . Bvck  
1725  
10 -



## METALWORK

## ST.PETER AND ST.PAUL SEAL, KENT

### 124 FLOWER VASES (2 pairs & 1 single)

TOWER

- a) Two identical brass vases each with a trumpet-shaped body and two roll moulded bands at base and spool foot. Corroded  
h 19 x diam 9cm.
- b) Two identical brass vases each with a tapering body and bulbous base sitting on a shallow foot. Corroded.  
h 19 x diam 8.5cm.
- c) A brass vase with a bulbous body. At the widest point is an annulating moulded ridge. Corroded.  
h. 19 x diam 8cm.

### 125 FONT EWER Ph

VESTRY

A copper ewer with a plain handle, a rolled top edge which is sloping, a broad shallow lip and a heavy base. In the centre front is an engraved Greek cross with open ends against a nimbus.  
Overall max height 29.8cm.





126 FLOWERSTANDS (2) Phs

A

1 A wrought iron flowerstand with a disc top with broken scrollwork beneath and a hollow adjustable stem. Tripod base with broken scrollwork. There is an inscription on a brass plaque attached to centre of stem in incised Roman caps and Arabic numerals.

2 Wrought iron.

3 -

4 h. 108cm.

5-8 -

9

In Loving Memory of  
Dorothy Alwen  
1901 / 1991



10 -

B A black-painted wrought iron flowerstand with a circular top to support plants/flowers. A plain stem finishing with tripod feet which are scrolled. h. 95 x diam of top 23 x w. across feet 37cm.

127 CANDLESTAND Ph

NAVE

A wrought iron candlestand with a shallow saucer-shaped drip tray on a stem joined to a tripod base formed with broken-scrolled legs. h. 123cms.



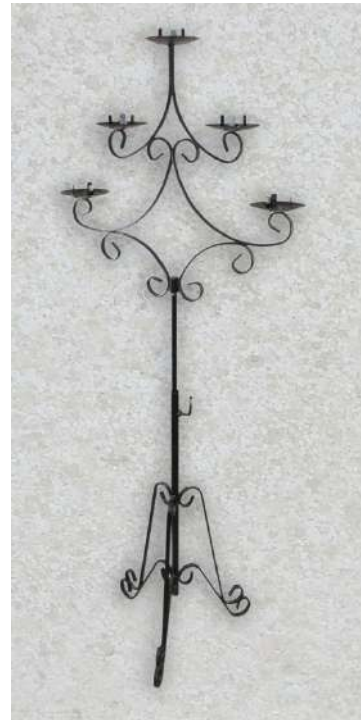
## METALWORK

## ST.PETER AND ST.PAUL SEAL, KENT

### 128 CANDELABRUM Ph

### SANCTUARY

A 20<sup>th</sup> century wrought iron, five branch, candelabrum with broken scrolled branches on a cylindrical stem holding shallow saucer-shaped drip pan. The tripod base is formed with broken scrolled legs. h. 157cms.



### 129 ARMADA CHEST Ph

### NORTH AISLE, E end

- 1 A rectangular wrought and cast iron chest with latticed strapwork to top and all sides. There are two large handles with barley sugar twist decoration and held on by ring and bracket. A decorative foliate escutcheon is on the centre front, on each side of which are two rings with a long bolt running across. The inside is painted red and there is a lock on the underside of the lid.
- 2 Iron (ref a).
- 3 17<sup>th</sup> c (ref a).
- 4 l. 37.5 x w 19.5 x depth 18.5cm.
- 5-9 -
- 10 a) Valuation Certificate 14.03.1991 Phillips, Sevenoaks.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

- 130      AUMBRY and VEIL      SANCTUARY, S wall**
- A rectangular steel container set flush into a recess in the wall. It has a small keyhole and is covered by a white veil hung on a brass rail attached to the wall.  
h. 25 x w. 20 x d. 26cm.
- 131      SMALL TRAY      NAVE, E end**
- A small, circular, stainless steel tray with a repeating circular/swirling pattern embossed on the surface. A plain rim with a rolled edge.  
Diam 32cm.
- 132      TRUNKS (2)      BELL TOWER, 1<sup>st</sup> stage**
- Two steel trunks each with a hinged lid and metal handles on each side. There is a lock in the centre front panel and a metal link chain and padlock surrounding the trunk. One has Seal / Church / Archives painted on the front panel in Roman caps; the other has Archives 2 on both the lid and the front panel.  
i) h.43 x w. 64 x d. 46cm    ii) h. 49 x w. 75 x d. 61cm.
- 133      PODIUM      SOUTH AISLE**
- An adjustable height black metal podium with a wooden desk and a swan-neck clip-type holder for a light/microphone. A square-section stem with cruciform feet.  
Stand: adjustable.  
Desk h. 33 x w. 44cm.
- 134      MUSIC STAND      VESTRY**
- Adjustable cylindrical metal stand with tripod legs.
- 135      MICROPHONE STAND      VESTRY**
- Hollow adjustable metal stem with tripod legs.  
Max h. 61cms.

**METALWORK****ST.PETER AND ST.PAUL  
SEAL, KENT****136 BELLS****A BELL CROWN****LADY CHAPEL**


- 1 Dome shaped crown of bell with with argent and canons. There is an inscription band with lettering in raised ornamental Roman caps.  
Sit nomine domini Benedictus  
**Translation** Blessed be the name of the Lord
- 2 Bell metal – Alloy of copper and tin.  
3 Between 1371 and 1392 (ref a).  
4 h. 43 x diam 57cm.  
5-6 William Burford of Aldgate in the City of London (ref b).  
7 5<sup>th</sup> bell recast in 1957 (ref b). The original bell crown and inscription band preserved in the Lady Chapel.  
8-9 -  
10 a) Seal Parish Church booklet 1974. b) Love's Guide.

**B BELLS****BELL CHAMBER**

- 1 There is a ring of six bells in the tower rung from the ground floor.  
2 Bell metal, cast iron headstocks, timber bellframe.  
3 1660-1957.  
4 See table below.  
5-6 John Warner and Sons (treble and tenor).  
John Hodson, Whitechapel (2<sup>nd</sup> and 3<sup>rd</sup>).  
Lester and Pack, Whitechapel (4<sup>th</sup>).  
Mears and Stainbank. Whitechapel (5<sup>th</sup>) (ref a).  
7-8 1371-92 Bell cast by William Burford, destined to become the 4<sup>th</sup> (of 5).  
1520-9 Tower built.  
1609 Bell cast by Stephen Swan, destined to become the tenor.  
1660 Treble and 2<sup>nd</sup> (of 5) cast by Stephen Hodson.  
1758 3<sup>rd</sup> (of 5) recast by Lester and Pack.  
1848 On February 29<sup>th</sup> the Whitechapel Day Book notes that a new frame for five bells was provided and the fittings were repaired at a cost of £70. 12s. 6d. And five new wheels were provided for an extra £10.  
1886 Tenor recast and new treble added by John Warner to make six.  
1957 5<sup>th</sup> recast. The crown and inscription band of the old 5<sup>th</sup> were turned off and preserved in the church.  
2006 Whitechapel replaced most of the fittings, assisted by the Kent County Association of Bell Ringers (KCACR) (ref a).  
9 -  
10 a) Dove's Guide.

ST. PETER AND ST. PAUL  
SEAL, KENT

METALWORK

<u>Bell No.</u>	<u>Diam. cm</u>	<u>Inscription</u>	<u>Weight cwt</u>	<u>Note</u>
1	72	CAST BY JOHN WARNER & SONS 1886  THIS BELL WAS PRESENTED TO THE CHURCH OF ST PETER. SEAL BY CHARLES HENRY MILLS. ON THE OCCASION OF THE MARRIAGE OF HIS SON CHARLES WILLIAM MILLS WITH THE HONORABLE ALICE HARBOARD APRIL 1886		E
2	76	✠ IOHN ◊ HODSON ◊ MADE ◊ ME ✠ 1660 ✠ WT ✠ IL ✠ C ✠ WARDENS O WH O		D
3	81	✠ IOHN ✠ HODSON ✠ MADE ✠ ME ✠ 1660 ✠ WILLIAM ◊ THOMPSON O ✠ ✠ IOHN ✠ LOVEJOY ✠ CHURCH ✠ WARDENS ✠ O WH O ✠		C
4	84	THOS LESTER & T PACK OF LONDON FECIT 1758		B
5	91	RECAST 19  57 MEARS LONDON	8-2-2	A
6	98	RECAST BY JOHN WARNER & SONS LONDON 1886  STEPHANUS ◊ SWAN ◊ ME FECIT ANNO DOMINI 1609 ◊ WILLIAM COX ◊ JOHN RAVEN. WARDENS ◊ C.E.FEW – VICAR. F.A.FORBES } G.T.BROWN } CH WARDENS	10-1-9	G



# STONEMWORK

- 200 Piscina.
- 201 Screen.
- 202 Arch.
- 203 Mass Dial.
- 204 Piscina.
- 205 Font, Font Cover.
- 206 Stonemwork Restoration Plaque.
- 207 Arch.
- 208 Arcades (2).
- 209 Doorways.
- 210 Corbels.
- 211 Stone Fragments.
- 212 Graffiti.
- 213 Carved Statue.
- 214 Stoup.





The condition of items in this Section appears to be satisfactory unless otherwise stated.

200 PISCINA

SANCTUARY, S wall

- 1 A rectangular recess with splayed edges to top and sides and a rounded edge at the bottom. The base of the recess contains a shallow circular bowl with a central drainage hole. Covering the base and bowl is a wooden lid/top in dark polished oak of plain design, with in-filled hinge slots, being made up of five pieces of wood and moulded on front edge, with a grab handle screwed to the top of the middle panel.
- 2 Stone, heavily overpainted with whitewash; oak.
- 3 The 15th c piscina has been heavily restored (ref a).
- 4 Recess: h. 67 x w. 62 x d. 51cm. (internal).  
Wooden cover: h. 3 x w. 61 x d. 49cm.  
Grab handle: h. 2.5 x w. 23 x d. 2.5cm.
- 5-9 -
- 10 a) Crookshank.



## 201 SCREEN

## CHANCEL / ORGAN CHAMBER

- 1 The rectangular opening between the Chancel and the organ chamber is filled with three four-centred stone arched openings rising from a sloping sill. Above each opening are nine stone dentils and above these are four small cinquefoil-headed arched openings with hollow-chamfered sides, the whole enclosed within a rectangular stone framework with prominent quoins at both sides. Within each large arched opening is a wooden framework consisting of three lights, each with a pierce-carved decorative heading which is continuous across each bay. The frame and heads have deep cavetto edges. The two bases of the arched lights are each finished with a foliated boss.
- 2 Stone, oak.
- 3 1879 (ref a).
- 4 Each wooden panel: h. 180 x w. 107 x d. 11cm.  
Stonework inaccessible.
- 5-6 Somers Clarke, architect (ref b).
- 7 The chapel in which the organ is housed and the screen between the chancel and the organ chamber was built in 1879 (ref a).
- 8-9 -
- 10 a) Newman. b) Seal history.



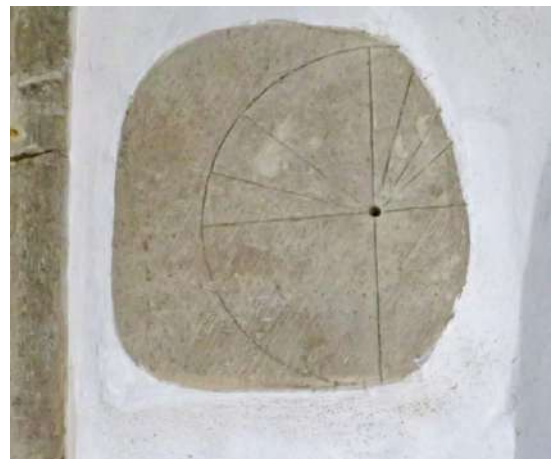
202 ARCH CHANCEL / LADY CHAPEL

- 1 A single bay arcade with a 4-centred chamfered arch supported on two engaged octagonal columns of greenish sandstone with moulded capitals and bases.
- 2 Sandstone (ref a).
- 3 Probably 14<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Newman.



203 MASS DIAL Ph LADY CHAPEL, on column NW corner

- 1 An almost circular inverted mass dial partly obscured by plaster work on the right-hand side.
- 2 Stone.
- 3 12<sup>th</sup> to 13<sup>th</sup> c (ref a).
- 4 diam. 25cm.
- 5-6 -
- 7 The mass dial was brought in from the outside of the church in recent years and installed in its present position with the lines marking the hours at the top of the dial rather than at the bottom (ref b).
- 8-9 -
- 10 a) Chris Williams: The Scratch Dials of Kent. b) Crookshank.



**STONEWORK****ST. PETER AND ST. PAUL  
SEAL, KENT****204 PISCINA****SOUTH AISLE, S wall, E end**

A small piscina in the form of a round stone dish partly projecting from the wall with a simple but deeply splayed pointed stone arch above. Originally used near the altar which was in place before the Lady Chapel was built. (ref Revd Canon Anne le Bas).  
h. 37 x w. 28cm.

**205 FONT, FONT COVER****BAPTISTERY****A Font**

1 The plain bowl is octagonal on the outside and has a deep unlined circular depression on the inside with a central unstoppered drain hole. The bowl is chamfered around its base below which it tapers slightly to an octagonal collar which joins the bowl to the octagonal stem. At the base of the stem is another octagonal collar below which is the similarly shaped plinth resting on an octagonal platform with a rectangular extension on the west face.

2 Stone.

3 Bowl 20<sup>th</sup> c; stem and base possibly 14<sup>th</sup> c (ref a).

4 Bowl: h. 28 x diam. 236cm.

Stem: h. 58 x diam. 174cm.

Plinth: h. 9 x diam. 238cm.

Base: h. 13 x diam. 238cm.

5-9 -

10 a) Inspector's report.



**B Font Cover**

- 1 The cover consists of an octagonal wooden box with ogee moulding around the base, scrollwork decoration on the eight facets with billet moulding above. The top surface of the box is plain. There are eight ogee ribs with scrollwork decoration on the front and sides which rise from each corner and meet under a plain octagonal collar above which rises a complex foliate finial. The finial is attached to a counterweight above.
- 2 Wood.
- 3 17<sup>th</sup> c (ref a).
- 4 h. 94 x diam. 226cm.
- 5-9 -
- 10 a) Newman.



**206 STONEWORK RESTORATION PLAQUE**

**BAPTISTERY**

A rectangular brass plaque on a wood base referring to the restoration of the stonework is engraved in Roman caps and l/c. In a poor condition.  
h. 22 x w. 32cm.

To the glory of God  
The stonework of this church  
was restored  
1985 - 1991



## STONEWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### 207 ARCH

### NAVE / TOWER

- 1 The opening between the Nave and Tower has a tall arch with wide splayed sides, there is a hood mould around the outside and slender circular engaged columns on the inside rising from moulded bases seated on high plinths to moulded capitals at the springing of the arch.
- 2 Sandstone (ref a).
- 3 1<sup>st</sup> quarter 16<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Inspector's report.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

208 ARCADES (2)

A

NAVE, S side

- 1 A three bay arcade of two-centred chamfered and moulded arches supported on columns, of which that on the east is octagonal and that on the west circular, both with moulded capitals of the same cross-section as the column. The octagonal column sits on a square base which supports a moulded octagonal plinth; the circular column has a projecting circular water-bearing base below an undercut roll. The east arch springs from a plain stone corbel attached to the flat wall at the end of the arcade; the west arch springs from the semi-circular capital of the rounded half-column engaged to the wall at the west end of the arcade. Between the arches facing the inner porch (Galilee) is an inscription in Roman caps and l/c, marking the date of the beautification of the church. The lettering on bottom row is sloping, some letters are indistinct.

THIS CHURCH  
was beautified  
A.D. 1730  
T.THOMPSON and  
W. COWLARD.  
CHURCHWARDENS



- 2 Sandstone (ref a).  
3 13<sup>th</sup> c (ref a).  
4-6 -  
7 The arcade between the Nave and the South Aisle has been little altered since its construction in the 13<sup>th</sup> century and displays the oldest recognisable masonry still in its original position anywhere in the church. (ref a).  
8-9 -  
10 a) Newman.



## STONEWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### NAVE, N side

- B**
- 1 The north side arcade is a close copy of the south side arcade with the same two-centred chamfered and moulded arches on alternating octagonal and circular columns.
  - 2 Sandstone (ref a).
  - 3 Mid 19<sup>th</sup> c (ref b).
  - 4 -
  - 5 Architect: George Gilbert Scott (ref c).
  - 6 Builders: Messrs Wightwick of London (ref c).
  - 7 The north side arcade was designed and built to replicate the mediaeval south side arcade (ref a). The architect was George Gilbert Scott who was reaching the height of his fame at this time and was probably appointed by Lord Camden. The newspaper account of the re-opening of the church in 1856 says that 'the principal mover in this good work has been the Marquess Camden, who is one of the churchwardens, and his lordship's efforts have been ably seconded by the vicar of the parish, the Revd T. G. Blackall' (ref b). Lord Camden had refused to be re-nominated as Vicar's Warden in 1851 but it seems that by 1855 the quarrel had been resolved.
  - 8-9 -
  - 10 a) Newman. b) The Maidstone Journal of 22 June 1856. c) Seal history.





209 DOORWAYS

A LADY CHAPEL / VESTRY PASSAGE

For door and photographs see Woodwork 360A.

**Interior**

A deeply recessed opening with a segmental rere arch and a recessed 4-centred door arch.

Rere arch h. 210 x w. 98 x d. 59cm.

**Exterior**

4-centred slightly pointed arch with splayed head and jambs.

Door arch h. 198 x w. 81 x d. 26cm.

B VESTRY PASSAGE / EXTERIOR

For door and photographs see Woodwork 360B.

**Interior**

4-centred arch with door hung between side walls.

**Exterior**

4-centred arch with stone jamb moulded with small curved recess next to the external face of the wall terminating above stone step.

h. 197 x w. 82 x d. 27cm.

C CLERGY VESTRY, W side

For door and photographs see Woodwork 360C.

**Interior**

Inaccessible (behind fixed cupboard).

**Exterior**

4-centred arch with stone jambs moulded with small curved recesses on either side adjacent to face of wall terminating above stone step.

h. 197 x 82 x 27cm.

D SOUTH PORCH into CHURCH

For door and photographs see Woodwork 360D.

**Interior**

4-centred arch with moulded stone surround. Stone step.

**Exterior**

Perpendicular (ref: HistEng Listing) with heavily moulded splayed jambs.

h. 238 x 130 x 59cm.

## E

## SOUTH PORCH / EXTERIOR

For door and photographs see Woodwork 360E.

**Interior**

A plain pointed arch surrounds the frame.

**Exterior**

Early 16<sup>th</sup> century (ref: Newman) 4-centred arch with hood moulding terminating at springing of arch with moulded stone spandrels each with a plain shield set on a quatrefoil. Moulded jambs on either side of door opening.

h. 245 x w. 150 x d. 54cm.

## F

## TOWER, W wall

For door and photographs see Woodwork 360F.

**Interior**

The woodwork is fitted onto the plain side walls and below a stone lintel at the top.

**Exterior**

Tudor (ref Newman) square hood moulding over 4-centred moulded arch with quatrefoil in each spandrel and moulded jambs terminating above flat chamfered plinths.

h. 238 x w. 146 x d. 70cm.

## G

## TOWER / STAIRCASE

For door and photographs see Woodwork 360G.

**Interior**

Rectangular opening from the Tower.

**Exterior**

A 4-centred arch with coved stone jamb on a square base.

h. 196 x w. 69 x d. 24cm.

## H

## TOWER STAIRCASE / UPPER RINGING CHAMBER

For door and photographs see Woodwork 360H.

**Interior**

A deeply recessed rectangular opening.

**Exterior**

A plain slightly pointed arch.

h. 201 x w. 83 x d. 15cm.

**I** **TOWER STAIRCASE / UPPER ROOM**

For door and photographs see Woodwork 360 I.

**Interior**

An unusable door in a rectangular opening, viewed from the upper ringing chamber below.

**Exterior**

An arch-headed opening.

Approx h. 205 x w. 82cm x d. unobtainable.

**J** **TOWER STAIRCASE / ROOF**

For door and photographs see Woodwork 360J.

**Interior**

A slightly-pointed arch with large quoins at each side.

**Exterior**

Unable to access the roof.

**K** **BOILER ROOM, beneath the chancel**

For door and photographs see Woodwork 360K.

The boiler room is entered from outside and is beneath the organ chamber at the bottom of concrete stairs. Above the door is a triple partial arch of brickwork. At each side are quoins matching the exterior of the church walls.

Inadvisable to access to measure.

**210** **CORBELS**

**A**

The crown post roof of the nave sits on plain stone corbels, curved on the underside.

**NAVE**



**B**

**ORGAN CHAMBER**

Two corbels support a timber beam in the ceiling over the screen to the chancel.

## STONEWORK

### ST. PETER AND ST. PAUL SEAL, KENT

#### 211 STONE FRAGMENTS

##### A NAVE

Visible in the masonry pillar behind the lectern are fragments of what appear to be a newel post and steps leading to the former rood screen.

##### B LADY CHAPEL

i) On the sill of the Lady Chapel window are two sandstone blocks which have been dated around 1180 to 1190 and are thought to be part of a pillar from the earlier church. They were found under the nave flooring in 1969 (ref Crookshank).

ii) Near the Lady Chapel / passage door is part of the tracery from the original south window of the Lady Chapel, removed intact at the restoration of the church in 1990 (ref Church Guide). There is a handwritten notice in a glazed frame adjacent to the fragment.

This tracery is part of the original south window of the Lady Chapel and was removed intact at the Restoration of the Church 1990.



#### 212 GRAFFITI

##### A SOUTH AISLE

Graffiti, mainly pilgrims' crosses, on the round column facing the south door.



**B**

**PORCH, E & W windows**

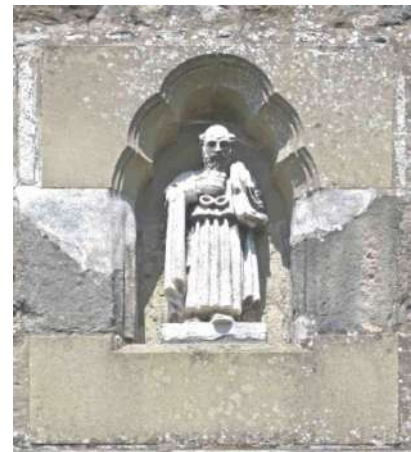
Graffiti is scratched into the stonework on the south side of both the east and west windows.



**213 CARVED STATUE**

**ABOVE EXTERIOR of SOUTH PORCH**

In a niche above the south porch door is a statue of St Peter, carved in the 1920s by Miss Hensman of Sevenoaks (ref. Crookshank). Inaccessible for measurements.



**214 STOUP**

**EXTERIOR of SOUTH PORCH, E side**

Set into the stonework to the east side of the exterior south door is a holy water stoup. h. 48 x w. 24cm.





# WOODWORK

300	Altar.	331	Leaflet Box.
301	Tables (2).	332	Corner Settle.
302	Communion Rails.	333	Leaflet Holder.
303	Clergy Stalls and Choir Benches.	334	Tower Screen.
304	Partitions.	335	Commemorative Board.
305	Altar Table.	336	Cupboards (2).
306	Table.	337	Peg Racks (2).
307	Glastonbury Chairs (2).	338	Chest of Drawers.
308	Communion Rails.	339	Table.
309	Litany Desk and Chair.	340	Credence Table.
310	Prayer Rail.	341	Sidemen's Table.
311	Chairs (21).	342	Benches.
312	Parclose Screen.	343	Bench Fronts.
313	Wall Panelling.	344	Hymn Boards (2).
314	Cupboard.	345	Lectern and Plaque.
315	Storage Cupboards (3).	346	Table.
316	Candlesticks (2).	347	Pulpit with Desk.
317	Banner Pole.	348	Chancel Arch.
318	Bishop's Chair.	349	Tea Station.
319	Storage Cupboard.	350	Frontal Chest.
320	Wafer Box.	351	Step Stool.
321	Box.	352	Fire Brigade Plaque.
322	Desk and Chair.	353	Organ Screen.
323	Storage Cupboards.	354	Number Boxes (2).
324	Candlesticks (2 pairs).	355	Table.
325	Crosses (2).	356	Portable Altar.
326	Portable reading Desk.	357	Cross.
327	Chest of Drawers.	358	Coffin Trestles.
328	Frontal Chest.	359	Fowerstands (3).
329	Inner Porch (Galilee).	360	Doors.
330	Collection Dishes.	361	Roofs.





The condition of items in this Section appears to be satisfactory unless otherwise stated.

300 ALTAR Phs

SANCTUARY, E end

- 1 A communion table of 17<sup>th</sup>c. form with legs of baluster shape with cup and cover below sitting on square bases with sloping shoulders, and a two-plank plain top, with square edges supported beneath, and across the middle, by a single stretcher fastened to the top with two screws. The frieze has a beaded lower edge and is attached to the legs by shaped corner brackets. The stretchers have similar moulding to their outer upper edge. The stretchers and frieze are attached to the legs with mortice-and-tenon joints with wooden plugs. The north end of the frieze has an incised inscription in Roman caps with a carved motif at the end of the inscription.



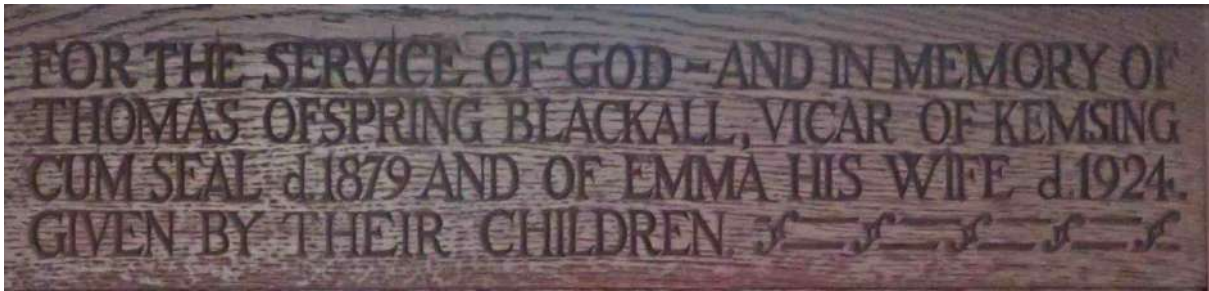
- 2 Dark, fumed oak.
- 3 1934 (ref a).
- 4 Height: 110cm.  
Table top: h. 3.0 x w. 244 x d. 90.5cm.  
Base: w. 213 x d. 76cm.  
Inscription: w. 52 x h. 12cm.
- 5-6 J B L Tolhurst (ref b).  
The Warham Guild Ltd., 72 Margaret Street, Oxford Circus, London W1.

## WOODWORK

### ST. PETER AND ST. PAUL SEAL, KENT

- 7 The report on the altar by F E Howard, dated 2<sup>nd</sup> January 1934, recommended that the small Jacobean altar in the Chancel be moved to the Lady Chapel and a new altar installed in the Sanctuary. The new altar was provided by the Warham Guild at a cost of £28 and the inscription plate cost £2.16.0. (ref c).
- 8 Miss O L Blackall, Mrs de Putron, Mrs Meeres, Miss E M Blackall, Miss M Blackall and Mr John O Blackall children of Thomas and Emma Blackall, 1934. (ref d).
- 9

FOR THE SERVICE OF GOD – AND IN MEMORY OF  
THOMAS OFSPRING BLACKALL, VICAR OF KEMSING  
CUM SEAL d. 1879 AND OF EMMA HIS WIFE d.1924.  
GIVEN BY THEIR CHILDREN.



- 10 a) Faculties dated 24<sup>th</sup> May 1934 and 5<sup>th</sup> June 1934. b) Report by F.E. Howard dated 2<sup>nd</sup> January 1934. c) Letter from The Warham Guild dated 4<sup>th</sup> May 1934 and account dated 6<sup>th</sup> July 1934. d) Sevenoaks Chronicle 1934.

### 301 TABLES (2) Ph

### SANCTUARY, E end

- 1 Two small oak tables with polished tops, with stepped and moulded edges. The shaped apron is on all sides. Each table has four turned legs on square bases with sloping shoulders and turnip feet, four plain stretchers. Possible coffin stools.
- 2 Oak.
- 3 20<sup>th</sup> c. Gothic reproduction (ref a).
- 4 h. 32 x w. 46 x d. 31cm.  
Base w. 38 x d. 24cm.
- 5-9 -
- 10 a) Terrier dated December 1994.



302 COMMUNION RAILS Ph

SANCTUARY

- 1 The communion rails with an attached wooden base which functions as a kneeler, rest on the stone altar step and are in two sections with a hinged centre rail, each section supported on three solid uprights with buttress-carved edges. The top rail is square with cavetto moulding and a small rolled edge beneath. The pierced and carved frieze beneath the fixed top rail sections has roundels of fleur-de-lys and tracery, but are non-matching; the northern section diverges in design from the centre, whilst the southern section converges to the central support. The third fleur-de-lys from the centre in the southern section is damaged and missing its centre part. When open the hinged centre section, with brass securing bolt beneath the north end, rests on the southern top rail section and is of similar moulding to the side sections. The integral kneeling step is covered with a tufted wool runner. The north side central support has a small square inset with an incised inscription in blackened Roman caps.

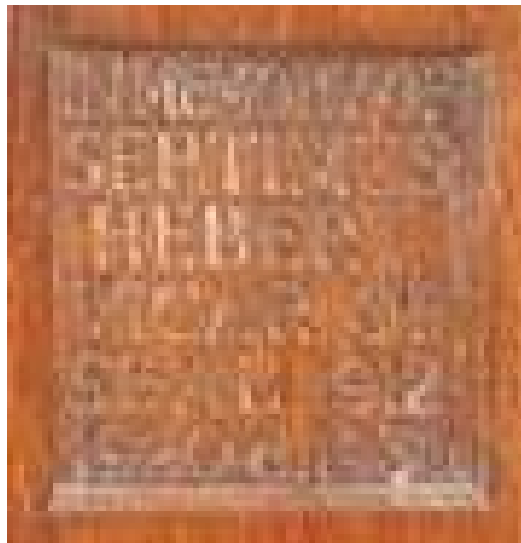


## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

- 2 Oak.
- 3 June 1934 (ref a).
- 4 Height overall 62cm.  
Northern section: w. 242 x d. 15cm.  
Southern section: w. 227 x d. 15cm.  
Hinged section: w. 148 x d. 15cm.  
Kneeler: depth 25cm.  
Inscription: h. 11 x w. 10.5cm.
- 5-6 J B L Tolhurst (ref a).  
The Warham Guild, 72 Margaret Street, Oxford Circus, London W1 (ref b).
- 7 To replace the altar rails with a kneeling rail with an attached wooden step, this being part of various alterations to the Sanctuary and South Chapel (Lady Chapel) (ref c).  
Cost £66; inscription 17s.6d. (ref b).
- 8 The parishioners (ref d).
- 9

IN MEMORY OF S E P T I M U S H E B E R T V I C A R O F S E A L 1912 – 1920 d. 1930
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- 10 a) Faculties dated 24<sup>th</sup> May 1934 and 5<sup>th</sup> June 1934. b) Letter from The Warham Guild dated 4<sup>th</sup> May 1934 and account dated 6<sup>th</sup> July 1934. c) Terrier dated December 1994. d) Sevenoaks Chronicle 1934.

303 CLERGY STALLS and CHOIR BENCHES Phs

CHANCEL, N & S sides



- 1 On both north and south sides of the Chancel are clergy stalls and choir seating consisting of one bench front and two benches, all set on a suspended wooden floor covered with red carpet. On the south side only is an extra seat behind the clergy stall. Both bench fronts have open arcading of thirteen lights with trefoil heads with chamfered edges and open trefoil decoration in the spandrels. On the top rail of the north bench back at the east end is a brass plate with an inscription in Roman caps referring to the lights. The backs are plain. The sloping bookshelves on the top have integral upstands and sides. The bench front ends have heavily moulded and decorated edges and stand on a bar with sloping shoulders. One carved decorated roundel on the south side is chipped.



Poppyheads



The front choir benches have heavily moulded mediaeval style slab ends with foliated poppyheads of varied designs standing on bars with sloping shoulders. Forming the back and below the heavily moulded top rails are five equal size panels constructed of five vertical planks, each panel set in moulded stiles with chamfered and end stopped edges; on the north side the panel nearest the clergy stall is truncated. Below the seats are five plain panels with chamfered edge stiles. The seats are of a single plank with rounded front edges which protrude beyond the bench ends and with cut-off corners they are supported on four, shaped brackets on bars. The fielded panels of the rear face of the seat backs are in chamfered framing. Attached to the top of the seat backs and supported by the bench ends and four shaped brackets are sloping prayer book shelves with moulded upstands. Attached to the upper framing of the three eastern panels on the south side are six large metal cup hooks. On the top edge of the prayer book shelves on each side are three electrified wrought iron candlesticks 27cm high, with stems of decorative broken scrollwork and square shallow drip trays, standing on square wood blocks and with red fabric shades (ref a). Set below the prayer book shelves is a plain horizontal shelf supported on four metal brackets. At the base is a sloping kneeling board covered in much worn red and black mottled carpet and supported on wood brackets.

The bench ends of the rear benches have moulded fronts with varied stylised foliate decoration and below seat level are finished with octagonal pillars on octagonal plinths, chamfered and end stopped and standing on moulded bars. At seat level on the bench ends are carved patée formée crosses with fleur-de-lys decoration in a rolled edge decorated circle. The seats are single plank with a moulded edge and hollow chamfer below and supported on four shaped brackets. The seat backs are made up of five panels of raised horizontal boards between chamfered and end stopped stiles, all between continuous heavily moulded top and plain bottom rails. . There is no panelling below the seat, save that on the south side which is filled with the panelled partition between the Chancel and the Lady Chapel in which are several holes for now removed heating pipes. Attached to the top of the bench end adjacent to the gate to the Lady Chapel is an adjustable metal ring and base support for a processional cross.

All the seats have red material runners bound with red leatherette.

The clergy stalls on each side of the Chancel are set level with the choir benches and bench fronts; their prayer-desk fronts have sloping book rests with raised lip, between two solid elaborately moulded full height supports with octagonal pillars, standing on bars with sloping shoulders. Between the supports is a moulded cornice below which is an open arcade of three lights of similar design to the choir bench fronts but standing on a rail of three open quatrefoil shapes in separate panels, all on a base with sloping edge. Below the cornice on the seat side is a plain full-width horizontal shelf. Above and below the single plank seat is a plain solid back panel set in a plain frame with shaped edges. This is attached to the bench end of the front choir bench to the east and is supported on the nave side by a single solid wood panel in a tall moulded frame, chamfered and end stopped and standing on a bar.

The north side seat has a cushion covered in red furnishing fabric with a grey all-over pattern.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WOODWORK**

Behind the clergy stall on the south side only is a two plank seat attached to the nave bench end of the rear choir bench with matching panelled back. The seat is cut to fit round the octagonal piece of the Chancel arch and cut off at the edge and rests on two moulded supports one of which is fixed to the choir bench end. This seat has a red plush shaped seat pad.

The leading edges on the east side of the prayer bookshelf support on both clergy stalls have been shaved from top to bottom implying adaptation.

The suspended wooden floor on both sides of the Chancel is covered with red carpet, which is damaged at the nave end of the rear bench on the north side.

- 2 Oak, metal and textile material.  
3 19<sup>th</sup> c.  
4 Bench fronts: h. 89 x l. 318 x d. 27cm.  
Front benches: h. 135 x l. 376 x d. 56cm.  
Rear benches: h. 112 x l. south side 375 north side 420 x d. 44cm.  
Clergy stall fronts: h. 124 x w. 84 x d. 43cm.  
Clergy seats: h. 94 x w. south side 59 n. side 63 x d.43cm.  
Rear seat south side only: h. 112 x w. 60 x d. 32cm.  
Cushion: w. 54 x d. 27 x h. 5cm.  
Brass plate h. 5 x w. 9cm.  
5-6 Vicar's seat contractor: P. Davenport, Mount Harry Road, Sevenoaks (ref b).  
Oak clergy seat; alteration of choir stall; alteration of floor; new stone steps;  
Contractor H. Clarke Mitchell of Tamworth (ref c).  
7-8 -  
9

IN MEMORY  
THE CHOIR LIGHTS WERE GIVEN BY  
THE FAMILY AND FRIENDS OF  
*EDWARD AND JOSEPHINE TRIGGS*  
CHOIR MEMBERS FOR MANY YEARS



- 10 a) Faculty dated 1988. b) Faculty dated 19<sup>th</sup> June 1991. c) Faculty dated 20<sup>th</sup> September 1994.

## 304 PARTITIONS (2) Ph

## CHANCEL / LADY CHAPEL

## (i) East end of north side of Lady Chapel

1 A low level solid dark wood partition running between the two arches dividing the Chancel from the Lady Chapel; through access is provided by a gate opening into the Lady Chapel. The partition is constructed of a continuous chamfered top and bottom rail with six panels to the west of the gate and two to the east. The gate is hung on two square posts with carved foliate tops. The top rail of the partition continues along the base of the arch. On the Lady Chapel side each panel is made up of feathered edge vertical planking with chamfered and end stopped stiles in between. The Chancel side of the longer run is hidden behind the choir benches. The framing and stiles are chamfered and end stopped. The square posts forming the gate opening have chamfered and end stopped edges and an octagonal foliate finial and top knob on a plain square base. Those on the Lady Chapel side are rebated to receive the gate when closed. The gate is hung on two black metal strap hinges with fleur-de-lys finials on the post and fastened by a black metal throw bolt with hexagonal knob. The receiver is on the east post. The gate is of framed construction with full width top and bottom rail and is divided into three panels with a horizontal lock rail. The top rail is deeply chamfered. Each upper panel has three pierced quatrefoil shapes and the framing is chamfered and end stopped. The three panels below are filled with full length raised triangular design on the Chancel face. The stiles are chamfered and end stopped.

Below the top rail and next to the gate post on the Lady Chapel side of the long run is a metal box with three light switches.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



- 2 Oak, metal.  
3 -  
4 Top rail: h. overall 127 x d. overall 12cm.  
Long run: l. 212, short run l. 102cm, below blocked window l. 128cm.  
Gate post: h. 148cm.  
Gate: h. 108 x w. 79 x d. 6cm.  
5-10 -

(ii) **West end of north side, of Lady Chapel**

Above a low wall from the west end arch is a rectangular oak frame work filled with three pierced trefoil-headed lancets. The spandrels of each lancet have a rounded trefoil.  
h. inaccessible x w. 91 x d. 21cm.

**305 ALTAR TABLE Ph**

**LADY CHAPEL, E end**

- 1 An oak altar table with a three plank replacement over-sailed top, which is attached to the frame with eight oak blocks and is supported on four legs of baluster design ending in square blocks with sloping shoulders and bun feet. The apron is decorated with a carved guilloche design on all four sides. The four stretchers are plain, with rounded top edges and are pegged into the square leg locks.



- 2 Oak.  
3 Early 17<sup>th</sup> c (ref a).  
4 h. 87 x w. 140 x d. 76cm.  
5-6 Restored by Stanley Berwick Ltd (ref b).  
7 The altar table was formerly the main altar in the Sanctuary but deemed inadequate and moved to its present position in the Lady Chapel as a result of a report by F.E. Howard dated December 1933 (ref c). The refurbishment of the Lady Chapel was the gift of the daughters of the 1<sup>st</sup> Baron Hillingdon and his wife in their memory (ref d).  
8 The Hon. Violet Mills, the Hon. Mrs Grenfell and Lady Lawrence (ref d).  
9 -  
10 a) Terrier dated December 1994. b) Description of Seal church marking the centenary of its separation from Kemsing church. c) Howard report. d) Sevenoaks Chronicle 1934.

**WOODWORK**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**306 TABLE Phs**

**LADY CHAPEL, E end**

1 A small light oak table with a polished top and inlaid border of pale bottonée crosses on a dark ground, supported on flattened ogee-shaped ends, standing on four five-sided slender reverse-tapered legs, culminating in a floor-level H-shaped stretcher with an incised groove on each edge, and stepped curved ends. Beneath the table top is incised the maker's mark and date. On the horizontal central bar are two small brass plates with incised inscriptions in blackened Roman caps and l/c.



2 Light oak, brass.

3 After 1991.

4 h. 77 x w. 61.5 x d. 40cm.

Inscription plates: h. 3.5 x w. 9cm.

5-6 Mac Price.

7-8 -

9

IN MEMORY  
of  
GEORGE THOMSON  
1919 - 1991

ALSO  
of  
MARJORIE THOMSOM  
1924 - 2014



10 -

307 GLASTONBURY CHAIRS (2) Phs

LADY CHAPEL, E end

- 1 The top rail of the back has a decoration of two bands, the upper of egg and dart and brattishing design, the lower of rope and foliage. The shaped arms are carved on both sides with rope and foliage decoration. The centre back panel on both chairs has a carved roundel surrounded by a simple poppy and bead border with bouché-shaped shield, one plain, the other with a carved crown of thorns and three nails. One chair has replacement feet and a self-piped blue damask cushion with a multi-coloured top.



- 2 Oak, fabric.  
3 19<sup>th</sup> c (ref a).  
4 h. 83, seat h. 43 x w. 63 x d. 46cm.  
Cushion: w. 42 x d. 42cm.  
5-6 -  
7 Mentioned in F.E. Howard's report of December 1933 as being in the Sanctuary.  
8-9 -  
10 a) Terrier dated December 1994.

## 308 COMMUNION RAILS Phs

LADY CHAPEL, E end

- 1 The oak communion rails are in two fixed sections with a removable centre section. The plain rolled top-rail has V-shaped grooving with rolled edge beneath and the central section, which has a brass plate screwed to one side with incised inscription in Roman caps painted white, rests on small screwed wooden blocks attached to the central posts. The four supporting posts have chamfered and end-stopped edges topped with foliate finials on octagonal bases. Below these and level with the top rail, are four incised patée crosses inside roundels with foliate decoration in the spandrels, these being on the west face only. The posts finish on bar-end feet with chamfered and end-stopped edges and are bolted to the stone floor on their inner edges with right-angled brackets. The railing is of open lattice design of hollow chamfers to emulate a quatrefoil design.



- 2 Oak, brass.  
3 -  
4 Southern section: h. (to finial top) 79 x w. 182 x d. 8cm.  
Northern section: h. (to finial top) 79 x w. 229 x d. 8cm.  
Removable centre section: w. 101.5cm.  
Bar feet: d. 34cm.  
Inscription plate: h. 2.5 x w. 15.25cm.  
5-6 -  
7 Moved from Sanctuary 1934 (ref a).  
8 -

9

IN LOVING MEMORY OF  
ADELINE ALICE MACTIER COPELAND  
WHO WORSHIPPED IN THIS CHURCH 1970 – 1974



- 10 a) Faculties dated 5<sup>th</sup> June 1932 and August 1999-May 2000.

309 LITANY DESK and CHAIR

LADY CHAPEL, N side

A Litany desk Ph

- 1 An oak desk with a sloping desk with moulded edges. Below the desk is a reeded and fluted top rail above a two-panelled centre section of pierced, decorated, curvilinear tracery, with a chamfered and edge-stopped bottom rail. The front edges of each side panel are of similar design having octagonal columns and octagonal moulded capitals and bases with a variety of mouldings above and below. The side panels have rectangular inserts deeply carved with foliate design and pierced trefoil openings below. The shaped runners have top edges of a continuous chamfer with plain end stops and support a rectangular kneeling shelf which has plain edges. The desk rests on rectangular block feet with sloping shoulders. A thin canvas work and cotton cushion is tied to the shelf with ribbon.
- 2 Oak, fabric.
- 3 19<sup>th</sup> c (ref a).
- 4 h. 90 x w.49 x d.73cm.  
Kneeler: h. 18cm. Cushion: l 45 x w. 21cm.
- 5-9 -
- 10 a) Terrier dated December 1994.



## WOODWORK

### ST. PETER AND ST. PAUL SEAL, KENT

#### **B Chair Ph**

- 1 An oak ecclesiastical-style chair with two side panels forming curving arms and X-shaped legs with an octagonal stretcher and a solid seat. The solid back panel has a pierced centre of tracery and trefoil shapes and a pedimented top rail with pierced centre of similar trefoil shape, topped by a flat foliate finial. The shaped seat front rail has an open carved centre floral decoration. The arms slope from back top rail to seat front ending in wave carvings and pierced with double mouchette in the spandrels. The legs are of ornamental X-shape with open carving. The octagonal stretcher is finished on each leg with a circular boss. The seat and back panel are fastened to the side panels with cross-head screws disguised with wooden plugs (some missing).  
A thin seat cushion in yellow with a central foliate design in various colours has a satin back and is trimmed with gold-coloured cord.
- 2 Oak, fabric.
- 3 19<sup>th</sup> c (ref a).
- 4 h. 104 x w. 51 x d. 39cm. h. to seat 43cm. Cushion: l. 42 x w. 36cm.
- 5-9 -
- 10 a) Terrier dated December 1994.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

310 PRAYER RAIL Phs

LADY CHAPEL

1 An oak prayer rail with a sloping prayer-book shelf with lip in two sections on either side of the altar steps in front of the first row of chairs. Each side is supported on three square legs with stopped chamfered edges. The bottom rail rests on the altar step with supports bolted into the floor. On the south shelf is a brass plate with an inscription in incised Roman caps in white.



2 Polished oak, brass.  
3 Mid 1930's (ref a).  
4 North side shelf h. overall 93;  
h. from step 74 x w.214 x d.12cm.  
South side shelf h. overall 90;  
h. from step 73 x w.178 x d.12cm.  
Inscription plate w.10 x d.3.5cm.

5-6 -

7 'To restore southern chapel which would require turning present seats to face east and removing altogether those in eastern portion where holy table would stand' (ref a).

8 -

9

THIS CHAPEL WAS BEAUTIFIED  
IN 1973  
IN MEMORY OF  
EDIE AND STANLEY BERWICK



10 a) Faculty dated 5<sup>th</sup> June 1934, CKS.

## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### 311 CHAIRS (21)

### LADY CHAPEL

- 1 Twenty-one polished wood chairs with fixed drop-in solid seats on plain square legs and H-shaped stretchers with attached prayer book shelves. The top rails, supported on outward curving back legs, provide elbow support for the row of chairs behind.
- 2 Light oak.
- 3 1930's (refs a & b).
- 4 h. 79, h. to seat 46 x w. 43 x d. 41cm.
- 5-9 -
- 10 a) Faculty dated June 1934. b) Terrier dated December 1994.

### 312 PARCLOSE SCREEN Ph

### LADY CHAPEL / SOUTH AISLE

- 1 An oak parclose screen of nine lights separating the Lady Chapel from the south aisle. The screen is in a reed-moulded frame, standing on a plain sill with cavetto upper edge. The top cornice with billet moulding above a rolled edge, has thirteen carved rectangular bosses of seven different designs in a cavetto coving with a rolled moulded edge below. Eight of the lights have pierced curvilinear tracery at the heads, between slender reed-moulded mullions. The centre light is narrower than the rest and has a crocketed and pinnacled muntin supporting a pierced tracery head with foliate-design centre boss in a quatrefoil. The central opening beneath the three centre lights has a transom rail with billeted moulding and rolled edge above and below the plain cavetto cornice. Below this is a pierced Tudor arch with floral carving in the spandrels and foliate pendants. Below the lower transom rail, on the west face, is a raised carved inscription in Roman caps, the east face being plain, beneath which are six plain panels divided by slender reeded muntins to match those above.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



- 2 Oak.  
3 1930s (ref a).  
4 h. to step 396 x w. 377 x d. 11cm.  
South side cut away 5 cm to allow for heating pipes.  
5 Copied from the design for the north aisle by Mr. Somers Clarke (ref a).  
Chancel and south aisle screen plan drawing by C.R. Ashbee.  
6 Messrs Strange & Sons (Sevenoaks) (ref b).  
7-8 This screen is a continuation of the Chancel screen, which was given in 1930 in  
memory of Nevill Forbes by his sister Janet Elizabeth Ashbee and which was  
removed in 1971. The Lady Chapel screen was given by Dr Poland and his sons,  
Commander J Poland and Mr R Poland, in memory of Dr Poland's wife and their  
mother (ref c).  
9 TO THE GLORY OF GOD AND IN LOVING MEMORY / OF MARY ROBERTS  
POLAND OF THIS PARISH 1932 /.  
10 a) Church handbook June 1974 page 7. b) Faculties dated 11<sup>th</sup> November 1930,  
24<sup>th</sup> March 1971, 19<sup>th</sup> June 1991. c) Sevenoaks Chronicle 1934.

**313 WALL PANELLING and PARTITION VESTRY PASSAGE and VESTRIES**

- 1 Along the west wall of the vestries passage is a low-level run of dark stained tongued  
and grooved wainscoting with overhanging chamfered top edge; this edge is shaved  
off at the south end to accommodate the opening of the outer door. There are short  
sections of similar wainscoting on the east wall of the passage on either side of the  
dividing wood partition. The passage partition is formed of two sets of dark stained  
wood each of four plain panels set in a plain frame beneath a wooden beam with  
chamfered lower edge. The partition nearest the outer door is fixed; the other is hung  
on two metal hinges and opens into the choir vestry. There are three metal double  
coat hooks fastened to the centre rail of the fixed partition on the passage side.  
Similar runs of wainscoting also run along the north side of the choir vestry on either  
side of two tongued and grooved panelled doors to a cupboard (see 315) set behind a  
shallow Tudor-style arch-topped frame. The north side panelling ends at the north-  
east corner where there is a blocked fireplace, but then continues along the east wall  
under the window sill to the partition between the vestries. The vestries are divided  
by a dark stained flat panel and frame partition made up of four full height equal  
sized leaves designed to fold back against the east and west walls to form one large  
room. Each leaf consists of two equal sized plain panels at the top and bottom and  
one large panel in between, all inside a plain wide wood frame set into the stonework  
supporting and beneath a wood beam. Each section is hung on three metal hinges  
and fastened with inset bolts top and bottom except for the centre door which is  
fastened by an inset lever lock with black painted semi-circular handle on a black  
painted metal rectangular back plate with an integral keyhole.  
2 Pine, brass, metal, cork.  
3 1913 (ref a).

**WOODWORK****ST. PETER AND ST. PAUL  
SEAL, KENT**

- 4 Passage wainscoting: West wall h. 114 x l. 253cm.  
East wall: a) h. 136 x l. 128 b) h. 135 x l. 125cm.  
Dividing partition: h. 104 x w. 196 x d. 5cm.  
Beam: l. 249 x w. 28 x d. 28cm.  
Vestry north wall: h.124 (plus 44cm on small section north-west end) x l. 1372cm.  
East wall: h. 124 x l. 1270cm.  
Partition between vestries: each section h. 256 x w. 93 x d. 5cm.  
Wall frame: h. 256 x w. 13cm.  
Beam: l. 372 x w. 22 x d. 16cm.
- 5 C R Ashbee, Cheyne Walk, Chelsea, London SW (ref b).
- 6 -
- 7 Drawing by Ashbee showing new door (now blocked by a cupboard) and re-positioning of old south wall and window to choir vestry using old head, to support resolution passed 13<sup>th</sup> March 1913 for vestry extension to form larger choir vestry and clergy vestry (ref b).
- 8-9 -
- 10 a) Faculty dated 7<sup>th</sup> October 1913. b) Ashbee drawing.

**314 CUPBOARD****CHOIR VESTRY, N side**

A 20<sup>th</sup>c blue painted pine cupboard for storing choir robes with track for sliding doors. A metal hanging rail runs the full width of the cupboard. The three doors are currently stored on top of the cupboard and there is a pair of full height curtains covering the opening hung from a plastic rail. The curtains have red and cream vertical stripes.

Cupboard: h. 205 x w. 244 x d. 75cm.

Each curtain: l. 210 x w. 220cm.

**315 STORAGE CUPBOARDS (3)****CHOIR VESTRY, W side**

- 1 Three pine cupboards, cupboard (i) along the west wall and cupboards (ii) and (iii) at right-angles to it. Cupboard (i) is painted blue and has two hinge-hung doors with metal knobs and full-width metal hanging rail inside for choir robes. Cupboard (ii) is of tongued and grooved construction with a moulded top, painted blue, with single opening door fastened by a brass turnbuckle catch. Inside are four shelves for music storage. Cupboard (iii) is plain stained pine with single opening door with front to rear hanging rail for ministers' robes.
- 2 Pine, brass, paint.
- 3 20<sup>th</sup> c.
- 4 i) h. 177 x w. 126 x d. 63cm.  
ii) h. 183 x w. 77 x d. 39cm.  
iii) h. 184 x w. 64 x d. 44cm.
- 5-10 -

**316 CANDLESTICKS (2) Ph**

**CHOIR VESTRY**

- 1 Two dark walnut candlesticks of similar design but different heights with elaborate turned supports and brass drip trays with twisted rope edges sitting on the metal candle holders. The whole standing on tripod supports.
- 2 Walnut, metal, brass.
- 3 19<sup>th</sup> c (ref a).
- 4 a) h. 191 x diam. of candle holder 23cm.  
b) h. 158 x diam. of candle holder 23cm.
- 5-9 -
- 10 a) Terrier dated December 1994.



**317 BANNER POLE**

**CHOIR VESTRY**

- A dark-stained wooden banner holder the ends of the arms and the top have turned knobs.
1. 142 x w. across arms 70 x diam 2.8cm.

## 318 BISHOP'S CHAIR Ph

## CHOIR VESTRY

- 1 Dark-stained oak chair in the Gothic style with shaped cresting carved with raised angel head and outstretched wings. The back is elaborately carved and the scrolled arms are supported on turned combined front leg and arm supports. The support to the right arm is broken. There is an H-shaped plain stretcher and plain back legs. A thin shaped-cushion, in pale blue, with corded edges sits on the plain oak seat.



- 2 Oak, textiles.  
 3 19<sup>th</sup> c (refs a & b).  
 4 h. 128 x w. 59 at front edge x d. 52cm.  
 Cushion: w. 52 at front x d. 37cm.  
 5-9 -  
 10 a) Faculty dated 19<sup>th</sup> June 1991. b) Terrier dated December 1994.

**319 STORAGE CUPBOARD** **CLERGY VESTRY, E wall.**

Blue painted wood lockable 20<sup>th</sup>c storage cupboard with full height door and three shelves.  
h. 208 x w. 91 x d. 48cm.

**320 WAFER BOX** **CLERGY VESTRY**

An oak 20<sup>th</sup>c ten-section wafer box with lift-off lid decorated with an incised patée cross.  
h. 10 x w. 10 x d. 6cm.

**321 BOX** **CLERGY VESTRY**

Eastern-design 20<sup>th</sup>c box of two woods with domed lid decorated in the centre with an etched seated lion and plain brass banding, all on dark wood. The base of the interior is lined with crimson velvet and the whole interior is much mildewed. On the base is a torn paper label with faint lettering 'Made in India'.  
h. 14 at edge, 14.5 at centre x w. 9 x d. 13cm.

**322 DESK and CHAIR** **CLERGY VESTRY, S side**

**A Desk Ph**

A 20<sup>th</sup>c pine desk of traditional design with two pedestals each with three drawers and one wide drawer beneath the desk top, all with square-shaped brass handles. The top is inset with hardboard.  
h. 76 x w. 121 x d. 69cm.



**B Chair**

Lightly-stained 20<sup>th</sup>c beech chair with three shaped-rails to the back support and padded seat upholstered in wool tweed.  
h. 83 x w. 38 x d. 8cm.

**WOODWORK****ST. PETER AND ST. PAUL  
SEAL, KENT****323 STORAGE CUPBOARDS CLERGY VESTRY, W side**

Blue-painted 20<sup>th</sup>c pine built-in storage cupboards with 1 sliding and 2 opening doors, a metal hanging rail and 5 shelves within.  
h. 207 x w. 261 x d. 61cm.

**324 CANDLESTICKS (2 pairs) CLERGY VESTRY, cupboard**

- i) A pair of lightly stained and polished oak candlesticks on turned supports with brass inset to the candle holders, both on a 2-tier square base of diminishing size and with red felt on the underneath.  
h. 39.9 x base 13.5cm square.
- ii) A pair of wood candlesticks of tapering cylindrical shape with flared base. In the top is a brass nozzle and drip tray. Underneath the base is a peg hole.  
h. 27 x base dia. 7cm.

**325 CROSSES (2) CLERGY VESTRY, cupboard**

- 1 Two dark stained oak Calvary crosses with splayed ends, the lowest step has brown felt underneath. There is a brass memorial plaque inscribed in Roman caps and l/c on the larger cross.
- 2 Wood, brass, felt.
- 3 Late 20<sup>th</sup> c.
- 4 Large cross: h. 72.5 x base 21.5 x 19cm. Plaque: h.3 x w.7.5cm.  
Small cross: h. 41 x base 19.5 x 19.5cm.

5-8 -

9

<p>IN MEMORY OF JACK and MARGARET DRUMEY 1991</p>
---

10 -

326 PORTABLE READING DESK CLERGY VESTRY, cupboard

- 1 A dark stained and polished portable oak reading desk on triangular shaped supports with scroll ends and a small book support lip on lower edge. There is a brass memorial plaque inscribed in Roman caps and l/c fixed to the front face.  
2 Oak, brass.  
3 Late 20<sup>th</sup> c.  
4 h. 9 x w. 35 x d. 27.5cm. Plaque h. 2.5 x w. 6.5cm.  
5-8 -  
9

In memory of  
Mr & Mrs N. FEATHERSTONE  
LIVED IN SEAL 1940 - 1995

10 -

327 CHEST OF DRAWERS Phs CLERGY VESTRY, N side

- 1 Dark-stained and polished oak four drawer chest on chest with a separate base and original bracket feet. The chest is constructed to appear as if there are eight drawers but has four large drawers with eight decorative drawer fronts. Each pair of drawer fronts is of a different raised geometric design with two brass drop drawer pulls on elaborate rose design back plates and an elaborate key escutcheon plate to each drawer placed in the centre. The top is made of four planks showing some damage. Beneath the top on left hand side is a brass memorial plate with incised inscription in Roman caps.  
2 Oak, brass.  
3 Late 17<sup>th</sup> c (ref a).  
4 h. 102 x w. 100 x d. 61cm.  
Inscription plate: h 3 x w 7cm.  
5-8 -  
9



IN LOVING MEMORY OF  
HAROLD ISAAC TAYLOR,  
DIED 11 DEC. 1956 AGED 78  
PRESENTED BY  
HIS WIFE AND SONS.



10 a) Terrier dated December 1994.

## 328 FRONTAL CHEST

SOUTH AISLE, E end

An oak frontal storage chest with oversailed top and lifting lid of two flush panels in a rectangular frame with chamfered outer edge, held on with three brass hinges. The lid is secured by a hasp and clasp fastening of foliate design, now detached from the lid, and a locked padlock, key missing. Screwed to the inside of the lid is an ornamental cruciform plate with foliate design, similar to the clasp, and a Greek cross cut out of the centre, to which the broken clasp was originally attached. The box is panelled on all sides with plain panels inside a plain frame, chamfered and end stopped on the front and sides only.

h. 105 x w. 196 x d. of top 29cm. d. of lid 2.5cm.

## 329 INNER PORCH (Galilee) Ph

SOUTH AISLE, W end

- 1 A rectangular three-sided and ceiled, polished, slightly fumed light oak inner porch forming a wind porch to the inner south door. Each side is set in a frame, dowelled into the floor, with muntins and stiles dividing the sections horizontally beneath a dentilled upper edge. The frame to the top of the eastern side has been cut away to accommodate the adjacent wall-mounted memorial. The ceiling has six plain rectangular inset panels, the four outer being narrower than the two centre panels. The gap between the inner porch (Galilee) and the outer wall has a plain wooden filler. The top section of all three sides is of glazed panels made up of rectangular leaded lights, of plain white box cast glass, with quarter crescent heads, all in cavetto moulded frames; the east and west sides are made up of four panels and the north of five. The three horizontal sections



below the glazed panels are of graduated height. On the church side each is made up of fielded panels with vertical wide hollow chambers at the edge. The inner faces are plain. Below the glazed panels on the north face is a pair of equal-sized inward opening panelled doors, each hung on three hinges with brass flush bolts top and bottom to the western door. The upper panel of each door is glazed with rectangular leaded lights and a central roundel depicting, on the eastern door, crossed keys (St Peter's attribute), and on the western an open book with superimposed vertical sword (St Paul's attribute). Each opening door has two sections made up of two inset



panels of a similar design to the sides. All the glazed panels are fitted with long narrow cavetto mouldings on both sides and the internal plain wood panels likewise. The lever door lock is activated on both sides by an octagonal metal knob on an octagonal back plate with matching keyhole and escutcheon below. Above this is a square chrome Chubb escutcheon. The automatic spring closer on the east door has been moved from the church side to the inner side where there is also a hook and eye fastening. Above the doors on the church side is a Hanovia electric heater. On the rail below the glazed upper panel on the inside of the porch is an inscription running on all three sides in gilded Roman caps.

- 2 Oak, glass, bronze, lead.
- 3 November 1949 (ref a).
- 4 East and West sides: h. 282 x w. 145 x d. 4.5cm.  
North side: h. 282 x w. 172 x d. 4.5cm.
- 5 Architect W H Ansell, 5 Verulam Buildings, Grays Inn, London WC1 (ref a).
- 6 -
- 7 Cost £250.
- 8 -
- 9 ERECTED IN MEMORY OF THE REV. H. JONES-DAVIES. / VICAR OF SEAL  
1920 – 45. AND IN GRATEFUL APPRECIATION OF / HIS AND MRS. JONES-  
DAVIES' DEVOTED WORK HERE / (ref b).
- 10 a) Faculty dated 22<sup>nd</sup> November 1949. CKS. b) Letters re inscription dated  
11<sup>th</sup> November 1949 and 12<sup>th</sup> January 1950. CKS.

**330 COLLECTION DISHES (2) Ph**

**SOUTH AISLE, W end**

A pair of near matching 20<sup>th</sup> c round polished oak collection dishes with raised rolled ring around the inner top edge and shallow foot.  
h. 5 x dia. 25 and 25.5cm.



**331 LEAFLET BOX**

**PORCH, E wall**

A dark oak box with various compartments to hold leaflets, cards and pamphlets etc. The top edge is stepped and in the centre is a circular carving of the crossed keys and sword of St Peter and St Paul the emblem of the church. A notice referring to donations is attached to the front.  
h. 35 x w. 50 x d. 9cm.

## 332 CORNER SETTLE BAPTISTERY, corner, S &amp; W walls

- 1 Running continuously along the south and west walls of the Baptistry is a free standing dark oak Jacobean settle with seventeen inset back panels – six on the south and eleven on the west sides, with reeded fillets between, all below a continuous double top rail (some damage). At each end is a scrolled arm rest on columnar supports, the eastern being a replacement. The seat has a rounded edge and is supported on nine columnar legs of early 17<sup>th</sup> c design, three on the south and six on the west sides, resting on a continuous square bottom rail with block feet below each leg. The west side bottom rail has been cut off to accommodate metal heating pipes. The seat has a loose red carpet runner cover.
- 2 Oak, carpet.
- 3 Early 17<sup>th</sup> c (ref a).
- 4 h. 118 x l. south side 192, west side 358 x d. 30cm.  
Runner: 1. 585 folded to fit x w. 33cm.
- 5-9 -
- 10 a) Faculty 7<sup>th</sup> February 1947.

## 333 LEAFLET HOLDER BAPTISTERY, on the settle

A pine leaflet holder with four full-width compartments. The depth of the holder is shaped to be narrow at the top and wider at the base.  
h. 64 x w. 77 x d. (top) 5cm, (base) 30cm.

## 334 SCREEN Ph NAVE / TOWER

- 1 The complete screen is of two oak and glazed screens separating the tower from the west end of the nave.  
The **lower screen** is made up of two outer bays each of four lights of varying width on each side of a central section of two equal size inward opening doors; all between chinoid-shaped vertical posts and mullions and standing on a wood plinth with sloping top edge. Each light is divided into three sections; the uppermost section with a single plain antique glass panel with, on the nave side, a decorated head of wood tracery of two Arts & Crafts designs. Each light in the middle section has eight rectangular quarries of green antique glass in lead framing each with a single gilded sun finial on slender central metal shaft on the nave side. The upper and lower sections are separated by a horizontal transom rail with raised memorial inscription in 1/c Gothic lettering, with embellishments and set between the muntins. The plain wood panels below are set in narrow cavetto mouldings.  
The two opening doors are each of two panels below a dentilled moulded top rail with a single plain antique glass panel above, decorated with oak Arts & Crafts

moulding on the nave side (some broken). The doors are fastened on the nave side with two black metal latches and secured by a modern security bolt. On the tower side each door is hung on three metal hinges with a single metal stirrup handle and ball catch on the northern door and inset bolt to the top and throw bolt to the bottom of the southern door.



This lower screen is set into the stone arch in an ogee shaped frame and with a cornice of billeted moulding with rolled edge dividing the two screens. On the cornice are eleven decorated rectangular bosses, six of crown, heart and sun design, three floral and two individual designs.

The **upper screen**. The area above the lower screen was filled at a later date with an oak and glass screen of sixteen shaped rectangular lights of varying widths, twelve

having multifoil shaped heads and all between reeded styles and mullions with a moulded solid wood apex. Each light is made up of rectangular box glass quarries framed in lead and two infill lights of a single piece of glass, the whole set in a frame and fixed behind the stone arch. A rectangular oak donor plaque, with chamfered edges and inscription in Roman caps, for the upper screen is fixed to the south wall of the ringing chamber above the door to the tower staircase. (see 335)

- 2 Oak, wood, glass, metal, paint, gilding.  
 3 Lower Screen: 1897 (ref a).  
 Upper Screen: 1946 (ref b).  
 4 Lower Screen: h. 271 x w. 3.99 x d. 13.5cm; transom rail h. 30cm.  
 5 Lower Screen – Designed by C R Ashbee and created by Ashbee’s Guild of Handicrafts with glass by James Powell of Whitefriars (ref a).  
 Upper Screen - W H Ansell MC, FRIBP, 5 Verulam Buildings, Grays Inn, WC1 (ref b).  
 6 Lower Screen - Installation supervised by Jim Pymment (ref a).  
 7 C R Ashbee, born 1863, was greatly influenced by William Morris and the Arts and Crafts movement. After taking his degree at Cambridge he was articled to the architect, G F Bodley, while at the same time setting up evening classes in design and crafts for working men from the East End of London. In 1888 he formed The Guild of Handicrafts which remained in the East End for the next fourteen years, while continuing his architectural training and in due course setting up his own architectural practice. During this period he met Janet Forbes of Sealand, they were married in Seal church in 1898. In 1902 he moved the Guild to Chipping Camden and there they continued to produce hand-crafted furniture, jewellery and other metalwork, hand-printed books and ecclesiastical ornaments. It became apparent, however, that they could not compete commercially with firms like Liberty’s who could produce similar objects more cheaply and in 1908 the Guild was wound up. The Ashbees came to Seal where they lived in the Forbes family house until Ashbee’s death in 1942 (ref a).  
 The lower screen was completed and installed while the Guild was still based in the East End of London and before Ashbee’s marriage to Janet Forbes. Francis Augustine Forbes, who gave the lower screen, was the father of Janet Forbes and churchwarden at Seal for 17 years. He also gave the screen around the organ (ref a).  
 A letter from the architect of the upper screen, dated 3 July 1946, describes:-  
 “The addition of a screen above the existing screen to fill up the west arch of the Nave. The new screen is behind both the arch and the present screen to avoid any alteration therein. The purpose of the new and additional screen is to eliminate draughts. Glazing box cast glass (will) increase light in church” (ref c).  
 8 Lower Screen – Francis Augustine Forbes 1897.  
 Upper Screen – John Stephenson Whiting 1946 (see 335).  
 9 Lower Screen – to \* the \* glory / of \* god \* and / in \* loving / memy (sic)\* of / a \* devoted / \* mother ~ / this \* screen / was \* given / mdcccxcvii (1897) by \* Francis / Augustine / Forbes ~ /  
 10 a) Bailey. b) Faculty dated 16<sup>th</sup> July 1946. c) Letter dated 3<sup>rd</sup> July 1946 from W H Ansell.

- 335**      **COMMEMORATIVE BOARD**      **TOWER, LOWER RINGING CHAMBER, S wall**
- 1      A plain rectangular dark wood board with chamfered edges hung on the wall above the door to the tower staircase, adjacent to the upper screen to the nave, with an inscription in Roman caps.
- THE UPPER SCREEN WAS GIVEN BY  
JOHN STEPHENSON WHITING  
IN THANKSGIVING FOR THE  
SAFE KEEPING OF HIS FAMILY  
THROUGHOUT THE 1939 – 45 WAR
- 2      Oak.  
3      After 1946.  
4      h. 15 x w. 40 x d. 2.5cm.  
5-10      -
- 336**      **CUPBOARDS (2)**      **TOWER**
- A**      **Upper Ringing Chamber**  
A free-standing oak cupboard with double doors. Each door is hung on three hinges, and is framed and has a central muntin and stiles dividing it into six panels. A central shelf. In a poor condition.  
h. 170 x w. 123 x d. 45cm.
- B**      **Lower Ringing Chamber**  
A free-standing dark-oak-stained cupboard with double doors. Each door has two coffered panels.  
h. 210 x w. 115 x d. 53cm.
- 337**      **PEG RACKS (2)**      **TOWER, Upper and Lower Ringing Chambers**
- On the south wall of the lower ringing chamber and the east wall of the upper ringing chamber are long, heavy-duty, dark-stained wood peg racks. These appear to be used to hook the bell ropes over.  
Too high to measure.
- 338**      **CHEST OF DRAWERS**      **TOWER, Lower Ringing Chamber S side**
- A light oak 20<sup>th</sup>c chest of drawers with six full-width drawers of varying depth with plain round wood knobs in dished insets.  
h. 113 x w. 102 x d. 40cm.  
.

**WOODWORK****ST. PETER AND ST. PAUL  
SEAL, KENT****339 TABLE****NAVE, W end**

A pine drop-leaf table, both D-shaped leaves can be folded down.  
h. 74 x 90 x l 150cm (fully extended). Each leaf 60cm, central fixed area 30cm.

**340 CREDENCE TABLE Ph****NAVE, W end**

- 1 A polished light-oak table with an oversailing top with chamfered edges resting on four columnar legs with shaped aprons between. The four lower stretchers have rounded top edges and are tenoned into the base of the legs.
- 2 Light oak.
- 3 1930's (ref a).
- 4 h. 77 x w. 76.5 x d. 33cm.
- 5-9 -
- 10 a) Inventory dated June 1938 compiled by J S Whiting, churchwarden.

**341 SIDESMEN'S TABLE Ph****NAVE, W end**

Dark-stained pine table with an oversailing top and two drawers below. The top has chamfered edges on all four sides framing a leatherette insert. The two drawers below are of dovetailed construction with wood base and two round handles to each drawer on a horizontal back plate with trefoil ends. One keyhole for an inset brass patent lever lock marked V.R. to each drawer. The top is supported on two mediaeval trestle-style slab ends, with a single stretcher with chamfered top edge, fastened with protruding tenons secured by wooden wedges.

h. 71.5 x w. 107.5 x d. 76cm. Top d. 2.5cm.  
Drawers: h. 14 at front x w. 42 x d. 76cm.

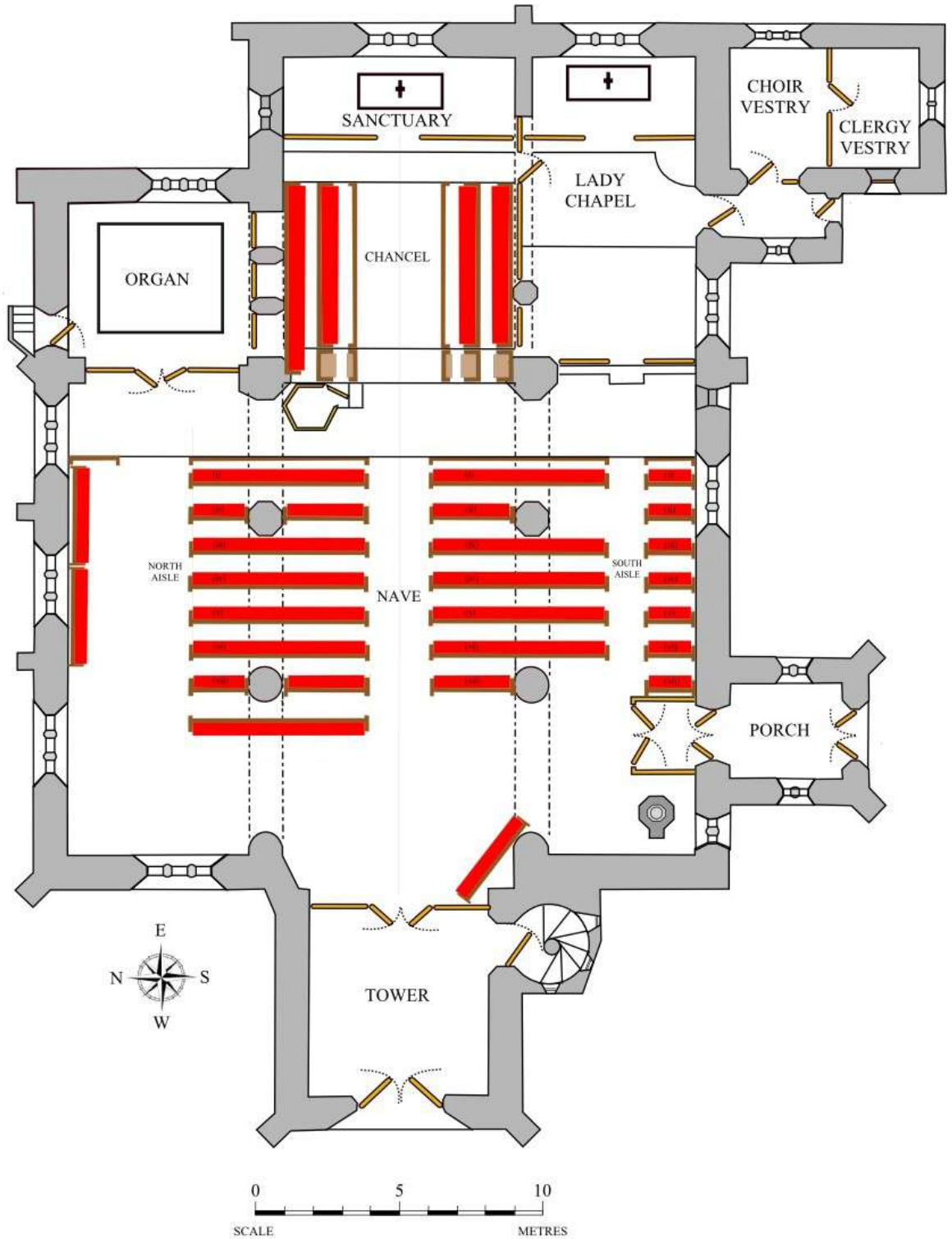


ST. PETER AND ST. PAUL  
SEAL, KENT

WOODWORK

342 **BENCHES Phs Dr**

Plan of Choir Benches and Fronts (303), Clergy Stalls (303), Benches (342), Bench Fronts (343), Free-standing Benches.



## A

## SOUTH AISLE

- 1 There are seven slab-ended oak benches, all attached to the wainscoting. Two benches have been removed (re-located to the nave), in order to accommodate the erection of the Lady Chapel parclose screen, leaving the mortices exposed at the eastern end. Each of the seven benches has a moulded top rail above a framed sloping panelled back. The solid seats have rounded corners to the aisle side and cavetto moulded front edges. The backs support prayer book shelves and kneeler storage for the benches behind. The plain slab ends have a moulded and end stopped edge and are fastened to the floor with two right-angle metal brackets. On the aisle side there are rectangular carved inserts of differing designs above a blind arcaded base. The carvings are in rectangles and are each surrounded by a carved rectangle with a slightly arched top. Inside this is a carved edging with scallops four of which are shaped into the corners. The differing designs are as follows:-
- i) A lion rampant.
  - ii) The Sacred Monogram IHC.
  - iii) Fleur de Lys.
  - iv) The Sacred Monogram IHC. This appears to have been carved incorrectly.
  - v) A Greek cross with arms which slightly widen, upon a circle
  - vi) A Greek cross fleurée.
  - vii) The keys of St. Peter.

Below each bench there are two plain square stretchers side by side and a solid moulded centre support. On the bench side of the slab ends, above the prayer bookshelf, are silver-coloured metal plates with donors' inscriptions, in italic script. Each bench has a loose full length red carpet runner.

- 2 Oak, metal, fabric.
- 3 1939 (ref a).
- 4 Benches: h. 91.5 x l. 204cm.  
Metal inscription plates: h. 3.5 x w. 11cm.  
Wainscoting: h. 120 x l. 803 x d. 9cm.
- 5 Architect W.H. Ansell FRIBA, 12 Grays Inn Square, London WC1 (ref a).
- 6 Manufacturer Mr. L. Turner, 39 Gough Street, London WC1 (ref a).
- 7 The seats were intended as memorial seats and to cost between £1500 and £2000 depending on the number (ref b).
- 8 See under '9'.
- 9 Dedications from the east end of the south aisle:-

- i) To God only be Glory / In memory of / John Poland / F.R.C.S. / 1855 - 1935 / R.D.P. J.R.P.
- ii) In gratitude for our Son's Life / Arthur and Mary Windsor / May 1940.
- iii) In memory of John Fraser Workman / beloved only son of William Arthur & / Helen Workman of Homhurst Loughton / Born June 10<sup>th</sup> 1909. Died May 23<sup>rd</sup> 1937.
- iv) The gift of / "Billie" & "Millie" Hughes / Hill House Sevenoaks.
- v) The gift of / "Billie" & "Millie" Hughes / Hill House Sevenoaks.



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WOODWORK**

- vi) In loving memory of / Eliza Maud Goldsmith / Born December 9th 1868 / Died July 8<sup>th</sup> 1936 / R.I.P.
  - vii) In memory of John Pearce / and Emily & Jacob W. Hills / 1940 / by C.M.P. & Peter.
- 10 a) Faculty dated 8 August 1939 – CKS. b) Letter from Henry Jones Davies, vicar, 17 July 1939.



342A Bench Slab End Carvings

**WOODWORK**

**ST. PETER AND ST. PAUL  
SEAL, KENT**



342 B Benches-Nave South Side



342 B Benches-Nave North Side

**B**

**NAVE**

- 1 There are seven benches of various lengths on either side of the centre aisle. All the benches are of light polished oak with shaped slab ends with hollow chamfered edges and all of the same design. The solid raked seat backs are framed with a continuous top and bottom rail with stiles supporting flush inset panels of four tongued and grooved vertical boards. The rear face of each seat back, with hassock hooks, has cavetto moulding around each framed panel and a prayer book shelf supported on curved brackets. The solid oak seats have rounded corners. The seat back frame continues to the floor to form an open support for the seat, with continuous rails between the uprights and cavetto moulding to all edges with curved buttressing on alternate uprights. At the back, behind the last bench, is a bench front which is reversed, behind this, on the north side only is a long bench which is also reversed, between the reversed bench and the reversed bench front is a wide bookshelf. The slab-ends of benches two and seven on the north aisle side have a carved motif consisting of a rectangular carved insert of differing designs above a blind arcaded base. The carvings are each in a rectangle and are surrounded by a further carved rectangle with a slightly arched top. Inside this is a carved edging with scallops four of which are shaped into the corners:-

Bench **ii**) A unicorn in a crown. Legend states that only a king could overpower and command a unicorn. The crown around the unicorn's neck signifies that it is under the command of the monarch

Bench **vii**) A Rod of Asclepius - the Greek god of healing. This has become the symbol of medicine / healing.

Above the prayer book shelf at each aisle end of the benches is attached a memorial plate with inscriptions in Roman caps and l/c. The inscriptions are repeated at both ends of the bench unless otherwise stated. There are brass rings to hold the vergers' wands on the back of the centre aisle side of each sixth bench. Each bench has a loose full length red carpet runner.

- 2 Oak, brass.  
3 Late 1960's / early 1970's (refs a & b).  
4 Long benches h. 88 x l. 547 x d. overall 35, seat d. 25, shelf d. 5cm.  
Medium benches h. 88 x l. 427 x d. overall 35, seat d. 25, d. shelf 8.5cm.  
Inscription plates h. 3.75 x w. 7.25cm.  
Re-sited benches from south aisle h. 91.5 x l. 208 and 197 x d. 49cm.  
Inscription plates h. 3.75 x w. 7.25cm.  
Re-sited south aisle benches inscription plates h. 3.5 x w. 11 cm.  
Single aisle bench end inscription plate h. 5 x w. 15.2cm.  
5-8 -  
9 Dedications from the east end of the south side.

- i)** IN MEMORY OF / PHILIP LEA / VICAR OF SEAL 1960 – 65  
**ii)** IN MEMORY OF / DOROTHY COLEMAN  
**iii)** IN MEMORY OF / DOROTHY COLEMAN

## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

- iv) IN MEMORY OF / JOHN STEPHENSON WHITING / CHURCHWARDEN OF THIS PARISH
- v) TO THE MEMORY OF / ERNEST HAROLD SMITH / AND OF HIS WIFE PHOEBE
- vi) TO THE MEMORY OF / BERNARD WOOLLEY
- vii) IN MEMORY OF / EDGAR AND EDITH BAKER North end only.

### Dedications from the east end of the north side

- i) IN MEMORY OF / PHILIP LEA / VICAR OF SEAL 1960 – 65
- ii a) In memory of / Margaret Catherine Stewart / May 17, 1938. South end. re-sited.
- ii b) IN MEMORY OF / PHILIP LEA / VICAR OF SEAL 1960 – 65
- iii) IN MEMORY OF / VERA LAURENSEN / 1900 – 1968
- iv) GIVEN IN THANKSGIVING
- v) A THANKSGIVING FROM / THE CLELAND FAMILY / 1946 – 1970
- vi) IN THANKSGIVING South end only.
- vii) THANK OFFERING for Blessings received / Henry & Margaret Edith Jones-Davies / 1940 /

There is also a free-standing bench placed at an angle at the back of the nave.  
h. 88 x l. 547 x d. 35 cm.

- 10 a) Rosemary Clary – lay reader (verbally). b) Church Guide. p 13 and 14.

## C

### NORTH AISLE

The benches previously in the north aisle have been removed and the area is now a Children's Corner. Two benches from the nave have been placed against the north wall facing into the church. Each bench has a loose full length red carpet runner. One bench has a brass inscription plate above the bookshelf similar to the ones on the nave benches:-

GRAHAM KEITH BURRELL 1935 - 2003

Bench: h. 88 x l. 547 x d. overall 35cm.

Inscription plate: h. 3.75 x w. 7.25cm

The second bench has no inscription plate.

h. 88 x l. 427 x d. overall 35cm.

## 343 BENCH FRONTS (4)

### A

### SOUTH AISLE

- 1 There is one bench front at the east end which has been repositioned in order to accommodate the erection of the Lady Chapel parclose screen. The bench front is of frame and panel construction with prayer bookshelf and kneeler storage. It is attached to the wainscoting and floor with concealed fixings.
- 2 Oak, metal.
- 3 1939 (ref a).

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WOODWORK**

- 4 h. 91.5 (slab end) x l. 209 x d. 19cm; front edge h. 82cm.  
5 Architect W.H. Ansell FRIBA, 12 Grays Inn Square, London WC1 (ref a).  
6 Manufacturer Mr. L. Turner, 39 Gough Street, London WC1 (ref a).  
7-9 -  
10 a) Faculty dated 8<sup>th</sup> August 1939. CKS.

**B**

**NAVE**

- 1 The two bench fronts at the east end of the north and south sides of the nave aisle are secured to the floor with metal angle brackets and have round holes bored through near the base, continuous top and bottom rails with bird's beak style vertical moulding inset panels and prayer book shelf and hassock hooks on the rear face. The north side bench front has a dedication plate.  
2 Oak, brass, metal.  
3 Late 1960s / early 1970s (refs a & b).  
4 h. 88 x l. 547 x d. overall 20, shelf 9cm.  
5-8 -  
9 IN MEMORY OF / PHILIP LEA / VICAR OF SEAL 1960 – 65  
10 a) Rosemary Clary – lay reader (verbally). b) Church Guide p 13 and 14.

**C**

**NORTH AISLE**

- 1 One bench front of similar design and construction to the nave, with prayer bookshelf and hassock hooks.  
2 Oak, metal.  
3 Late 1960 – early 1970's (refs a & b).  
4 h. 88 x l. 207 x d. 20 overall bookshelf 9cm.  
5-9 -  
10 a) Rosemary Clary, lay reader (verbally). b) Church Guide. p 13 and 14.

**344 HYMN BOARDS (2)**

**NAVE, E end**

Two rectangular medium-stained 20<sup>th</sup> c oak boards with five horizontal number slots. The frames have a stepped top and the edges are chamfered and end stopped. The boards are hung on the wall through a hole in a large brass disc.  
h. 84 x w. 24 x d. 2cm.

## 345 LECTERN and PLAQUE Phs

NAVE, E end

- 1 A polished mid-brown oak Angel of Victory holding a branch of leaves and fruit between uplifted arms to support the desk. The figure is clothed in elaborate drapery with full height wings and bare feet. The sloping reading desk has an upper surface of a flush panel, framed only on the sides, in the same wood, with a toad-back shaped book rest, all supported on a square pillar with chamfered edges and divided into three sections increasing in size towards the base. Each section is separated by an elaborately moulded square collar with rolled edge below. The whole stands on a deep rectangular pedestal with sur-base of cavetto moulding. All edges are chamfered and the pedestal has scotia moulding and rolled edge top and bottom. The lectern stands on a square stone base with sloping top edge, it is accessed by a set of three solid oak steps, with moulded top rail on two circular supports screwed to the side of the top step. The oversailing steps have chamfered edges. The benefactor's plaque is displayed on the wall behind the lectern in classical Roman caps of varying sizes; a wavy pattern surrounds the inscription.



ST. PETER AND ST. PAUL  
SEAL, KENT

WOODWORK

- 2 Lestern: Oak, stone.  
Plaque: Brass.  
3 1920 (ref a).  
4 Lectern: h. to plinth 180 x w. overall 45 x d. overall 45cm.  
Stone base: 60cm square.  
5-6 Plaque: Gawthorpe & Sons,  
London.



- 7 'To move the front pew on south side of nave ... to make room for lectern to be presented to church by Dowager Lady Hillingdon in memory of late grandsons' (ref b).  
8 Louisa Isabella Lady Hillingdon 1916.  
9

THIS LECTERN WAS GIVEN BY  
LOUISA ISABELLA LADY HILLINGDON  
IN MEMORY OF THREE GRANDSONS,  
WHO FELL IN THE GREAT WAR 1914-1919.

CHARLES THOMAS MILLS.

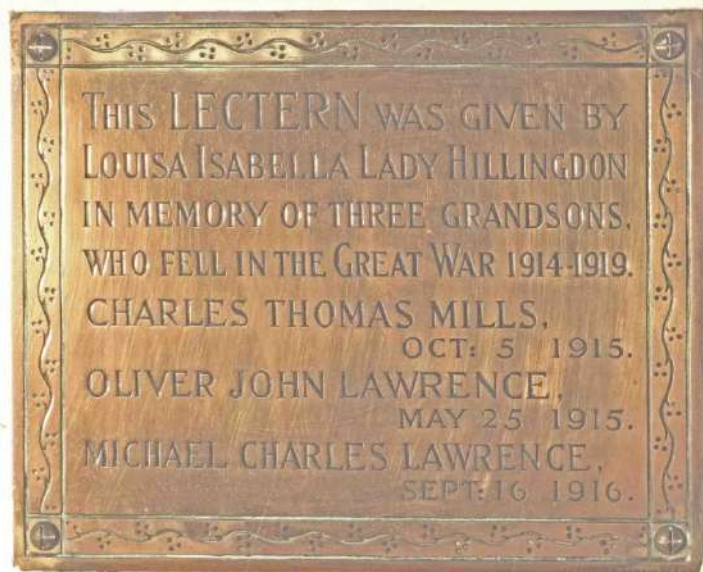
OCT: 5 1915.

OLIVER JOHN LAWRENCE.

MAY 25 1915.

MICHAEL CHARLES LAWRENCE

SEPT: 16 1916.



- 10 a) Newman b) Faculties dated 10<sup>th</sup> and 22<sup>nd</sup> February 1916.

## 346 TABLE Ph

NAVE, E end

- 1 The dark-oak side table on four supports with a raised back made up from parts of the mediaeval rood screen (see 7) with an oversailing top of two planks with concave front. The front and side aprons are heavily and elaborately carved but the rear plain. The four supporting legs are of clustered shafts. The raised back incorporates a poppy head pew end reputed to be of 15<sup>th</sup> or early 16<sup>th</sup> century origin. The carved sections include animals, shells, flower heads and Tudor roses. The whole, excepting the table top, is reputed to be of mediaeval origin.



- 2 Dark oak.  
 3 15<sup>th</sup> and early 16<sup>th</sup> c (ref a).  
 4 h. overall 154cm. h. of table surface 86 x w. 169 x d. at outer edges 52cm.  
 5-6 -  
 7 The mediaeval great rood screen is believed to have been taken down by the lord of the manor at the time of the Civil War and stored in his cellar. After 1660 he used most of it for furniture for his own house. He gave the remainder to his bailiff who made it into a sideboard. The bailiff's descendants gave it to the church in 1947 (ref a).  
 8 Mediaeval origins (see 7). Given to the church 1947 (see 7).  
 9 -  
 10 a) Church Guide. p 7.



347 PULPIT and PULPIT DESK

NAVE, E end, N side

A Pulpit Ph

- 1 A hexagonal drum pulpit with five facets of the same design, of which one provides an outward opening door on the south side, and one plain facet against the east wall. A plain rolled edge capping rail forms a ledge around the top. The cornice below is decorated with slightly curved panels of geometric scroll work with a decorated boss of a stylised Green Man face between each of the five facets, with composite moulding below. The facets are divided horizontally into three sections by moulded rails. Each facet in the upper section has a raised centre panel depicting in perspective a round headed arch with a prominent keystone and paved approach. There are circular shapes in the spandrels and the upper facets are separated by a heavily carved stile of Jacobean design. In the middle section each facet has a raised rectangular panel with geometric scroll decoration. A further moulded rail separates the middle section from the base. The pulpit rests on a plain base with sloping top. The facets of the bottom section have plain, shaped, inset, flat panels with chamfered and end stopped edges. The door is hung on two metal butterfly T hinges and is fastened with a spring latch with hammer head knob on a back plate on the inside with a key on the outer side. A recess is cut out of the adjoining stile as a receiver. The floor of the pulpit has been lowered and is covered by wooden boarding cut to shape. The wood stairway to the door has two risers; the lower has a stone extension. The string has a moulded top to match the dividing rail on the pulpit. There is a microphone.



## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

- 2 Oak, metal, stone.
- 3 c1630 (ref a).
- 4 h. overall 153 x diam. 108cm.  
Steps: h. 48 x w. 55 x d. overall 104cm.
- 5-9 -
- 10 a) Newman.

### **B Pulpit desk**

Rectangular brass bookplate with scalloped edge and central engraved decoration of a quatrefoil and the Lamb of God on a foliated cross with 'Agnus' on one side of the lamb and 'Dei' on the other side, both in incised Roman caps. On each side of the bookplate is an engraved border of vertical wavy lines and simple circles. There is a fitted strip light above on a brass mounting. An adjustable stem (by use of two trefoil shaped keys) is clipped to the pulpit by two trefoil bracket plates.  
h. 27 x w. 38.3cm.

## 348 ARCH Phs

## NAVE / CHANCEL

- 1 A mediaeval-style arch dividing the nave from the Chancel, constructed of a tie beam, collar beam, arch braces and crown post all supported on wall shafts and end braces. The collar beam is supported on full width moulded arch braces springing from the tie beam below with six vertical uprights with solid wood infill panels in each spandrel. The tie beam has a hollow chamfer and roll moulding on the lower edges. An octagonal crown post rises in two stages from the centre with roll moulding and flared shoulders at the base and middle. A single arch brace springs from the post above the middle moulded capital to the collar purlin of the east end of the nave roof. The collar purlin is cut off on the Chancel side of the collar beam. On the lower face of the tie beam and directly below the crown post is an elaborately carved and decorated boss. The tie beam is supported on square wall pieces with a continuation of the roll moulding and hollow chamfer of the tie beam on the outer edge with ogee scroll end stops and a square base with sloping shoulders. Against the wall pieces and below the tie beam are narrow chamfered demi-shafts with roll moulded capitals and ogee scroll end stops on a square base with sloping shoulders. These are tenoned into the outer piece with wood pegs. Springing from the capitals at the top of the demi-shafts are roll and hollow chamfer moulded arch braces each in two sections with cut out mouchette and circular shapes in the spandrels. Each brace is bolted together and to the tie beam and demi-shafts with three square headed metal bolts. The capitals at the top of the inner wall demi-shafts have been cut to accommodate the former Ashbee screen, now removed. A brass plaque on the nearby wall inscribed in Roman caps and l/c records the dedication of the Ashbee screen.



- 2 Oak, iron, brass.  
3 Mediaeval (ref a).  
4 w. between arch sides 567 x d overall. 34cm.  
5-6 -  
7 Replacement for the mediaeval screen removed during the 17th century (ref a).  
1931/2 installation of Ashbee screen (ref b).  
1990 removal of Ashbee screen under Archdeacon's temporary licence (ref c).  
1990 brass plaque recording removal (ref d).  
1992 Faculty granted (ref e).  
8 Janet Elizabeth Ashbee 1931.  
9

The oak screen removed from  
the Chancel in 1990  
was given by  
Janet Elizabeth Ashbee in 1931  
in memory of  
her brother Nevill Forbes



- 10 a) Church Guide. p 7. b) Faculties October and November 1930. CKS.  
c) Archdeacon's temporary licence. CKS. d & e) Faculty dated 1992. CKS.  
Various papers  
Excerpt from paper by A W Bailey 31<sup>st</sup> May 1983 on Ashbee and the screens –  
various papers in the Armada chest.  
Various correspondences re screen removal – Tower trunk and CKS.  
Architectural drawings by Ashbee. CKS.

## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### 349 TEA STATION Ph

### NORTH AISLE, W end

- 1 The Tea Station is in light oak and is built in two sections; both sections have close boarded panels set in frames. The lower section has two cupboards with double doors, with handles, which house the items used for refreshments. The upper section gives the appearance of four cupboards; the two centre panels have handles. This section is of one full-width construction and has a top surface, which can be lifted in its entirety and folded back on a brass piano-hinge to reveal an area for making and serving refreshments. Placed centrally is a small sink. The sides are plain and there is a plinth.
- 2 Oak, metal.
- 3 -
- 4 h.135 x w. 265 x d.78cm.
- 5-10 -



**350 FRONTAL CHEST**

**NORTH AISLE, W end**

An oak chest constructed with a plain frame of two rows of plain panels to the front, chamfered and end-stopped; three panels to the top row and four below. The plain lifting top has a sloping front edge and sides and four hinges. There is a hasp and clasp fastening and a key-activated padlock, no longer attached to the front frame. The top three-panel row is attached to the lower by three metal hinges to form a fall front and fastens to the side panels with hook and eye fasteners. The side panels each have a swivel black metal carrying handle on a rectangular back plate. Inside are two hanging rods.

l. 261 x h. 107 x d. 31cm.

**351 STEP STOOL**

**NORTH AISLE, W end**

A wooden step stool with two steps.

h. 46 x w. 61 x d. 50cm.

**352 FIRE BRIGADE PLAQUE Ph**

**NORTH AISLE, N wall, centre**

A brown-stained-wood carved plaque with a shaped top consisting of a central part-circle with part-circles each side, the ends at the base finish in upward loops. In a rectangle along the base in Roman caps, is SEAL FIRE BRIGADE. above this in a rectangle is carved SRDC. At either end, in the loops at the base, is 1891 and 1941 respectively. At the top of the plaque is a sunburst surrounding a circular carving of the wording NATIONAL FIRE BRIGADE ASSOCIATION in Roman caps, in the centre a flag around which is a laurel wreath. In the loop on the left is a carving of tools used by firemen and on the right, in a circle surrounded by an eight-pointed star, are the letters AFS (Auxiliary Fire Service).

h. 28 x w. 68 x d. 1.0cm.



## 353 ORGAN SCREEN Ph

## NORTH AISLE / ORGAN CHAMBER

- 1 This screen separates the north aisle from the organ chamber and is constructed of oak in four sections, each of three lights, in a reed moulded frame and standing on a plain wood sill with cavetto moulded upper edge. The top cornice, with billet moulding above a rolled edge has sixteen carved square bosses of different designs on a cavetto coving with a rolled moulded edge below. The twelve lights have pierced curvilinear tracery at the heads between slender reed moulded mullions. The third inner section from the left has a transom rail with billeted moulding and rolled edge above and below the plain cavetto cornice. Below this is a pair of matching equal-sized full height outward opening doors, hung on three metal hinges, with solid carved foliate heads, reeded mullions and solid panels and reeded muntins below, fastened with a metal bolt on the inside. On the lower transom rail on the west face is a raised inscription in Roman caps beneath which are thirteen plain panels divided by chamfered muntins.



- 2 Oak, metal.  
 3 1890.  
 4 h. overall 387 x w. 480 x d. 18cm.  
 Doors: h. 253 x w. 55 x d. 6cm.  
 5 Designed by Somers Clarke (ref a).  
 6-7 -  
 8 Francis Augustine Forbes, who also gave the lower section of the tower screen (ref b).  
 9 TO THE GLORY OF GOD AND IN MEMORY / OF A BELOVED FATHER THIS  
 SCREEN / WAS GIVEN AD1890 BY FRANCIS / AUGUSTINE FORBES.  
 CHURCH WARDEN /  
 10 a) Church Guide. p7. b) Bailey.

**354 NUMBER BOXES (2) ORGAN CHAMBER**

- i) An unpolished pine box with a hinged lid on two brass hinges and with hook and eye fastener, divided into ten equal-sized compartments for the storage of hymn number cards. The white cards have black numerals.  
l. 27 x w. 12.5 x d. 9cm.
- ii) A pine box divided by partitions (one missing) into twelve equal size compartments to hold hymn and psalm numbers. There is a groove for a sliding lid (missing) along the top edges. The numbers are in black or red numerals on a white card.  
l. 38.5 x w. 26.5 x d. 14cm.

**355 TABLE ORGAN CHAMBER**

A mid 20<sup>th</sup>c octagonal polished oak table with four plank legs and two shelves below the top; used for the storage of the organist's music.  
h. 61 x w. 46cm square.

**356 PORTABLE ALTAR ORGAN CHAMBER**

- 1 Plain rectangular polished oak table on attached folding trestle legs with peg fastening.
- 2 Oak.
- 3 Last quarter 20<sup>th</sup> c.
- 4 h. assembled 86 x w. 74.5 x l. 103 top d. 2cm.
- 5-6 Patrick Coffey, The Old Telephone Exchange, Jubilee Rise, Seal, Sevenoaks (ref a).
- 7 -
- 8 Patrick & Hilary Coffey.
- 9 -
- 10 a) Patrick & Hilary Coffey.

**357 CROSS ORGAN CHAMBER**

A plain, pine Latin cross.  
l. 246 x w. across arms 123 x d. 1.00cm.

## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### 358 COFFIN TRESTLES

### ORGAN CHAMBER

Pair of dark, polished oak, folding trestles with chamfered and end stopped framing and oversailing top rail. Each has two brass hinges at the top and a pair of brass locking stays near the bottom.

h. 122 x w. 69 x d. open 64cm.

### 359 FLOWERSTANDS (3) Ph

### Around the church

- A** Two carved-wood flowerstands each has a large square base on a plinth. Rising from this is a column on a stepped and moulded base; the column is carved with foliate decoration at the top and bottom. Between these carvings are vertical carved stripes. The top splays out from the collet at the top of the column and has similar foliate carving leading up to the square top with cut corners which supports the floral decoration. The flowerstands appear to have been painted which is worn.

h. 105cm. Base 32cm square.



- B** A carved-wood flower stand with a circular top flower support below which are carved decorative scrolls and leaves, this is joined to a twisted stem. The base is circular and carved with leaves.

h. 98 x diam of base 20 x diam of top 17cm.



360 DOORS

A Phs LADY CHAPEL / VESTRY PASSAGE

For doorway see Stonework 209A.

1 **Interior** (Chapel side)

A shallow arch-headed dark wood door of five vertical planks (recent damage on the Chapel side) reinforced by an outer frame, centre muntins, a bottom rail and four intermediate rails, all with chamfered edges. The frame muntins have end stops on the bottom edge. There is a half rail to support a lifting latch on the east side above the centre rail. The door closes against the chapel face of the arch being some 5cm wider than the arch.

**Furniture** (Chapel side)

The two plain wrap-round pin-hung black wrought iron strap hinges have fleur-de-lys finials and each is attached to the door with four square-headed black iron bolts of decreasing size. The iron gudgeon pins are set into the west side of the stone arch. The door is fastened with a black painted iron lifting latch pivoting on an octagonal sided knob with a circular serrated-edged back plate. A painted metal receiver is set into the east wall of the stone arch.

A wooden lock case with hollow chamfer decoration on all four sides is attached to the centre rail on the east side with four square headed black iron bolts on trefoil back plates. There is a key hole in the centre cut for a large key (missing). There is a hole in the east wall of the stone arch to receive the lock. Above the latch there is a Chubb brass lock set into the outer frame of the door with a black painted iron escutcheon with fleur-de-lys decoration. The brass receiver is set into the east wall of the stone arch.

**Exterior** (Vestries side)

Arch headed with five vertical planks fastened to the frame with nails.

**Furniture** (Vestries side)

The wrap-round split-headed wrought iron hinges with terminal flower head finials, are fastened to the door with four square-headed black iron bolts of decreasing size. The latch on the Chapel side is activated by a black iron stirrup handle with cruciform back plate. The keyhole for the wooden lock case is protected by a black iron escutcheon with trefoil corners and fixed with six square bolts.

2 Oak, iron and brass.

3 19<sup>th</sup> c.

4 h. 200 x w. 89 x d. 19cm.

5-10 -



360A Interior (Chapel side)



360A Exterior (Passage side)

**B Phs**

**VESTRY PASSAGE / EXTERIOR**

For doorway see Stonework 209B.

1 **Interior**

An arched oak door of ten horizontal wood planks fixed to the outer face with clenched nails. The bottom two planks are reinforced with vertical black metal plates, fixed with cross head screws

**Furniture**

A black metal box with mortice lock, brass knob handle and brass side-locking catch has been inserted with separate planking flush into the door on the west side, and receiver set into west wall stonework; the keyhole is blocked, no key. There are two throw bolts at top and bottom of the door. The door is hung on two plain black wrought iron strap hinges with expanded ends on iron pins inset into the east wall of the arch. The hinges are fastened to the door with cross head screws.



**Exterior**

Four vertical dark wood planks with three moulded fillets masking the joins and a similar outer frame, all fastened to the door with clenched nails. The fillets and outer frame moulding terminate in a wide horizontal plank and below that a modern wood drip sill. The door closes against the stone arch and has a wooden sill at the base. There are signs of modern dark wood preservative on the exterior.

**Furniture**

A wrought iron stirrup drop handle on a cruciform back plate screwed to the west side of the door. Signs of attempts to remove the plate.

2 Oak, iron, brass.

3 1st quarter 20<sup>th</sup>c (ref a).

4 h. 197 x w. 93 x d. 6cm.

Lock casing: h .15 x w. 26 x d. 3cm.

5-9 -

10 a) Faculty dated 7 October 1913.



## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

C Ph

CLERGY VESTRY, W Side

For doorway see Stonework 209C.

1 **Interior**

Entirely masked by the cupboards on west wall of clergy vestry.

**Exterior**

An inward opening dark stained and weathered wooden pointed arch door of plank and batten studded construction with moulded cover strips fastened with iron bolts. The door base has been covered by weather boards fixed horizontally, the top wider board is flat and the lower board protrudes.

**Furniture:** A round iron handle is fixed to the door by a square iron plate set as a diamond with iron screws in all four corners. The handle is jammed in the horizontal position.

2 Oak, iron.

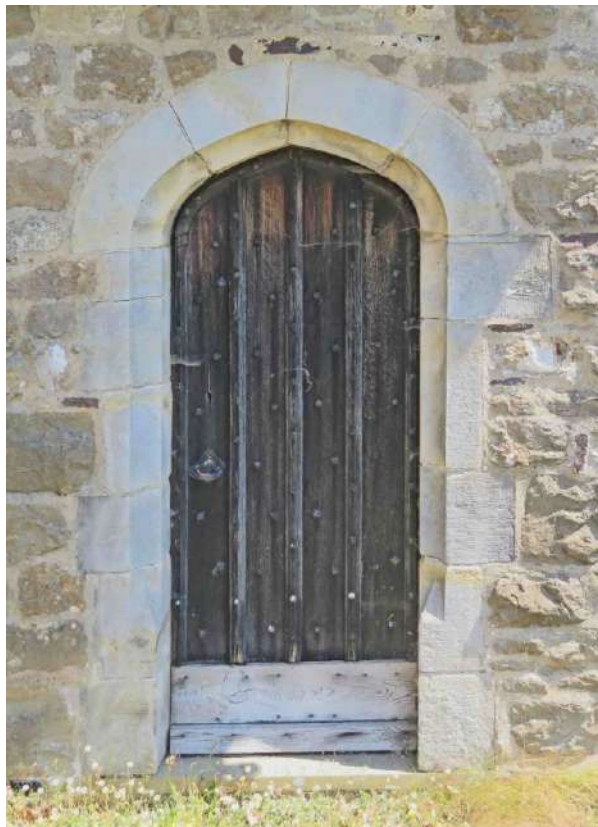
3 1913 (ref a).

4 h. 195 x w. 80cm.

5 C R Ashbee (ref a).

6-9 -

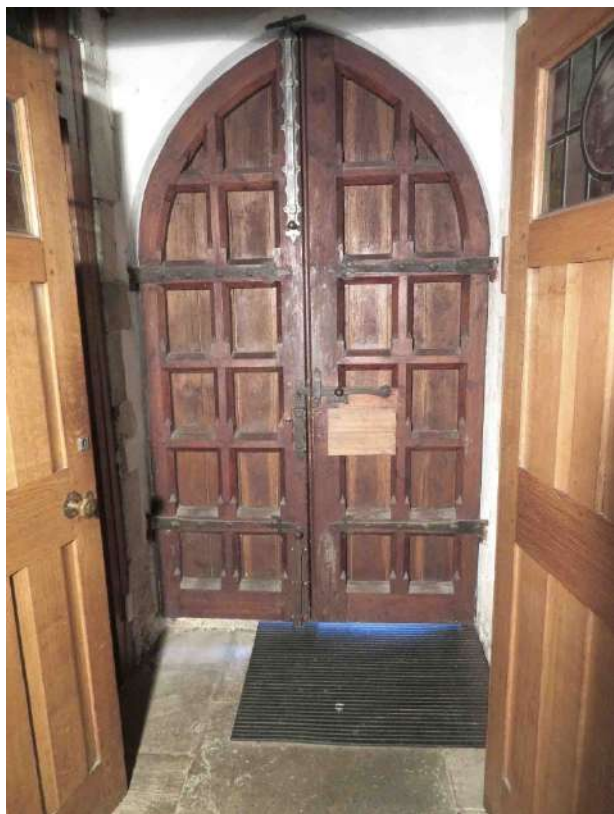
10 a) Faculty dated 7th October 1913 CKS.



- D Phs** **SOUTH PORCH into CHURCH**  
For doorway see Stonework 209D.
- 1 **Interior**  
Arch-headed double doors, framed and ledged, closing against the stone arch and above the stone sill. All the edges of the interior framing are chamfered and end-stopped. A plywood panel is fastened over the keyhole in the centre of the western door. Both doors open into the Galilee (interior porch) (ref a).
- Furniture**  
Both doors have two strap hinges on the church side, with fleur-de-lys finials and are hung on pins set into the stone arch. On the inside face at the top of the eastern door is a long decorative steel throw bolt shutting directly into the stone arch above. The inside of the western door has a lifting latch with octagonal knob, fixed to a cross rail with square headed bolt and serrated edged washer and supported on a half-moon rocker. The receiver on the eastern door has a fleur-de-lys edged back plate incorporating a rectangular metal grab handle below, with a wood insert with hollow chamfered edges. There are two metal eyes for a 'door open' stay on the eastern door. At the bottom of the eastern door is a metal throw bolt with fleur-de-lys finial and octagonal knob, but no receiver.
- Exterior**  
The arch-headed doors are each of four planks and there is a 2cm overlap strip fastened to the leading edge of the eastern door and with leather draught-proofing pinned around the outer edges of both doors.
- Furniture**  
Each door is hung on two decorative triangular patterned, trifurcated wrought iron strap-hinges with split ends of stylised floral and scalloped-leaf terminals. Each hinge is fixed to the door with square-headed bolts and cross-head screws. On the western door is a black metal stirrup handle on a back plate with fleur-de-lys corners which activates the lifting latch on the inside. Below this is a black metal rectangular escutcheon plate with fleur-de-lys corners blocked by the plywood panel on the inner side. The black metal inset lock and receiver on the doors is masked by the draught-proofing strips.
- 2 Deal, iron.  
3 -  
4 Interior: h. 244 x w. 143 x d. 8cm.  
Exterior: h. 237 x w. 128 x d. 8cm.  
Throwbolt: l. 62cm.  
5-9 -  
10 Faculty dated 22 November 1949 CKS.

**WOODWORK**

**ST. PETER AND ST. PAUL  
SEAL, KENT**



360D Interior (Church side)



360D Exterior (Porch side)

**E Phs SOUTH PORCH / EXTERIOR**

For doorway see Stonework 209E.

- 1 A pair of arch-headed doors in a rebated wood frame set inside the stone arch.

**Interior**

Each three-plank door has an outer frame and three rails and closes into the outer wood frame and wood sill, with metal weather strip but no vertical overlap draught strip.

**Furniture**

There are two strap hinges with splayed ends bolted to the top and bottom rails on each door and screwed to the arch frame. A metal lifting latch with round handle is attached to the middle rail of the western door with its receiver on the eastern door. A long throw bolt is fastened to the top of the eastern door with the receiver in the outer wood frame. A shorter throw bolt with octagonal knob is screwed to the bottom of the eastern door with the receiver screwed into the wood sill. A security sensor is attached to the middle rail of the western door and adjacent wood frame.

**Exterior**

The pair of arch-headed doors is each of three planks with moulded fillets and outer edge frame. Each door has a weather-strip at the bottom.

**Furniture**

There are two keyholes in the western door for modern inset locks with inset receivers in the eastern door. There are circular handles on square back plates screwed to the leading edge of both doors with the one on the western door activating the lifting latch on the inside.

- 2 Oak, iron, brass.  
3 1963 (ref a).  
4 Doors: h. 246 x w. 142 x d. 6cm.  
Frame: w. 16 x d. 15.5cm.  
5 Architect: Pamela Cunnington ARIBA, 59 Great Ormond St., London WC1 (ref a)  
6 Stanley Berwick Ltd., Cramptons Road, Sevenoaks (ref a).  
7-9 -  
10 a) Faculty 21 April 1963 CKS.

**WOODWORK**

**ST. PETER AND ST. PAUL  
SEAL, KENT**



360E Interior



360E Exterior



**F Phs**

**TOWER, W wall**

For doorway see Stonework 209F.

- 1 Double arch-headed doors of polished dark wood forming the inward opening inner doors of the west entrance to the tower. The doors are set in a substantial rectangular frame fixed to the opening in the west wall, the outer edges of which have rolled moulding, hollow chamfer and keel end stops against the stone wall. The solid spandrels have moulded frame edges. Each door is hung on two hinges fixed to the wood frame and there is modern draught strip along the bottom of both doors.

**Interior**

Both doors are constructed of an outer frame with two ledged and braced supports all with chamfer and end stopped inner edges.

**Furniture**

Fixed to the central cross piece of the north door is a rusted metal lifting latch with fleur-de-lys end on a rocker with fleur-de-lys decorated support bracket. The receiver on the central cross piece of the south door is on a black rectangular back plate. Each door has a modern throw bolt at top and bottom closing into the wood frame and floor respectively. The upper bolts have elongated handles. Each door is hung on 2 loop and pintle hinges with the pintle embedded in the wall of the deep stone arch. The loops are inserted into the outer frame. On the hinge edge of both doors is a receiver for the stay to hold the door open which is fixed to the wood frame.

**Exterior**

The arched doors, each of seven vertical tongued and grooved planks fixed to the arched frame with concealed nails. Each of planks is fastened to an arched frame with square-headed nails. The planks are fastened to the interior framing with square and round-headed nails. There is a full height vertical strip to the south door forming an overlap. Both doors have a weather board to the base. The doors close against the stone arch and a modern stone step and have been much repaired.

**Furniture**

No door furniture, the hinges cannot be seen from the exterior.

- 2 Deal, metal.  
3 20<sup>th</sup> c.  
4 Door: h. 255 x w. north door 76, south door 74 x d. 6.5cm.  
Frame: h. 270 x w. 205 x d. 7cm.

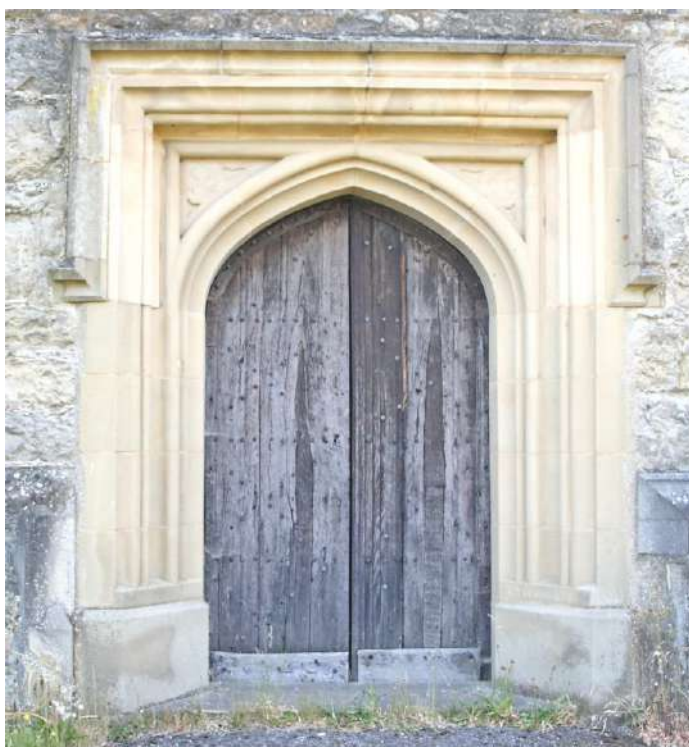
5-10 -

**WOODWORK**

**ST. PETER AND ST. PAUL  
SEAL, KENT**



360F Interior



360F Exterior

G Ph

TOWER / STAIRCASE

For doorway see Stonework 209G.

1 **Interior**

A framed arch-headed door with four horizontal ledges and a solid arch-shaped piece at the top, closing against the stone arch and step and being approximately 7cm wider than the arch. There is canvas draught-proofing secured to the arch side of the frame.

**Furniture**

The framing on the east side has been cut away to accommodate a large wood covered metal lock fastened with crosshead screws at each corner, working key available, with a hole cut into the west side of the stone arch to act as receiver. A security sensor is fastened to the top of the door.

**Exterior**

A framed arch-headed door of three vertical planks inside a shaped outer frame with three vertical moulded fillets with chamfered edges, all fastened with large square-headed bolts. There are three cut keyholes.

**Furniture**

Two long metal hinges are bolted across the surface of the door and underneath the fillets and a small circular ring fixed to the door just below the keyholes. The loop end of the hinges is hung on pintles embedded in the west wall of the arch.

2 Oak, iron.

3 Possibly 16<sup>th</sup> c. when the tower was built.

4 Interior: h. 168 x w. 66cm.

Exterior: h. 175 x w. 84 x d. overall 10cm.

5-10 -

360 G Exterior



## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### H Phs TOWER STAIRCASE / UPPER RINGING CHAMBER

For doorway see Stonework 209H.

#### 1 Interior

A rectangular wood door of six horizontal planks fastened with clenched nails and hung on two loop and pintle hinges hidden between the two faces of the door and embedded in the south wall of the tower. The door closes against an arch-headed opening to the stairs.

#### Furniture

A metal lock embedded in wooden casing with keyhole cut into the north edge of the door and fixed with four cross-head screws.

#### Exterior

The door has three vertical planks fastened with clenched nails and has two keyholes.

#### Furniture

A circular metal handle is fixed to the door with a metal ring.

2 Oak, iron.

3 Possibly 16<sup>th</sup> c when the tower was built.

4 h. 199 x w. 78 x d. 5cm.

Lock: l. 34 x w. 18 x d. 4cm.

5-10

-



360H Interior



360H Exterior

**I Ph TOWER STAIRCASE / UPPER ROOM**

For doorway see Stonework 209 I.

A high-level unusable door from the stairs to the upper room.

**1 Interior**

Rectangular unusable door opening into space (flooring removed) constructed of three wide vertical planks nailed to four horizontal ledges and secured in the shut position by three horizontal metal bars.

**Furniture**

Two full width loop and pintle metal bar hinges hung from the south side of the tower wall, the pintles embedded in the stone wall.

**Exterior**

From the stairs the door closes into an arch-headed opening. There are two wide indented vertical channels between the three vertical planks.

2 Oak, iron.

3 Possible 16<sup>th</sup> c when the tower was built.

4 Approx. h. 199 x w. 78cm.

5-10 -



360 I Interiorr

## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### J

### TOWER STAIRCASE / ROOF

For doorway see Stonework 209J.

#### 1 Interior

A red-stained arch-headed door opening from the tower stairs onto the roof and constructed of four tongued and grooved planks screwed to four inner horizontal ledges, the top one arched.

#### Furniture

There is a black metal throw bolt screwed to the middle ledge of the inner face, closing into the stonework. The door closes by a simple lifting latch with receiver fixed to the frame.

#### Exterior

Four tongued and grooved planks

#### Furniture

Two long metal hinges fixed to the outside of the door and screwed to two, shaped pieces of wood fixed to the stonework on either side of the opening.

2 Pine, metal.

3 20<sup>th</sup> c.

4 h. 168 x w. 61 x d. 4cm.

5-10 -

### K Ph

### BOILER ROOM, beneath the Chancel

For doorway see Stonework 209K.

#### 1 Interior

No access.

#### Exterior

A rectangular inward opening door of plain painted wood with a hole for a key, set below ground level in the stone foundations of the north wall of the Chancel, to the east of the nave buttress, and having a semi-circular brick arch above and plain wood uprights fixed to the walls on each side. The door is approached by five stone steps.

2 Painted wood.

3 20<sup>th</sup> c.

4 Uprights: h. 158 x w. 6.5cm.

Door: h. 158 x w.65.5cm.

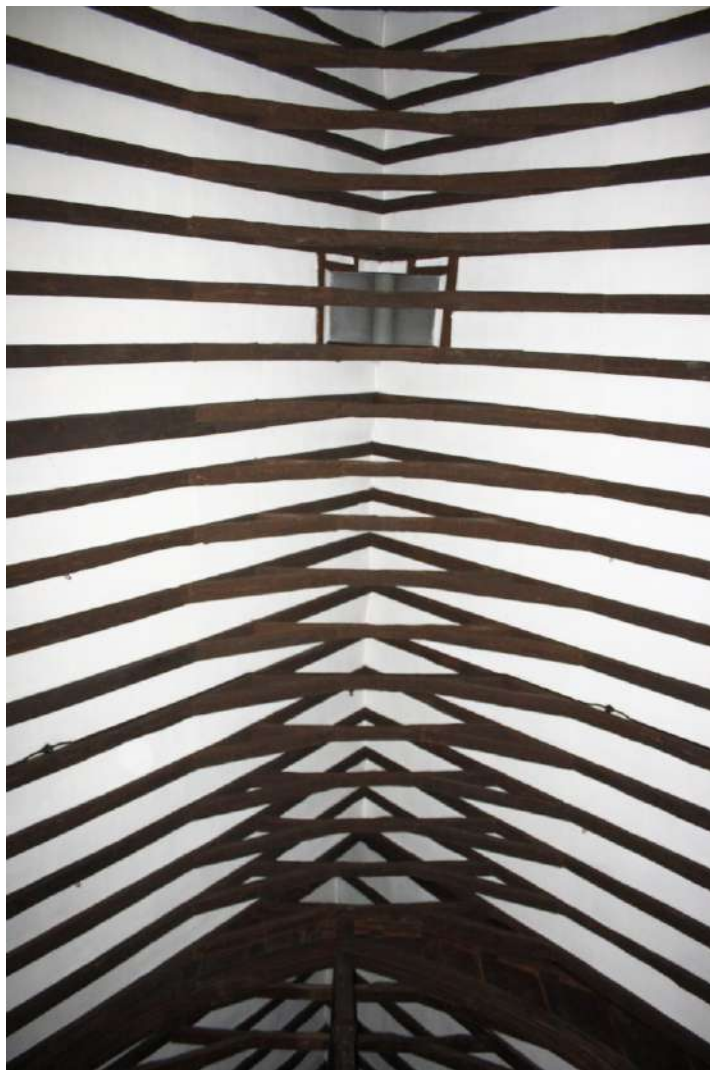
5-10 -



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

361 ROOFS

- A Ph SANCTUARY / CHANCEL
- 1 The roof is ceiled and constructed of nineteen equal-size rafters with straight braces and supported at the wall end by ashlar pieces on a roll moulded wall plate. There is no visible ridge beam. Between rafters six and eight (from east end) is a suspended horizontal piece of wood with sloping panels on each side, all set within a wood frame (purpose unknown).
- 2 Wood.
- 3 Probably late 15th c (ref a).
- 4-9 -
- 10 a) Inspector's report.



## WOODWORK

## ST. PETER AND ST. PAUL SEAL, KENT

### B


### LADY CHAPEL

- 1 The roof is ceiled and has sixteen rafters of similar construction to that of the Sanctuary / Chancel but with a hollow chamfer wall plate. There is no visible ridge beam.
- 2 Wood.
- 3 15th c (ref a).
- 4-9 -
- 10 a) Inspector's report.

### C

### Ph

### SOUTH AISLE

- 1 The roof of the south aisle is ceiled and is constructed of three bays of similar crown post and roof truss design. Each centre truss is constructed of a short octagonal crown post with carved and roll moulded base and capital and has two open moulded arch braces springing from the capital to the collar purlin, excepting the easternmost which has a taller six-sided crown post and only a west facing arch brace and the westernmost, which is embedded in the west wall has only a single arch brace. The tie beams are supported on full width arch braces with open spandrels springing from a moulded wood corbel on a moulded post embedded in the walls of the aisle. There are seven common rafters between each truss with ashlar pieces resting on the continuous heavily moulded wall plate. Each rafter has a collar beam supported by two straight braces. The whole is supported on a continuous collar beam which is cut off above the parclose screen. There is no visible ridge beam.
- 
- 2 Oak.
  - 3 15<sup>th</sup> c (ref a).
  - 4-9 -
  - 10 a) Inspector's report.




**D**

**SOUTH PORCH**

- 1 The roof of the south porch is constructed of nine rafters with collar beams supported on arch braces with hollow chamfers. The face of each arch brace ends in a spade shape with square shoulders. The rafters rest on roll and hollow moulded wall plates with crenellated tops to the east and west walls. There is no visible ridge beam. The roof is ceiled in between the rafters with lath and plaster and there is some damage. There are signs on the arch braces of a previous internal ceiling.
- 2 Oak.
- 3 16<sup>th</sup> c (ref a).
- 4-9 -
- 10 Inspector's report.

**E Ph**

**NAVE**

- 1 The nave has a roof of ceiled crown post roof truss construction consisting of three cambered moulded tie beams from which rise octagonal crown posts supporting a full length collar purlin and beam. The crown posts each have a chamfered decorated base and four arch braces springing from decorated shoulders to the purlin and collar beam. The tie beams are jointed into elaborately moulded wall plates which support ashlar posts above and elaborately moulded wall pieces below, set on stone corbels. Solid arch braces spring from brackets on the wall pieces. Three of the tie beams on the south side have solid wood supports fixed to the beam with two metal bolts. There are seven common rafters in between each truss with collar beams and supporting straight brace and a further two rafters between the western beam and tower arch. The easternmost common rafter is directly in front of the west face of the Chancel arch. The collar beam is cut off on the east side of the Chancel arch and there is no visible ridge. Above the middle truss is a suspended horizontal beam with sloping wood panels on each side, all within a wood frame. There are signs of repair.
- 
- 2 Oak, metal.
- 3 13<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Ch. G. p. 6.

## WOODWORK

### ST. PETER AND ST. PAUL SEAL, KENT

#### **F Ph NORTH AISLE**

- 1 The roof is of ceiled scissor rafter construction of thirty equal sized rafters supporting a ridge beam. The lower end of each rafter is supported by an ashlar piece on top of a chamfered wall plate. A single truss, above the organ chamber screen, constructed of a tie beam supporting two queen posts and solid arch braces with collar beam and square king post above, rising to the ridge.
- 2 Wood.
- 3 Mid 19<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Seal history.



#### **G ORGAN CHAMBER, N Aisle**

- 1 The roof is of similar pitch to the north aisle but covered with tongued and grooved boarding with fifteen collar beams and a visible ridge beam.
- 2 Wood.
- 3 Last quarter 19th c (ref a).
- 5-9 -
- 10 Seal history.

**H**

**CHOIR & CLERGY VESTRIES**

- 1 The roofs of both vestries are ceiled.
- 2 Painted plaster.
- 3 Early 20<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Faculty 7 October 1913 – CKS.

**I**

**TOWER, Lower Ringing Chamber**

- 1 A ceiling constructed of massive equal-size elaborately roll-moulded timbers in the shape of a Greek cross. The north/south timber appears to be a single piece with the two east/west timbers jointed into it. The north/south timber has an additional piece bolted to it at the wall ends with four square headed bolts. There are five elaborately moulded joists in each quadrant supporting the floor boards of the room above. These are jointed into the main timbers. All timbers are chamfered and end-stopped. Two of the joists and some floorboards in the north-west corner have been replaced and those in the south-west corner are damaged. All are supported on four massive elaborately moulded wall plates. There are piercings for six bell ropes.
- 2 Oak, metal.
- 3 1<sup>st</sup> quarter 16<sup>th</sup> c (ref a).
- 4-9 -
- 10 a) Seal history.

**J**

Ph

**TOWER, Upper Ringing Chamber**

The roof of the upper chamber has a pair of substantial plain cambered wall plates over-hanging the walls on the E and W sides and two similar beams in between with the ends resting on the N and S walls; all supporting eleven slightly less heavy plain cut joists resting on the main framing. The whole is ceiled with the wide floorboards of the bell chamber above. Midway between floor and ceiling is a wood frame acting as guide for six bell ropes.  
Wood.



**K****TOWER, Bell Chamber**

The roof of the bell chamber, mainly of oak has a pair of substantial plain cambered wall plates resting on the E and W walls with ends embedded in the N and S walls. Similar wall plates run N and S and a similar central ridge beam spans the centre of the ceiling and is jointed into the E and W wall plates, all supporting twelve slightly less heavy beams jointed into the main framing. Below are two rough-hewn timbers embedded in the E and W walls and supporting two less substantial rough-hewn timbers. Two straight braces support the N side of the E/W beam; all supporting a ceiling of large plywood sheets.

# TEXTILES

- 400 Altar Frontals (9) and Superfrontals (5).
- 401 Pulpit Falls (8).
- 402 Veils (10) and Burses (10).
- 403 Stoles (11).
- 404 Vestments.
- 405 Altar Cloths.
- 406 Communion Linen.
- 407 Alms Bags (11).
- 408 Bookmarkers (14).
- 409 Banner and Standards (2).
- 410 Kneelers (162).
- 411 Wedding Kneelers (2).
- 412 Runners (2).
- 413 Carpets and Mats.
- 414 Curtains (3) and Draught Excluder (1).
- 415 Dossals (6).
- 416 Cushions (5).





## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

#### B

- 1 A cream patterned damask **frontal** with an embroidered crowned Sacred Monogram IHS in Gothic-style lettering in the centre from which rays of glory emanate. On each side of the centrepiece are nine embroidered devices, with fleurs-de-lys in olive green highlighted with pale blue alternating with red six-sided flower heads, with a delicate scroll of leaves extending from each corner. All the devices, including the centrepiece, are highlighted with gold-coloured thread. The two purple orphreys are at the extreme right and left edges of the frontal and are edged with a narrow border on each side decorated with patée fitted crosses set diagonally. The frontal is fringed with a dark brown and gold-coloured fringe on the lower edge. The **superfrontal** is in plain purple matching the orphreys. The frontal is mounted on board backed with a Hessian-type fabric.
- 2 Silk damask, velvet, linen, embroidery silks, cotton braid, Hessian-type fabric, board.
- 3 1<sup>st</sup> half 20<sup>th</sup> c (before 1938).
- 4 Frontal: h. 83 x w. 177cm. Superfrontal: h. 29 x w. 177cm.
- 5-6 The Hon Isabel Mills
- 7-10 -





**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

**C**

- 1 Olive green patterned damask **frontal** edged with narrow pebbled gold-coloured braid and with an olive green and gold-coloured tasselled fringe on the lower edge. In the centre is a gold-coloured Greek cross with large fleur-de-lys finials at the end of each arm with a splay of buds emerging from between each pair of leaves, and a textured circle of the same colour superimposed on the cross. From the interior angles formed by the arms of the cross emerge leaves within the circle and leaves and flowers outside the circle, alternately roses and lilies. There are two wide black orphreys edged within the orphrey by a strip of material on either side bearing, alternately, reversed fylfots and four-leaved devices in the form of a diagonal cross, all gold-coloured and within a square frame on a black background. In the centre of each orphrey is a stylised lily plant with three floral stems arising from a leafy base. The **superfrontal** is in plain black
- 2 Damask, braid.
- 3 20<sup>th</sup> c.
- 4 Frontal: h. 83 x w. 180cm. Superfrontal h. 27 x w. 180cm.
- 5-10 -



## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

#### D

- 1 A red patterned damask **frontal** with a narrow fringe of alternating red and gold-coloured stripes on the lower edge. The frontal has seven stylised appliquéd flower and leaf designs in white, olive green, pale blue and gold-coloured silks, six of them around one larger central design. There are two broad olive green orphreys near the sides, edged with gold-coloured braid, and fringed like the frontal, each bearing two identical stylised flower and leaf designs. The matching **superfrontal** has a fringe to match the frontal and bears a frieze consisting of five stylised Tudor roses in white with gold-coloured edges, each in a circular frame, and four Greek crosses (set diagonally) with textured gold-coloured surfaces, also within a circular frame. The nine circles are linked by a pattern of stylised olive green and white vine leaves and alternate bunches of blue and gold-coloured grapes.
- 2 Damask, embroidery silks, braid.
- 3 20<sup>th</sup> c.
- 4 h. 90 x w. 244cm.
- 5-10 -



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

**E**

- 1 A red patterned damask **frontal**, edged with alternating red and pale cream fringe bordered on the inside with a thin black band set with gold-coloured beads. The lower edge has a fringe in the same colours with a similar black beaded band. The face of the frontal has four identical 'orphreys' embroidered into the material of the frontal, each in the form of a vertical strip composed of four open rectangles with triangular ends. Where the triangles meet in the centre of each orphrey is a cross formed by four white lily flowers; where the other triangular ends meet is a trilobe at the end of a slender horizontal stem. The **superfrontal** has the same fringe and border as the frontal but is made from a slightly differently patterned damask.
- 2 Damask, braid, fringe, embroidery threads.
- 3 20<sup>th</sup> c.
- 4 Frontal: h. 85 x w. 180cm. Superfrontal: h. 21 x w. 182cm.
- 5-10 -

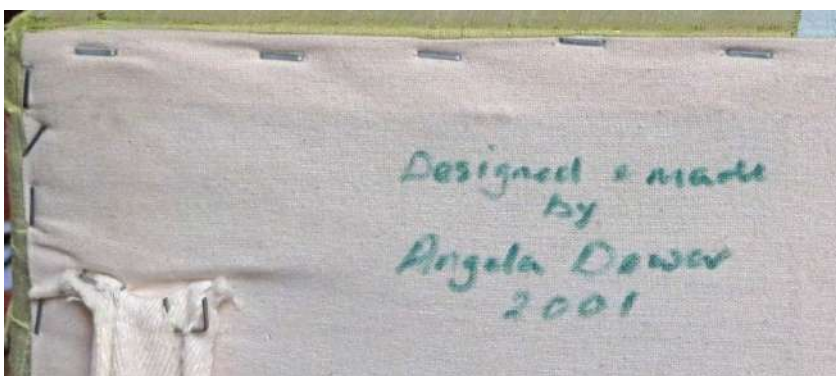


## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

#### F

- 1 A **frontal** in silk appliqué patchwork in turquoise, white, yellow, rose, dark green and bronze, hand embroidered and joined together by hand- and machine-stitching, to give the impression of a white road winding through fields to a horizon which is touched by the lower part of a large sun. The frontal is backed by white cotton and mounted on a wooden frame.
- 2 Silk, cotton, wood.
- 3 2001.
- 4 h. 102 x w. 244cm.
- 5-6 Designed and made by Angela Dewar (ref a).
- 7 Dedicated at the Queen's Jubilee 2002 (ref a).
- 8 Anonymous donor.
- 9 -
- 10 a) Terrier and inventory 2002.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

**G**

- 1 A **frontal** in light brown furnishing fabric on which is embroidered a young tree with dark and pale grey streams flowing from its lower trunk, three pairs of branches with green and orange leaves growing from its upper branches, a gold-coloured Chi Rho above the tree, the upper half framed with curved streaks of orange. On either side of the central design is an orphrey consisting of four square embroidered panels in each orphrey edged with broad strips of a shiny gold-coloured Lurex-type of fabric and divided by gold-coloured braid. The panels in the left hand orphrey, from the top, depict a shield bearing the gold-coloured keys and sword, attributes of St Peter and St Paul, a floral design, a white dove and a design of vine leaves and grapes. Those in the right hand orphrey depict a group consisting of a man, a woman and a priest praying, ears of wheat and other cereals, an angel with silver-coloured wings blowing a trumpet, above a red pommée cross, and a bunch of white flowers and green leaves.
- 2 Furnishing fabric, Lurex-type fabric, embroidery threads.
- 3 20<sup>th</sup>c.
- 4 h. 103 x w. 243cm.
- 5-10 -



TEXTILES

ST. PETER AND ST. PAUL  
SEAL, KENT

H

1 The **frontal** takes the form of a central standing figure of Christ flanked on either side by an orphrey, each depicting a family group within a grey round-headed arch. The figure of Christ is dressed in cream with a multi-folded cloak around his shoulders and hanging down in front of the body; the folds in the linen are heavily embroidered in dark woollen thread. A narrow cream garment covers his legs. His arms are open and the palms of his hands face forward and reveal the stigmata, as do his bare feet. He is standing on the upper part of a globe and behind his legs is a large magenta triangle with a slightly patterned surface against a background of stylised waves on either side in light and dark shades of grey, white and pink. Behind the lower part of his back is a broad band strewn with images of planets and stars. He has a black beard and hair, and black eyes which look directly at the viewer. His circular nimbus is formed by strands of grey, white and pink, and from the top corners of the panel come grey and white rays falling on his head and shoulders. The left hand panel shows a bearded man and his wife, together with two children, a boy in choir robes and a girl with plaits in Brownie uniform with badges on her sleeve. All have their hands together in prayer. The right hand panel shows another family at prayer, consisting of a young husband in a suit and tie, a grey-haired grandmother, and a young mother in a floral dress with her fair hair tied in a plait, with a small red-headed girl in a blue pinafore dress standing at her knee and a baby with a teddy bear in a push chair in front of them. The background to the figure is embroidered in woollen and cotton thread of various colours.

2 Linen, wool, silk, cotton, wool and cotton thread.

3 20<sup>th</sup> c.

4 h. 100 x w. 244cm.

5-10 -



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

- I**
- 1 A **frontal** consisting entirely of a rich floral Portuguese Tapestry (ref a) fabric with flowers in red and pale blue and leaves in green and shades of brown, fringed at the lower edge in green which has become worn in places.
  - 2 Portuguese Tapestry 61% cotton, 39% viscose (ref a), fringe.
  - 3 20<sup>th</sup> c.
  - 4 h. 90 x w. 180cm.
  - 5-6 J Wippell & Co. (ref a).
  - 7 Portuguese Tapestry is a multi-coloured Indo-Portuguese design of the 18<sup>th</sup> century. The birds have a symbolic significance; they are the mediators between Heaven and Earth and in early Christian art they signified saved souls. (ref b).
  - 8-9 -
  - 10 a) J Wippell & Co, website. b) Mary Collings, church furnishings, website.



- 401 PULPIT FALLS (8) PULPIT / CLERGY VESTRY, chest of drawers**
- A** Purple self patterned heavy damask, gold and cream fringe. The appliquéd Sacred Monogram IHS is in heavy cream braid thread edged with red. Mounted on board.  
l. 59 x w. 38cm.
- B** Purple tweed fabric with an alisée patée cross in silver-coloured satin applied below the centre and edged with silver-coloured thread. Four narrow silk wavy lines in pink, blue, purple and red satin are applied on to the lower edge.  
l. 71 x w. 38cm.
- C** Cream damask, red and cream coloured fringe, embroidered stylised fleurée cross in gold-coloured thread satin stitch. Between each of the arms of the cross there are three green satin-stitch leaves. Fixed on board. Very worn condition.  
l. 37 x w. 39cm.
- D** Faded pale green silk with central motif of a Pelican in her Piety against a blue sky; she is standing on green grass. Four decorative motifs surround the image; each is a design with scrolls at each end embroidered in green, salmon pink, blue and brown silk and metallic thread. The lower edge is trimmed with a cream, brown and pale green brush-tassel fringe with a decorative macramé-style heading. In a very worn, torn condition.  
l. 55 x w. 37cm.
- E** Green damask backed with silk. Central stylised fleurée cross worked in gold-coloured thread with flowers at the four cross ends worked in blue silk satin-stitch. Leaves worked in green silk satin stitch. Fixed with black elastic and backed with board.  
l. 63 x w. 39cm.
- F** Red damask backed with fine cotton which is grey and self patterned. Embroidered elaborate fleur de lys in gold thread with leaves and a base of scrolls. Fixed with black cotton tape.  
Damask, cotton, gold-coloured thread, tape.  
l. 64 x w. 64cm.
- G** Heavy, woven, light brown furnishing fabric, the design a simple version of altar frontal 400G. The motif is and appliquéd tree using silk and velvet and various gold- and silver-coloured threads. Backed with beige coloured linen. Marked with a line of green felt pen. Fixed by a loop of elastic.  
l. 77 w. 38cm.



- H** Silk appliqué patchwork in turquoise, white, yellow, rose and green. Hand and machine embroidered, designed and made by Angela Dewar (ref Terrier and inventory 2002) as in altar frontal 400F with a similar design of a white road winding through fields to the horizon. Mounted on board.  
l. 50 x w 38cm.



## 402 VEILS (10) and BURSES (10)

## CLERGY VESTRY, chest of drawers

- A** A purple silk **veil** lined with red sateen with a red cord edging. The embroidered central motif consists of a gilt Gothic Sacred Monogram IHC on a red background within a gilt barbed quatrefoil. Around each cusp of the quatrefoil is a gilt crown, curved to echo the cusp and attached to it by a short gilt stem. From the centre of each crown extends a floral finial composed of three slender stems each leading to a stylised fleur-de-lys, with an embroidered red dot on either side of the central stem. The whole design forms a cross. The book-style **burse** matches in every detail apart from being lined with white cotton.



Veil: 59cm square.

Burse: 23.5cm square.

- B** A purple **veil** in a heavy woven fabric lined with grey patterned cotton and edged with grey cord. An alisée patée cross in grey grosgrain is outlined with a narrow grey cotton cord couched to the veil. There is a matching **burse**, except that, instead of a cross, it bears an embroidered grey grosgrain chalice edged with couched grey cotton cord. On either side of the bowl of the chalice are yellow beaded wheat ears with wool-embroidered stalks.



Veil: 55cm square.

Burse: 23cm square.

- C** A purple damask **veil** lined with purple sateen, edged with twisted purple and gold-coloured cord. A couched cercelée cross is embroidered on one side in gold-coloured and purple thread with an embroidered knot in each quarter of the cross. The edges of the veil are rubbed. There is a matching book-style **burse** except that it is lined in white cotton.

Veil: 59cm square.

Burse: 23.5cm square.

- D** A cream silk damask **veil** lined with beige sateen and edged with gold-coloured cord. In the centre, an embroidered and indented quatrefoil with a raised gold-coloured rim encloses a red Tudor rose, outlined in gold-coloured thread, within a gold-coloured circle from which four leaf groups each with four leaves spiral out. The leaves each have a central gold-coloured thread and are green on one side of the thread and cream on the other. Within each cusp of the rim of the quatrefoil are three small embroidered green discs with a further four around the central circle, one between each of the springing leaves. The veil is stained and the edges rubbed. There is a matching book-style **burse**, in fair condition but stained.  
Veil: 52cm square.  
Burse: 26cm square.



- E** A cream damask **veil**, with a cream sateen lining and edged with gold-coloured cord. The Sacred Monogram IHS, embroidered in gold-coloured thread, is in the middle of the lower half of the veil, with an embroidered gold-coloured patée cross fitted at the foot above the H and three nails pointing upwards below the H. There is a matching book-style **burse**, except that the Sacred Monogram, cross and nails are within a circle formed by two laurel branches, in gold-coloured silk thread with occasional embroidered red berries, the branches crossing over at the bottom but open at the top. Manufacturer: J. Wippell & Co.  
Veil: 50cm square.  
Burse: 23.5cm square.



- F** A **veil** made of heavy woven oatmeal-coloured fabric lined with self-patterned cotton of the same colour. In the centre of the lower half of the veil is a beaded and couched wheatsheaf embroidered in gold- and silver-coloured thread, surrounded by embroidered bunches of grapes on a vine. The embroidery is outlined by a rectangle of gold-coloured cord and a similar cord is couched 1.5cm within the edge of the veil. A book-style **burse** of matching material is embroidered with a lamb, partially beaded, partially couched with silver- and gold-coloured thread, and outlined with gold-coloured cord. Elastic to fix.  
Veil: 52cm square  
Burse: 23cm square.



## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

- G** Plain green dupion silk **veil**, lined with an imitation silk material of the same colour, bearing an appliqué Chi Rho in gilded kid. A complementary, but not matching, book-style **burse** in dupion silk, lined with white cotton, has on the front tones of white, green, terracotta, yellow and blue, patterned to represent fields, footpath and sky, using various machined stitches.

Veil: 55cm square.

Burse: 24cm square.

- H** Green damask **veil** lined with a green sateen lining, bearing a patée cross in a yellow fabric couched to the damask with yellow thread. Matching book-style **burse** lined with white cotton.

Veil: 49cm square.

Burse: 23.5cm square.



## I

- 1 A **veil** in red St Aidan's damask (ref a) with a red sateen lining, edged with red- and gold-coloured twisted cord. Four fleur-de-llys in gold-coloured thread are couched to the veil to form a cross. Inside the square space formed by the bases of the fleur-de-llys is a cross composed of four diamonds around a small hollow circle. A label sewn to the back of the veil has the number AY278 on it. There is a matching book-style **burse** lined with white cotton.

2 St Aidan's damask in rayon and cotton (ref a), sateen, cotton, gold-coloured thread.

3 20<sup>th</sup> c.

4 Veil: 51cm square.

Burse: 24cm square.

5-6 J Wippell & Co. Ltd.

7-9 -

10 a) J Wippell, catalogue.



- J** A red silk damask **veil**, lined with pale blue sateen and edged with a twisted red and gold-coloured cord. There is an embroidered cross consisting of four hollow diamond-shaped arms with concave edges in gold-coloured thread, all springing from a central roundel which has a pale blue centre surrounded by a gold-coloured ring. From either side of the base of each arm spring couched spiral patterns in gold-coloured thread with a small gold-coloured disc inside and outside each set of spirals. The corners are rubbed and worn. The matching book-style **burse** is lined with white silk which has become stained.

Veil: 59cm square.

Burse: 23.5cm square.

403 STOLES (11)

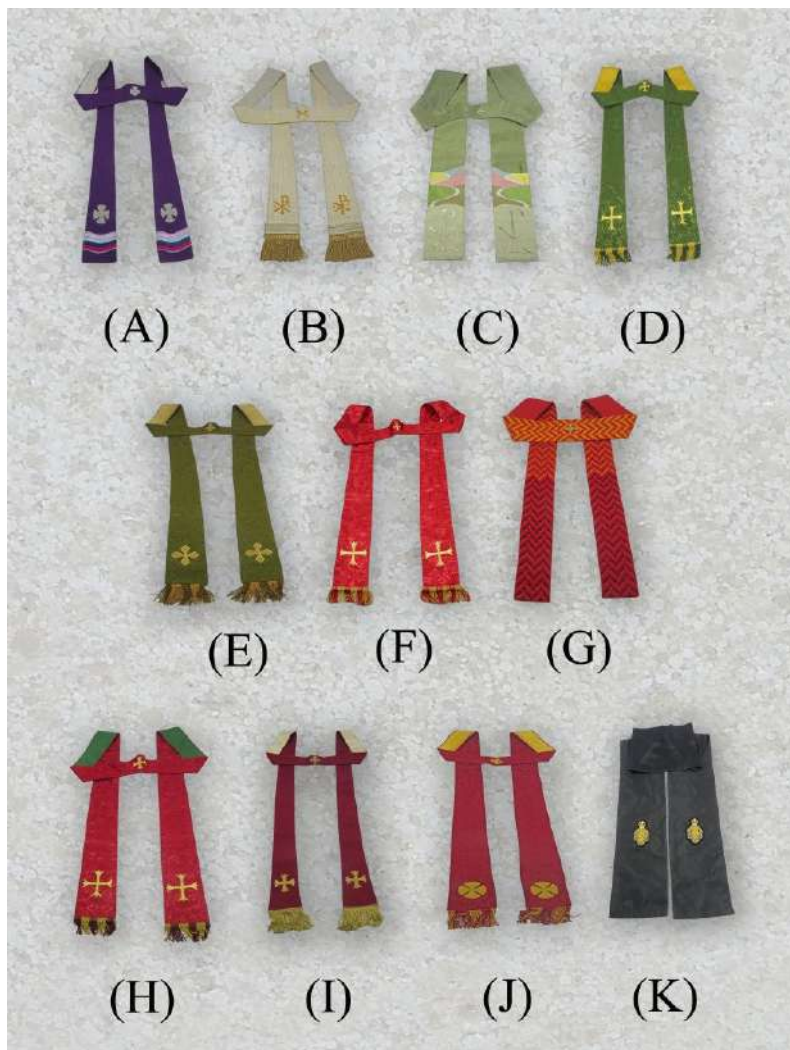
CLERGY VESTRY, chest of drawers

- A** Purple heavy-weave fabric lined with grey self-patterned cotton. At each end and at the neck is a grey grosgrain alisée patée cross outlined in heavy grey cord. Below the two end crosses are appliquéd bands in a wavy ‘rainbow’ pattern in grey, pale blue, navy blue, red and yellow sateen.  
l. 240cm x w. tapered from 6.5cm at the neck to 11cm at hems.
- B** Ivory-coloured loosely-woven fabric lined with grey cotton, with a hand-embroidered Chi Rho in gold-coloured thread at each end and with small embroidered Alpha and Omega symbols in the open angles of the X. A saltire cross in gold-coloured braid is at the neck. At each end of the stole is gold-coloured bullion fringe below three parallel narrow bars embroidered in silver- and gold-coloured metallic thread.  
l. 256cm x w. tapered from 6.5cm at the neck and 11cm at hems.
- C** Green silk appliqué in turquoise, white, yellow, rose, dark green and bronze to represent a winding road and the countryside. At the neck there is a stylized patée formée cross in silver-coloured thread. There is a Chi Rho in gilded kid at each end.  
l. 264 x w. tapered from 9cm at the neck to 12.5cm at hems.
- D** Dark green ‘Tudor Rose’ damask (ref Wippell’s catalogue) lined with gold-coloured sateen, a patonce cross is embroidered in satin stitch in gold-coloured thread on both ends and on the centre seam at the neck edge, the lower edges trimmed with an alternate green and gold-coloured fringe. Supplier: House of Vanheems (label)  
l. 226cm x w. tapered from 7cm at the neck to 10cm at hems.
- E** Olive green cotton damask lined with gold-coloured sateen and trimmed at each end with alternate brown and gold-coloured fringe. A gold-coloured plain clercée cross is appliquéd at each end and at the neck.  
l. 230cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- F** Red ‘Tudor Rose’ damask (ref Wippell’s catalogue) self-lined. A gold-coloured silk is embroidered patonce cross at each end and at the neck and with the lower edges trimmed with an alternate red and gold-coloured fringe. Supplier: House of Vanheems Ltd (label).  
l. 232cm x w. tapered from 5.5cm at the neck to 9cm at the hems.
- G** A red stole in Florentine work. The pattern is shades of dark red at each end, paler shades towards the middle and ‘chevrons’ of red and yellow at the neck. It is lined in red cotton and has a Greek cross in gold-coloured metallic thread place centrally at the neck.  
l. 241cm x w. tapered from 7cm at the neck to 12cm at hems.

## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

- H** Red 'Tudor Rose' damask (ref Wippell's catalogue) lined with green sateen. At each end and at the neck is a gold-coloured silk embroidered patonce cross and the ends are fringed with alternate purple and gold-coloured fringe. Supplier: House of Vanheems Ltd.  
l. 228cm x w. tapered from 6.5cm at the neck to 10cm at hems.
- I** Deep red grosgrain lined with yellow sateen and trimmed at each end with gold-coloured fringe. A gold-coloured patonce cross is embroidered at each end and at the neck.  
l. 240cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- J** Dark red cotton damask lined with gold-coloured sateen and trimmed at each end with alternate red and gold-coloured fringe. A gold-coloured alisée patée cross is appliquéd at each end and a gold-coloured patée formée cross at the neck.  
l. 230cm x w. tapered from 4.5cm at the neck to 10cm at hems.
- K** A wide stole in black taffeta which is self-lined. Appliquéd towards both ends is a Royal British Legion badge.  
l. 244 x w. 25cm.



**404 VESTMENTS CLERGY and CHOIR VESTRY, cupboards**

**The following items were present on the day of recording.**

**A Choir Cassocks**

Choir cassocks in red polyester and cotton 37 for men and 17 for ladies. Some cassocks have a white polyester and cotton collar and jabot.

One red polyester and cotton double breasted choir cassock which is badly torn. Maker's label: T Pratt and Sons.

**B Cassocks**

Four black cassocks in heavy polyester and cotton.

Fourteen in white polyester and cotton, maker's labels: The House of Vanheems and J Wippell & Co.

**C Cassock albs**

Four white polyester and cotton cassock albs.

**D Surplices**

Eight white polyester and cotton surplices.

**E Cincture**

One white cincture.

**405 ALTAR CLOTHS**

**The following items were present on the day of recording.**

**A Lady Chapel altar**

2 cotton machine-hemmed

1. 137 x w. 74cm

1 cotton machine-hemmed

1. 226 x w. 76cm

**B Sanctuary altar**

2 cotton machine-hemmed

1. 242 x w. 92cm

1 cotton machine-hemmed

1. 442 x w. 92cm

**C Clergy Vestry**

1 poly cotton machine-hemmed (Vanpoules)

1. 245 x w. 88cm

1 cotton machine-hemmed

1. 172 x w. 50cm

**TEXTILES****ST. PETER AND ST. PAUL  
SEAL, KENT****D Vicarage**

1 linen machine-hemmed/selvage with crochet lace ends and four open-work Greek crosses, one in each corner Slight spotting on one end	1. 300 x w. 84cm
1 linen machine-hemmed one side selvage edge opposite side hemmed ends. An open-worked patonce cross to fit each corner of the altar and one central patonce cross	1. 408 x w. 85cm

**406 COMMUNION LINEN****A Credence Cloths (4)**

2 linen cloths with added 8cm crochet hem	1. 67 x w. 58cm 1. 58 x w. 53cm
1 linen cloth hand stitched	1. 112 x w. 34cm
1 cotton cloth machine-hemmed with 7cm crochet ends and an off-centre cross	1. 133 x w. 48cm

**B Purificators (15)**

1 linen machine hemmed with a central cross patée	1. 29 x w. 27cm
2 cotton hand hemmed with a central cross	1. 25 x w. 21cm
2 cotton hand hemmed with a central cross	1. 24 x w. 20cm
2 cotton hand hemmed with a central cross	1. 25 x w. 21cm
1 cotton hand hemmed with a central cross	1. 29 x w. 19cm
3 cotton machine hemmed with a central cross	1. 29 x w. 19cm
4 cotton machine hemmed with a central cross	1. 50 x w. 58cm

**C Lavabo Towels (10)**

1 cotton hand hemmed with central cross	1. 34 x w. 12cm
2 cotton hand hemmed plain	1. 21 x w. 17cm
1 cotton hand hemmed plain	1. 41 x w. 20cm
4 cotton machine hemmed plain	1. 29 x w. 20cm
1 cotton machine hemmed plain	1. 22 x w. 17cm
1 cotton machine hemmed plain	1. 46 x w. 36cm

**D Corporals (8)**

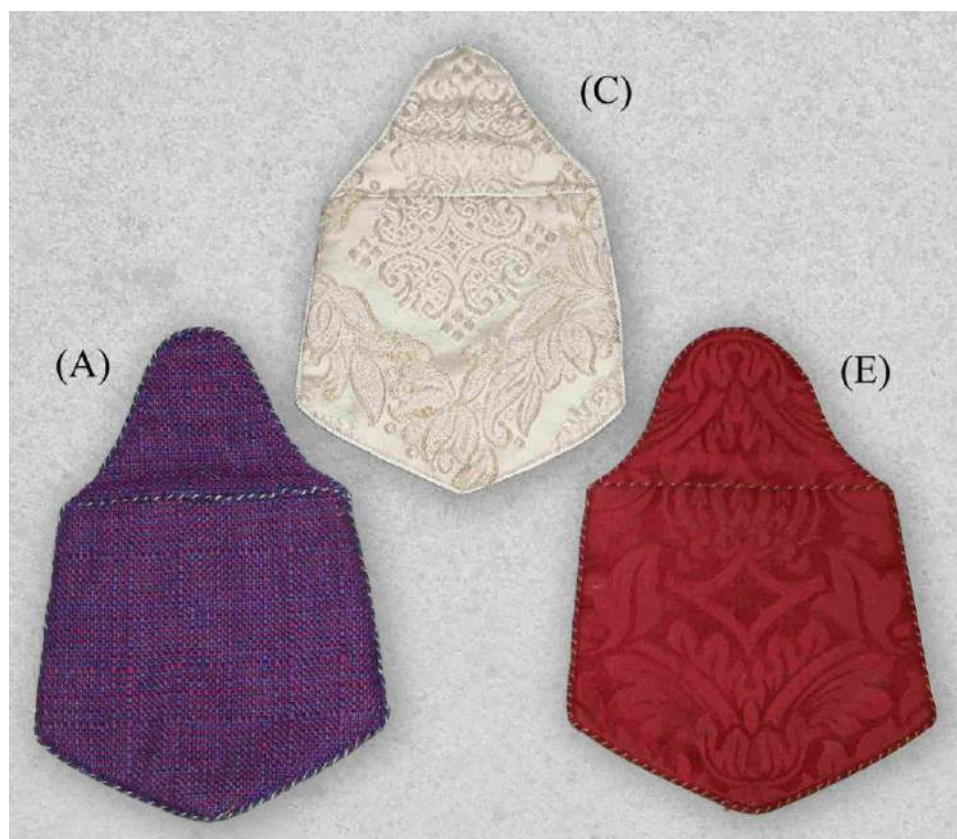
2 cotton machine hemmed lower centre embroidered cross	1. 50 x w. 50cm
1 cotton machine hemmed lower centre embroidered elaborate cross	1. 50 x w. 50cm
2 linen fancy hem centre embroidered cross	1. 40 x w. 40cm
3 linen fancy hem embroidered crosses lower centre and 4 corners	1. 54 x w. 54cm



407 ALMS BAGS (11)

CLERGY VESTRY, chest

- A** Two in purple loose-weave synthetic fabric, lined with the same fabric and edged with blue and silver-coloured cord.  
w. 15 x d. 16cm.
- B** Two in cream damask, lined with cream cotton sateen and edged with cream cord.  
w. 14 x d. 22cm.
- C** One in heavy, cream and fawn damask with a raised pattern, lined with the same fabric and edged with cream cord.  
w. 17 x d. 25cm.
- D** Two in green damask, lined with the same fabric and edged with red and gold-coloured cord.  
w. 15 x d. 17cm.
- E** Two in red damask, lined with the same fabric and edged with red and gold-coloured cord.  
w. 17 x d. 25cm.
- F** Two in gold-coloured cotton damask, lined with the same fabric and edged with dark green cord.  
w. 17 x d. 26cm.



## 408 BOOKMARKERS (14)

CLERGY VESTRY, chest

The following items were present on the day of recording.

- A** Purple grosgrain ribbon embroidered on each end with an alisée patée cross in grey silk outlined with silver-coloured thread.  
l. 76 x w. 5cm.
- B** Purple cotton with the Sacred Monogram IHS appliquéed on the ends in red which is outlined in gold-coloured thread. There is a tall Latin cross behind the 'H'. Trimmed with a red and purple fringe with a red and purple top braid.  
l. 78 x w. 7cm.
- C** Purple cotton with a Latin cross in red, outlined in gold-coloured thread on the ends. Trimmed with a red and purple fringe with a red and purple top braid.  
l. 76 x w. 5cm.
- D** Purple cotton with a motif of three nails and a scourge, depicting the suffering of Jesus, embroidered in red and gold-coloured thread on the ends. Trimmed with a red and purple fringe with a red and purple top braid.  
l. 75 x w. 5cm.
- E** Purple cotton with a Latin cross in red which has the Crown of Thorns in gold-coloured thread encircling the top of the cross. Trimmed with a red and purple fringe with a red and purple top braid.  
l. 78 x w, 7cm
- F** Cream silk grosgrain with the Sacred Monogram IHS with a crown above appliquéed in gold-coloured metallic thread and silk above a gold-coloured fringe  
l. 87 x w. 7cm.
- G** Cream silk grosgrain with an appliquéed rectangular leaf and flower design in gold-coloured metallic thread and silk at the ends above a gold-coloured fringe  
l. 87 x w. 7cm.
- H** Cream grosgrain hand embroidered at one end with a sheaf of corn in silk and metallic thread with beads and, at the other end, with a sheaf and grapes, with silver-coloured leaves and branches. Trimmed with a gold-coloured fringe.  
l. 71 x w. 5cm.
- I** Green heavy cotton with an appliquéed gold-coloured stylized patée fitted cross at the ends. Trimmed with a green fringe with a top edge gold-coloured between green edging.  
l. 80 x w. 5cm.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

- J** Green heavy cotton with an appliquéd gold-coloured stylized patée fitted cross at the ends, the cross is decorated at the end of each arm. Trimmed with a green fringe with a top edge gold-coloured between green edging.  
l. 80 x w. 5cm.
- K** Red heavy cotton with a moline cross embroidered in gold-coloured metallic thread at each end, the cross is decorated by rays at the intersection. Trimmed with gold-coloured and red fringe.  
l. 81 x w. 5cm.
- L** Red heavy cotton embroidered in gold-coloured thread at each end with a motif including an outline containing stylized small branches and a central flower/wheel design. Trimmed with a red and gold fringe.  
l. 76 x w. 5cm.
- M** Red heavy cotton embroidered in gold-coloured thread at each end with a motif including a trilobed outline containing leaves. Surmounted by a fleur de lys. Trimmed with a red and gold fringe.  
l. 80 x w. 7cm.
- N** Red heavy cotton embroidered in gold-coloured thread at each end with three interwoven circles, symbolising the Holy Trinity. Trimmed with a red and gold fringe.  
l. 78 x w. 5cm.



## 409 BANNER and STANDARDS (2)

- A Processional banner in green linen with the name 'JESUS' embroidered in black at the top, flanked by an appliquéd image of a seal in white on the left and an appliquéd image of a church in yellow on the right. Below this, the banner is quartered with black lines, with the word 'LOVE' in white in the top left quarter with one large and two small red hearts, 'PEACE' with a white dove in the top right quarter, 'BEAUTY' with a fruit tree in shades of orange and brown in the bottom left, and 'OUR SALVATION' with a man and woman standing together in the bottom right, dressed in red and blue with gold-coloured hair. In the centre of the quartering is embroidered in black the large word 'IS'. The lower edge of the banner is pointed and it is straight hung by four loops in the same fabric from a wooden cross pole fitted onto a wooden upright pole.



**B Royal British Legion Standards (2)**

- 1 Both standards are reversible and consist of a navy blue with a wide gold-coloured strip across the centre bearing an inscription in Roman caps. In the top corner of each standard, next to the pole, is the Union Flag and opposite that, on the Women's standard, is a gold-coloured diamond with the inscription '75 / years' and above the Seal Branch standard is a yellow pennant with 1932 - 2007 printed in blue. The banners each have two long cords ending with tassels hanging from just below the finial on the pole. The standards are fringed on all three open sides with a gold-coloured fringe. The standards are on wooden poles with a central metal ferrule and topped with a spear-shaped finial.

**Printed wording on the standards**

i)

THE ROYAL BRITISH LEGION  
WOMEN'S SECTION  
SEAL BRANCH

ii)

ROYAL BRITISH LEGION  
SEAL BRANCH

- 2 Standards: Cotton, polyester, fringe.  
Poles: Stained wood, metal.  
3 -  
4 Standards: h. 93 x w. 112cm.  
Poles: l. 267cm. diam. 3cm.  
5-10 -



410 KNEELERS (162)

- 1 One hundred and sixty two kneelers worked in wool on canvas in a variety of colours.

A Phs

	DESIGN	WORKED BY	DONOR	DEDICATION
1	Geometric Star of David	Barbara Arnold		Jack Miles
2	Organ pipes, music notes. Sides: Sing to the Lord a new song Psa 33	Anne Bailey		Organist and choir
3	Coat of arms with 'Seal' on L, 'Essex' on R, and 'Quaerite Primum Regnum Dei' below	Gladys Aldridge		The Card family
4	Camden House. Sides: 1773 J CORKE 1821	Zara Webb		J Corke of Camden House
5	Blue swallow and pink flowers on red	Edward Aldridge		Dr Harrison
6	Dove, book & flowers	Kathleen Bowker		
7	Chi Rho, Alpha & Omega	Patricia Dine		
8	Girls walking with lady c1855 Hon Misses Pratt	Barbara Arnold		Aunts May & Edith
9	The eagle of St John	Edward Aldridge		John Martin



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

10	Autumn leaves	Iris Johnson		
11	c1840 Organist & choir. Organist J S Harding	Doris Burton		
12	Africa & Asia with 'EPAC'	Elizabeth Pritchard		EPAC With gratitude
13	Geometric floral design. Bert Fox 1918-1987	Maggie Fox		Bert Fox
14	Border collie. Jim Walkling 1907 - 1993	Patricia Walkling		July 3rd 1994 In memory of Jim Walkling
15	Agnus Dei	Maggee Fox Eileen Lacey		
16	I Saw Three Ships 1993	Gladys Aldridge		William & Annie Hope
17	Winter flowers and berries in 6 frames	Patricia Arding Val Schofield		Jean Wright
18	The eagle of St John	Maggie Fox		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

19	World Peace, a dove over a map of the world	Joyce Harland Edward Aldridge		Amy & George Aldridge
20	Crossed keys	Eileen Carreras Iris Johnson		Angela Rayfield
21	Summer flowers in 6 frames	Gladys Aldridge Patricia Dine		Lily Luson
22	Spring flowers in six frames	Barbara Arnold Iris Johnson		Jessie Foster
23	Autumn flowers in six frames	Joyce Edwards		
24	Autumn flowers in six frames	Patricia Dine		
25	Trinity symbol of three golden fishes	Madeline Laws		
26	Trinity symbol of three white fishes. Family Woodhams	Pat Walkling		Woodhams family
27	Tudor rose. Geometric border	Kathleen Bowker		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

28	Floral wreath	Madeline Laws		Audrey & Leslie Hills
29	Floral wreath. EWH 1907-1993			
30	Floral wreath	Patricia Dine		Dorothy Alwen
31	Floral wreath	Gladys Aldridge		Albert & Fanny Hope
32	Symbol of St Luke the Evangelist	Linda Payne Maggie Fox		Friend
33	Symbol of St Mark the Evangelist	Edward Aldridge		The Miss Ways Cyril Greenway
34	Symbol of St Matthew the Evangelist	Joyce Edwards Maggee Fox Edward Aldridge		Grace & Lloyd Barlow
35	Eucharist (Chi Ro, chalice and wafer)	Barbara Arnold Eddie Aldridge	Eddie & Gladys Laws	Cora Baker
36	Dove with nimbus (Holy Spirit)	Maggie Fox		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

37	Dove (as in 36)	Gladys Aldridge		Daisy & Joe Aldridge
38	Royal British Legion badge	Ann Butcher		British Legion
39	RBL (Women's Section)	Ann Butcher		
40	Glory Cross, Alpha & Omega	Joyce Edwards		
41	Head of the brass of Sir William de Bryene. Long side: W de Bryene 1395	Margaret Stevens	Margaret Stevens	
42	Heraldic lion MCCCLXXXV (1395) (Footstool of brass above)	Margaret Stevens	Margaret Stevens	
43	St Francis & the birds. Long side: FEA 1921 - 1944	Barbara Arnold		Frank Edward Arnold, buried in Assisi Military Cemetery
44	Lily flower	Eileen Burgin		Jack
45	Clasped hands with 'There is much fellowship in Seal' around sides	Anne Bailey		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

46	Owl in churchyard Long side: AHH 1906 - 1971	Barbara Martin		Arthur Herbert Haskell
47	Floriated cross	D Burton		
48	Basket of fruit & veg. 'Harvest 'to the left Long side: 'Give Thanks and Praise'	Anne Bailey		
49	Stylised Vicar at church door	Madeline Ettall		Vicar of Seal
50	Stylised church and churchyard in snow	Madeline Ettall		
51	Lych gate. Long side: J Hogg	Patricia Arding		Joanna Hogg 1913 - 92
52	Chapel with flowers	Anna Mary Devereux	Anna M Devereux	Ruth Madeline Vale
53	Cornfield, barn & flowers			Peter Hogg
54	Flowers and leaves. Long side: RB 1895 - 1984	Barbara Arnold		Rose Baldwin



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

55	Butterfly and flower	Ethel Linford		
56	Red Latin crosses, each on a white background. Long side: REFD 1914-1986	Patricia Dine		Robert Dine
57	Nativity	Patricia Walkling		
58	Musical notation. Long side: EDT 1924-1986	Josephine Triggs		Edward Triggs
59	The three kings. Long side: Christmas	Gladys Aldridge		Jenny & Harold Hope
60	The shepherds. Long side: Glory to God	Margaret Stevens		
61	Candelabrum. Long side: CGH	Joyce Harland		Cecil G Harland
62	Three angels on a background of the repeated word 'Holy'	Eileen Carreras		Guy Turner
63	Latin Cross with hollow white rectangle on each arm	Started by Lucy Gilbert, completed after her death		Hilda Lucy Gilbert



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

ST. PETER AND ST. PAUL  
SEAL, KENT

TEXTILES

64	Baptism	Madeline Ettall		The children of Seal
65	Once in Royal David's City	Barbara Martin		To my father Brian John Tait
66	Hark the Herald Angels sing Long side: 1993	Gladys Aldridge		Kathleen Alexander
67	Bailey family tree	Patricia Wilkins		3rd April 1994
68	Once in Royal David's City	Edward Aldridge		Elsie & Harry Collins
69	Day and Night. Sides: God so loved the world	Anne Bailey		
70	Three Children	Dawn Young		C of E Children's Society
71	Johnson's Court. Long sides: Johnson's Ct School Lane	Residents of Johnson's Court		
72	Camden Villa. Long side: RWJ 1908- 1981	Iris Johnson		R W Johnson



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

73	That they all may be one (John 17: 21)	Dawn Young		All for whom Christ prayed
74	Diocese of Rochester	Dawn Young		Rochester Diocese
75	Church at night with stars Long side: In memory of RS 1914-1986	Edward Aldridge		Ruby Spain
76	The Croft, Seal	Val Schofield		The Croft
77	The Grey House	Sarah Balcin		Lord Hillingdon
78	Barn Owl. Long side: Eileen Carreras Verger 1929 - 2002			Eileen Carreras
79	Six flowering plants. Long side: LES 1904- 1988	Eileen Carreras		Mother Mrs Lesley Sibley
80	Latin Cross with hollow white rectangle on each arm Long side: WAS 1905- 1992	Eileen Carreras		William Sibley
81	House with lady & dog Long side: Phillip Wyatt 1910 - 1983	Joan Wyatt		To dear Buster



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

82	Clock escapement. Long side: Tempus fugit Val fecit 1993	Valerie Mathis		
83	St Peter & St Paul emblem in shield. Long side: Seal WJSSMH	Anne Bailey		Churchwardens Walter Stevens & Stella Hale
84	Open screen in a church. Sides: In the handiwork of Their Craft is their prayer C R Ashbee	Anne Bailey		Craftsmen
85	Dove with nimbus. Long side: RG 1908 - 1983	Hilda Lucy Gilbert		Reginald Gilbert
86	Iona Cross	Edward Aldridge Barbara Arnold Patricia Dine		Nellie Baylis Cora Warden Baker
87	Dora Mary Few window	Iris Johnson		
88	Friesian calf	Marion Gilchrist		
89	Harvest mouse & fruit. Long side: Andrew 1961- 1991	Betty Knight		Our dearest son Andrew
90	Poppies	Joyce Edwards		



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

91	Church Farm, Seal	Janetta Critcher		Church Farm
92	Large cream-fronted house	Sally Archard		Sonny Baker Olive Archard
93	Swallows. Long side: SH fecit	Stella Hale		Congregation past & present
94	Country church. Side: BJM 1923 - 1992	Madeleine Eattell		Barbara J Morris
95	Choristers	Madeleine Eattell		Seal church choir
96	Blackbird feeding nestlings Side: DMW 1934-1987	Pamela Wardrop		In loving memory
97	Bottonée cross between grapes	Gladys Aldridge Betty Knight		Bertha Aldridge Kitty Bryan
98	Three candles & holly	Pat Walkling		
99	Font, candles, garland & Latin cross	Gladys Aldridge		David Aldridge



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

100	Latin cross & dove	Mabel Gordon		
101	Moline cross on aiguiséé cross	Sybella Medd		
102	British Legion Poppies Long side: WFC	Joyce Cruse		William Francis Cruse
103	Poppies & cornflowers	Iris Johnson		
104	Butterfly. Long side: BKW 1902-1988	Kathleen Bowker		Bella Kathleen Wisbey
105	Church window	H Stephens Tucker		
106	Mary & Joseph at crib	Madeleine Eattell		
107	Flower, vase & birds	Linda Wellington		Marriage of Sharon & Gary Davidson
108	Bell & ropes with ‘SEAL TOWER’ Long side: ED ringer 45 years	Joyce Cruse		E Drawbridge (father)



**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

109	Geometric pattern of floriated crosses			
110	As poppies and stylized cornflowers	Jill Myars		Vera and Robert Morris
111	Geometric pattern of floriated crosses	Gladys Aldridge		Ron Booker
112	Once in Royal David's city	Annie Lewis		Peggy who died 1989 (my sister)
113	Queen Victoria's Jubilee 1887	Eileen Lacey		
114	The Grapes of Eshcol	Eileen Lacey		
115	Sheep with lambs in a field	Joan Wyatt		Mother & father brother & sister
116	U.S.P.G. Sides: Justice Mission Faith Hope	Dawn Young		USPG
117	Three children Top: C.E. Children's Soc. Below: 'Lives worth living'	Robert Rayner	Robert Rayner	



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

118	Half-timbered house			
119	Two angels & star	Madeline Laws		Rona Betty North
120	Seal with three patée crosses. Long side: HM Sub SEAL	Pauline Cameron		Crew of HM Submarine Seal
121	Latin Cross with hollow white rectangle on each arm			
122	Fire engine in fire station			
123	Oikoumene, ship & cross			
124	Bat in night sky			
125	Glory cross with alpha and Omega			
126	Bells, ropes and musical notes			



**TEXTILES**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**B Without Phs**

127	Multi flowers. Sides: 29 August 1992 VRCACB	Andrew Chapman		For absent friends unable to join us on our wedding day
128	Noah's Ark	Joyce M Harland E E Flanagan	Joan Wyatt	G Flanagan
129	Hare and sunset	Joyce Cruse		Bessie Drawbridge (mother)
130	Multi flowers	E E Flanagan		G Flanagan
131	Just as I am thou wilt receive	Patricia Arding		Graham Arding
132	Dove, book, flowers	Dawn Young		
133	Dove, book, flowers	Patricia Dine		
134	Dove, book, flowers	Madeleine Laws Edward Aldridge Gladys Aldridge		Millie Sutton Nickie Bran Elizabeth & George Shewin
135	Tudor Rose	Doris Burton Barbara Arnold		Nellie Evans & Fred Winter
136	Dove, book, flowers	Eileen Lacey		
137	Agnus Dei	Rose Janetta Pat Walkling		
138	Dove, book, flowers	Iris Johnson		
139	Dove, book, flowers	Gladys Aldridge		Albert Laws
140	Diamond pattern	Pat Walkling. Rose Janetta Edward Aldridge		Edward Smith
141	World Peace	Susan Paxman		
142	Hen & chicken	Mary Evans		Robin Evans
143	Agnus Dei			FH
144	Cross. DKC 1937-1989 on sides	Andrea Chapman		Dorothy Chapman
145	Cross			
146	Cross fleurée	Patricia Dine		
147	Three deer (Psalm 46:1&2)	Mrs Bowker		
148	Flowers & leaves	Eileen Darry	Carreras	Pam Stead
149	Pattern of triangles	Barbara Arnold		Jack Miles
150	Tudor Rose	Clair Johnson		
151	Morning Glory spray	Joyce Edwards		
152	Bells and bell ropes	Christine Boorman		Henry & Betty Baker

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**TEXTILES**

153	Cross keys	Gladys Aldridge		Ruby & Ken Spain
154	God is love	Edyth Banks		
155	'Holy' repeated	Gladys Aldridge		Joan Charlton
156	I saw three ships			
157	Flowers (Seal Mothers Club)	Eileen Burgin		Mothers everywhere
158	Tree of Glory	Gladys Aldridge		Rene Aldridge
159	Grapes of Eshcol	Barbara Arnold		Anthony Clarke
160	Garden scene with dog	Patricia Young		Harold Berry
161	Rainbow	Doris Burton		
162	White figure & cross	Madeleine Eattell		

- 2 Wool, canvas, kneeler pads.  
 3 20<sup>th</sup> c.  
 4 h. 10 x w. 35 x d. 25cm.  
 5 Work undertaken by members of the congregation as shown in the table.  
 6 Supplier: Jacksons of Hebden Bridge  
 7 -  
 8 Donors are listed in the table.  
 9-10 -

**411 WEDDING KNEELERS (2) CLERGY VESTRY, cupboard**

A pair of wedding kneelers in white self-striped damask-style fabric. Piped around all edges and each has a zip on the long side. Soiled.  
 l. 36 x w. 30 x d. 8cm

**412 RUNNERS (2)**

**A SANCTUARY/CHANCEL, communion rail step**

A dark blue carpet-style runner with a soft thick pile, which is in two sections on the north and south sides of the rail but not in the centre where there is red carpet. On each section are four emblems depicting, in gold-coloured pile, the crossed keys and sword emblem of St Peter and St Paul.  
 Each runner: l. 228 x w. 33cm.



**B LADY CHAPEL, communion rail step.**

A blue canvas work runner with a geometric pattern in blue and yellow on the two long sides, backed in heavy linen.  
 l. 500 x w. 30cm.



**413 CARPETS and MATS etc****A SANCTUARY / CHANCEL and surrounds**

Deep red carpet which is placed under the main altar in the sanctuary, but not over the surrounding floor slabs, the carpet covers the sanctuary to the chancel step and continues through the chancel and finishes over the steps to the nave. There is an underlay by 'Tredaire'. The same carpet is on the floor in front of each choir bench and also on benches, the edges having been bound.

**B CLERGY VESTRY**

A 'Persian' rug patterned in orange, brown and green is laid under the desk. In a worn condition.  
l. 240 x w. 130cm.

**C TOWER**

Six pieces of beige carpet which are in the shape of bells. These are for the bell ringers to stand on.

**D NAVE, W end**

A black ribbed-rubber mat laid in front of the doors to the ringing chamber and leading to the nave.  
l. 260 x w. 91cm.

**E CHOIR VESTRY / CLERGY VESTRY**

A blue, slightly speckled vinyl floor covering across both areas, under cupboards and other furniture, fitted in several sections. Worn.

**F SOUTH PORCH**

- i) Two small pieces of black ribbed-rubber, one either side of the metal edge strip on which the door closes.  
Each mat: w. 100 x d. 30cm.
- ii) A black ribbed-rubber door mat which is shaped to form a slope.  
w. 100 x l. 70 x d. Shaped 6 - 1cm.

**G BAPISTERY**

Placed on the plinth on the west side of the font is a canvas work mat. The pattern is of blue leaves with a lily in the centre with leaves in brown and cream.  
h. 40 x w. 56cm.

**H AROUND THE CHURCH**

There are a number of coir mats around the church including the porch, tower, and passage in various sizes.

414 CURTAINS (3) and DRAUGHT EXCLUDER (1)

- A VESTRY PASSAGE, door to the exterior**
- 1 Hung on a rail from the top of the door the curtain reaches to the floor. It is of 'Fairford' damask (ref a) in blue and gold-coloured, there is a manufacturer's label on the side seam. Lined in dull pink/brown heavy cotton. There is a matching draught excluder. Both are in a poor condition.
- 2 'Fairford' cotton and rayon damask (ref a).
- 3 -
- 4 Curtain: l. 198 x w. 177cm.  
Draught excluder: l. 98 x diam 10cm.
- 5-6 Wippell Mowbray Ltd.
- 7-9 -
- 10 a) Wippell's catalogue.

- B WEST DOOR, in Tower**
- Hanging from a wooden pole on rings is a pair of floor-length curtains, with a deep heading. The curtains have a white background and are patterned with stylized flowers and leaves in red, green, brown and orange. They are interlined with a thermal fabric and lined with cream cotton curtain lining. Along the lower edge is a green edging.
- Too high to measure.

415 DOSSALS (6)

- A SANCTUARY, East wall**
- Double sided cream cotton weave, pinch pleated and hanging behind the altar from a wooden rod passed through 18 loops of the same material.
- l. 170 x w. 545cm.
- B NORTH AISLE, W end. Altar Frontal chest.**
- Green Thai silk lined with cream cotton sateen and hanging from a metal rod through the top hem.
- l. 108 x w. 536cm.
- C SOUTH AISLE, chest**
- i) Red cotton damask attached for hanging to a gold-coloured rope in criss-cross pattern 10cm deep.
- l. 90 x w. 380cm.
- ii) Purple coarse weave synthetic fabric gathered into pinch pleats in top band.
- l. 105 x w. 420cm.

## TEXTILES

### ST. PETER AND ST. PAUL SEAL, KENT

- iii) Oatmeal coarse weave slub-lined cotton, top hem 10cm deep to gather onto rod  
l. 112 x w. 416cm.
- D Cream heavy figured linen hanging from loops. The dorsal is self-lined.  
l. 100 x w. 390cm.

#### 416 CUSHIONS (5)

##### A

##### BAPTISTERY, Font

Flower and leaf pattern in blue cross stitch on a beige background edged with a border of crosses in triangles. On the reverse side are the names Mary Berry 1882 – 1892 and Eileen Berry 1884 – 1894.  
w. 37 x d. 28cm.

##### B

##### LADY CHAPEL

- i) Blue cotton damask piped top and bottom and with a multi-coloured inset embroidered in wool tent stitch depicting a stained glass window.  
w. 42 x d. 42cm.
  - ii) A circlet of flowers and foliage embroidered on a gold-coloured background in tent stitch and with a gold-coloured corded edge.  
w. 37 x d. 34cm.
- ##### C
- i) Coarse weave oatmeal cotton mixture with two appliquéd woven gold-coloured orphreys edged with gold-coloured braid.  
w. 49 x d. 37cm.
  - ii) Coarse weave purple synthetic fabric edged with navy cord twisted at each corner.  
w. 49 x d. 37cm.



## PAINTINGS ETC

- 500 Royal Arms (none).
- 501 Hatchments (none).
- 502 Painting.
- 503 Tithe Map Case.
- 504 Framed Photograph.
- 505 Framed Wall Hanging.
- 506 Framed Photographs (17).
- 507 Plaque.
- 508 Printed Notices (2).
- 509 Benefaction Boards.(2).
- 510 Wall Plaque.
- 511 Panel Notice Board.
- 512 Benefaction Boards (4).
- 513 Painting.
- 514 Diagrammatic Painting.
- 515 Framed Print.
- 516 List of Incumbents.
- 517. Painting.
- 518 Print.



The condition of items in this Section appears to be satisfactory unless otherwise stated.

500 There are no **ROYAL ARMS**

501 There are no **HATCHMENTS**

502 **PAINTING Ph**

A large oil painting on sized fabric which has been stretched onto a board. It depicts a seated mother and child, the sun, moon, stars and a world globe, mainly in blues, yellows and white. Unsigned. Inaccessible to measure.

**LADY CHAPEL, E wall**



503 **TITHE MAP CASE**

**CHOIR VESTRY on ceiling beam**

- 1 On the ceiling beam above the folding partition dividing the two vestries is a case housing the rolled tithe map of 1839; the case has a hasp and clasp closure – padlock missing.
- 2 Pine, metal.
- 3 Post 1913.
- 4 l. 200 x w.overall 18 x d. 16cm.
- 5-10 -

504 FRAMED PHOTOGRAPH Ph

CHOIR VESTRY, E wall

A photograph of a group of people outside the church. The photograph is glazed and mounted on white card and has a black wooden frame,. A label reads: St Peter & St Paul, Seal. Choir Sunday, 22 October 1950. This label is repeated on the reverse. h. 33 x w. 39 x d. 1.0cm.



505 FRAMED WALL HANGING Ph

CHOIR VESTRY, E wall

A painted and embroidered on linen depiction of St Cecilia, the patron saint of music, is glazed and in a black wooden frame. St Cecilia's face, neck, hands and feet are painted, her gown and the portative organ she is carrying are embroidered. The embroidery is very fine, and often called 'needle-painting'. Her under-garment is blue with a white hem-trim, her over-gown is green with full, orange, yellow and white sleeves. The portative organ, which often features in paintings of her, is in shades of brown. A small ivory label on the lower edge reads: "S<sup>T</sup> CECILIA". h. 74 xm x w. 40 x d. 1 cm.



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**PAINTINGS ETC**

**506 FRAMED PHOTOGRAPHS (17)**

**CLERGY VESTRY,**

**A EAST WALL Ph**

- i)** Brown and gold-coloured frame with a monochrome reproduction of a painting, mounted on dark grey card, glazed. Beneath the photograph is a typewritten text:  
The Rev Maximilian Buck  
Vicar 1674-1720  
Too high to measure
- ii)** Black and white photograph in a brown frame, glazed, and mounted on green card with the photograph in a oval on a white mount. Beneath the photograph is a typewritten text:  
The Rev John N. Harward  
Vicar 1836 - 1846  
Too high to measure.
- iii)** Black and white photograph in a brown wooden frame, glazed, and mounted on cream card. Beneath the photograph is a handwritten text which reads:  
The Rev. Thomas O. Blackall M.A.  
Vicar of Kemsing with Seal 1846 to 1874  
Too high to measure.
- iv)** Black and white photograph in a black frame, glazed, and mounted on grey card. Beneath the photograph is a handwritten text which reads:  
Charles. Edward. Few.M.A.  
Vicar of Seal  
1874 -1912  
Too high to measure.
- v)** Black and white photograph in a black wooden frame, glazed, and stuck on to tan coloured card. Beneath the photograph is a handwritten text which reads:  
THE REV. S. HEBERT  
1912 - 1920  
Too high to measure.
- vi)** Black and white photograph in a brown wooden frame, glazed, and mounted on grey card. Beneath the photograph is a handwritten text which reads:  
The Rev. H. Jones Davies  
1920 - 1945  
Too high to measure.

- vii)** Black and white photograph in a black wooden frame, glazed, and stuck onto white card. Beneath the photograph is a typewritten text:  
THE REV. LESLIE HILLS, M.C. M.A.  
Vicar 1945 - 1960  
Too high to measure.
- viii)** Black and white photograph in a black frame, glazed, and mounted on white card. The vicar is pulling a bell rope. Beneath the photograph is a typewritten text:  
THE REV. PHILIP LEA, M.A.  
VICAR. 1960-1965  
Too high to measure.
- ix)** Sepia photograph in a black wooden frame, glazed. The photo is stuck onto a white backing. The photograph is signed: Geo P. Vardy Sevenoaks. Beneath the photograph is a handwritten text which reads:  
The Revd. Stephen Crookshank  
Vicar of Seal  
1966-1973  
h. 26.5 x w. 21.5 x 1cm.
- x)** Black and white photograph in a black wooden frame, glazed, white mount. Beneath the photograph is a typed label:  
Rev. Canon J.S. Barnard, M.A.  
1973 - 82  
h. 27 x w. 20 x d. 1cm.
- xi)** Black and white photograph in a black frame, glazed, green mount. Beneath the photograph is a typed label:  
Canon Robert W. Goldspink, M.A.  
1983 - 1987  
h. 27 x w. 22 x d. 1cm.
- xii)** Black and white photograph in a black wooden frame, glazed, no mount. Beneath the photograph is a typed label:  
Rev. Alan R.O. Morris  
Vicar 1988 - 92  
h. 27 x w. 22 x d. 1 cm.
- xiii)** A colour photograph of a congregation and clergy inside the church. Moulded wooden frame with inner gold line.  
h. 26 x w. 31.5 x d. 2.5cm.

ST. PETER AND ST. PAUL  
SEAL, KENT

PAINTINGS ETC



**PAINTINGS ETC**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**B SOUTH WALL Ph**

- i) A black and white photograph in a wooden frame with leatherette cover, glazed and mounted on white card. The photograph shows the interior of the church looking towards the East. Below the photograph is a typed label:

Chancel Screen by C.R. Ashbe erected 1931.  
removed 1990.

h. 17.5 x w 23 x d 1cm.



- ii) A deckle-edged postcard in sepia mounted on grey card in a wooden moulded frame. It shows Seal Church and has a maker's name: H. Bros 5.11.72. A label reads: Late 19C/early 20C and another label on the reverse reads: Electric lighting 1923 / Chancel Screen 1931 / Chancel Recording 1935





**ST. PETER AND ST. PAUL  
SEAL, KENT**

**PAINTINGS ETC**

- iii)** A black and white photograph of a view of the church from the north. Framed and mounted. A brass label reads: ST PETER & ST PAUL SEAL  
Too high to measure.



- iv)** A colour photograph of a painting of a submarine in a clipframe. Labelled HM Submarine Seal and signed S.W. Fisher. (see also 515).  
Too high to measure.



507 PLAQUE Ph

CLERGY VESTRY beneath the window

A bronze plaque with an inscription engraved and infilled with paint in Italic caps and l/c. The text is in two columns.

**Column 1**

To the glory of God. The Tower of this Church / the South Porch and other stonework was faithfully / repaired A.D. 1913, by the Parishioners of Seal. / S. Hebert. Vicar. F. Woodward & P. Symons, Churchwardens

**Column 2**

At the same time, this vestry was enlarged in loving memory of Francis / Augustine Forbes, for 22 years Churchwarden of this Parish, by members of / his family and the old 3-light window, originally in the church & found lying / in the churchyard was set on the West side. "Let there be light."

h. 11 x w 107 x d. 0.5cm.



508 PRINTED NOTICES (2) Ph

CLERGY VESTRY S wall & SOUTH PORCH W wall

Two copies of a printed notice each in a glazed, brown-stained wooden Oxford frame. Headed ST. PETER'S, SEAL. in Roman caps, they are printed in tiny print in four columns which are outlined in red. The notices are hung from metal rings on wire.  
h. 106 x w. 82 x d. 4cm.



509      **BENEFACTION BOARDS (2) Phs**      **SOUTH AISLE, Baptistery. S wall**

The two Benefaction Boards are placed on the south wall, one on either side of the Galilee (inner porch).

- 1      Two rectangular steel putty-coloured plaques with plain narrow red borders are each attached to the wall by six screws. The lettering is in Roman caps and l/c with the l/c in black but all caps and numbers in red. Leaf-work fills the line at the end of each section.

A list of the Benefactions to the Poor of the Parish of Seal.

1

Francis Bickerstaffe, daughter of Sir Charles Bickerstaffe Bart: devised to certain trustees, three Messuages Situated on the west side of Lombard S<sup>t</sup>. London: on condition that they shall for ever pay out of the profits thereof £20 per ann: to the Minister of Seal, for the Education and clothing of eight poor girls.

2

John Pelset bequeathed an annuity of Six shillings and eightpence, issuing from certain lands in Seal Parish; and also another annuity of six Shillings and eight pence, issuing out of certain lands in Leigh; to the Minister and Church Wardens of the Seal Parish, for the Poor of the said Parish.

A list of the Benefactions to the Poor of the Parish of Seal.

3

John Porter devised an annuity of two Pounds out of certain lands in Seal Parish to be given to the two oldest married Persons, at the discretion of the Minister and Churchwardens.

4

William Baker bequeathed for ever unto the Minister and Churchwardens, twenty six shillings yearly, to be paid to the oldest deserving Poor Person, who recieves (sic) no alms of the Parish

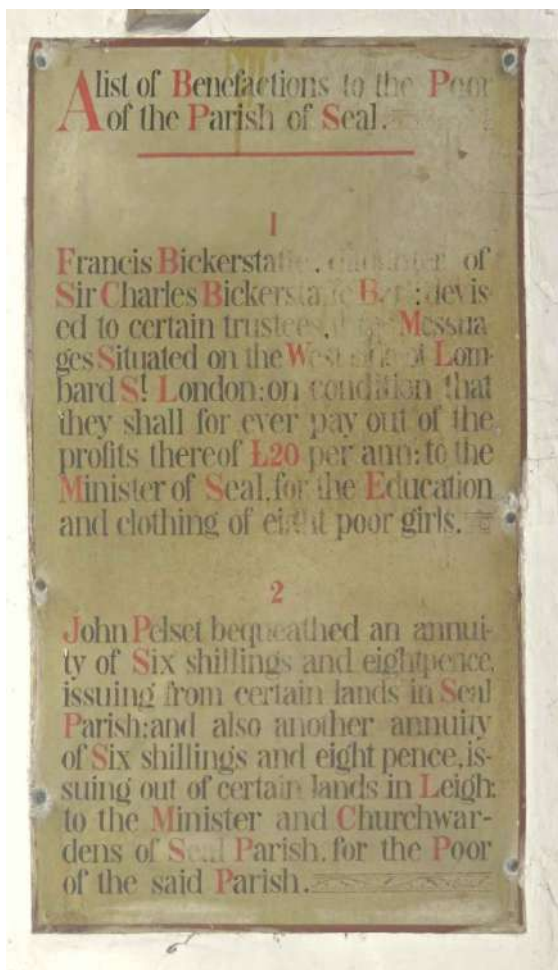
5

The Lord of the Manor of Knole agrees to give annually 500 fagots, to the Poor of the Parish of Seal.

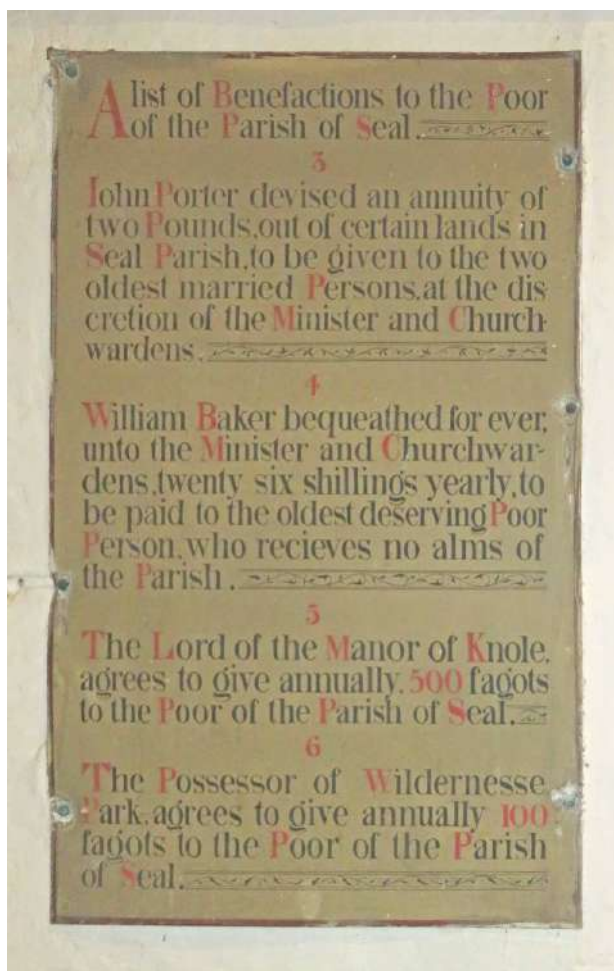
6

The Possessor of Wildernesse Park, agrees to give annually 100 fagots to the Poor of the Parish of Seal.

- 2      Plated mild steel, paint.  
3      Probably 19<sup>th</sup> c.  
4      h. 76 x w. 51cm.  
5-10      -



509



510 WALL PLAQUE Ph

SOUTH AISLE, Baptistry

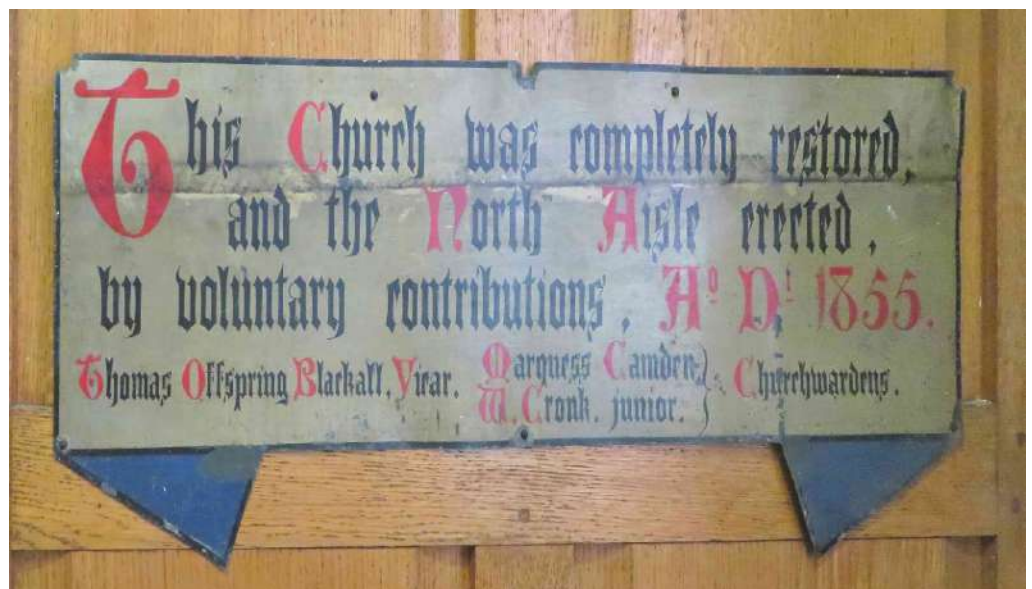
The plaque is placed on the Baptistry side of the west wall of the Galilee/ Inner Porch.

A thin steel putty-coloured plaque with a narrow black border and two blue triangular shapes, one at either end of the lower edge, below the inscription which is in Gothic style caps and l/c, the caps are in red.

h. 37 x w. 92cm.

This Church was completely restored,  
and the North Aisle erected,  
by voluntary contributions, A° D<sup>i</sup> 1855.

Thomas Offspring Blackall, Vicar. Marquess Camden. Churchwardens  
W. Cronk, Junior.



## 511 PANEL NOTICE BOARD Ph

SOUTH AISLE, Baptistry

A wooden panel with a moulded frame. The text is painted in Roman caps in two sizes, the letters are predominately black but a few are in red 'u' is given as 'v'.  
h. 44 x w. 55 x d. 3 cm.

THE INCORPORATED  
CHVRCH BVILDING SOCIETY  
GRANTED £40, A.D. 1913, TOWARDS  
ENLARGING & REPAIRING THIS  
CHVRCH, VPON CONDITION THAT  
ALL THE SITTINGS ARE FOR THE  
FREE VSE OF THE PARISHIONERS  
ACCORDING TO THE LAW



512 BENEFACTION BOARDS (4)

TOWER, Lower Ringing Chamber

A Ph

SOUTH WALL

1 A simple rectangular wooden board with moulded frame. The board is made up of five planks and is divided into two columns, which are divided by a black line with a star in the middle at the half-way point. The left column is the Whitworth/Dorset bequest and the right column the Whitworth bequest. The board is painted grey and the lettering is Roman caps and l/c with some long s's. The whole is damaged, dirty and in very poor condition.

Left-hand column

EXTRACT OF LAND GRANTED TO EARL WHITWORTH, AND HER GRACE, THE DUCHESS OF DORSET, JANUARY 29<sup>th</sup> 1824, /

MANOR OF KEMSING & SEAL	}	to wit	The SPECIAL court BARON, of the Most Noble, / Arabella Diana, Duchess of Dorset, Lady of the / said Manor, holden in and for the said Manor, at the / Crown Inn, in Seal on Thursday the Twenty-ninth Day of January, in / the Fifth Year of Our Sovereign, Lord King George the Fourth, and in / the Year of Our Lord, One Thousand, Eight Hundred, and Twenty-four, before / Thomas Neill, Gentleman, Steward, there, / Also, the same Homage present and say, That they do as well for themselves as all / others, the Tenants of the said Manor give and grant, free Leave, Liberty and Licence / unto Charles Earl Whitworth, and Her Grace the Duchess of Dorset, Lady of the said / Manor, and to their Heirs, to enclose with a Hedge, Ditch or other Fence, all that / Piece or Parcel of Ground containing so much and such Parts of the Waste of this Manor / called, Seal Chart, abutting, North and East on the line of Road leading from the Tan / yard Hill by the View or Clump of Large Fir Trees to Stone Street, on the South to / Land belonging to the said Earl Whitworth, and Her Grace the Duchess of Dorset / and also on Land belonging to M <sup>r</sup> Stephen Norton, on the West to Land granted / to William Relph, and to the Roadway leading from Hall Green to the Red Hill / containing by Admeasurement Thirty Acres Twenty-eight perches or thereabouts / according to and as delineated on a Map or Plan now shewn and deposited with the Re/ cords of the said Manor, And the same so inclosed to HOLD to them the said / Charles Earl Whitworth, and Her Grace the Duchess of Dorset, their Heirs, and / Afsigns for ever; saving and always reserving unto the Lord or Lady of the said Manor / for the Time being, Fealty, Suit of Court, Heriot and Relief, when they shall happen / and all other Suits and Services which are appendant and belonging to the same / And Also yielding and paying yearly and every Year on the Twenty ninth Day / of September unto such Lord or Lady the Rent or Sum of Three Pounds, / And the said Earl Whitworth, and Her Grace the Duche[s] of Dorset will give gratuitous / -ly every Year as a Charitable Donation to the Poor of the Parishes of Kemsing and / Seal, Eight Hundred, Common House Faggots of Fire wood, three Hundred of which / are for the Parish of Kemsing, and the other Five Hundred for the Parish of Seal / to be deposited at such times and Places as the Overseers of the Parishes of Kemsing / and Seal shall direct, /
-------------------------------	---	--------	---

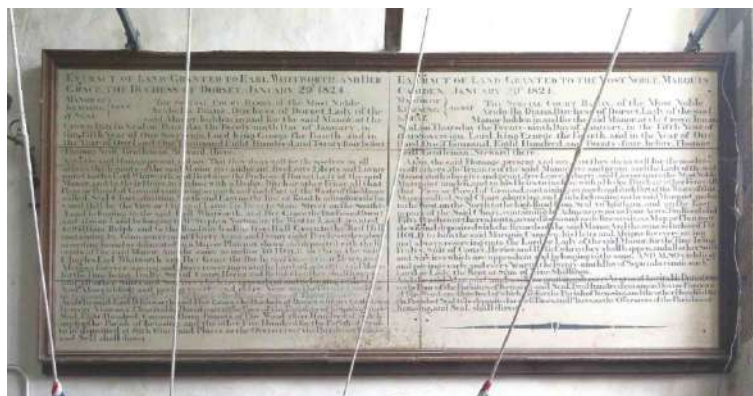
Right-hand column

EXTRACT OF LAND GRANTED TO THE MOST NOBLE MARQUIS /  
CAMDEN JANUARY 29<sup>th</sup>, 1824,

MANOR OF } THE SPECIAL COURT BARON of the Most Noble,  
KEMSING } to wit Arabella Diana, Duchess of Dorset, Lady of the said /  
& SEAL } Manor holden in and for the said Manor, at the Crown  
Inn, in / Seal, on Thursday Twenty-ninth Day of January, in the Fifth Year of / our  
Sovereign, Lord, King George, the Fourth, and in the Year of Our / Lord, One  
Thousand, Eight Hundred, and Twenty-Four, before, Thomas / Neill, Gentleman,  
Steward there,

ALSO the said Homage, present and say, that they do as well for themselves /as all  
others, the Tenants of the said Manor, give and grant, and the Lady of the said /  
Manor, doth also give and grant, free Leave, Liberty, and Licence unto the Most  
Noble / Marquis Camden, and his Heirs to inclose with a Hedge, Ditch, or other  
Fence All / that Piece or Parcel of Ground, containing so much and such Part of the  
Waste, of this / Manor, called, Seal Chart, abutting, on Lands belonging to the said  
Marquis Camden / to the West, on the North to the high Road from Seal to Igtham,  
and on the East / to part of the Said Chart, containing by Admeasurement Four  
Acres, Two Rood and / Fifty Perches or thereabouts, according to and as delineated  
on a Map or Plan now /shewn and deposited with the Records of the said Manor And  
the same so Inclosed To / Hold to him the said Marquis Camden, his Heirs and  
Asigns for ever; saving / and always reserving unto the Lord or Lady of the said  
Manor, for the Time being / Fealty, Suit of Court, Heriot and Relief, when they shall  
happen, and all other Suits / and Services which are appendant and belonging to the  
same, AND ALSO yielding / and paying yearly and every Year on the Twenty-ninth  
Day of September unto such / Lord or Lady the Rent or Sum of Nine Shillings, / And  
the said Marquis Camden will give gratuitously every Year as a Charitable Donation  
/ to the Poor of the Parishes of Kemsing and Seal Two Hundred common House  
Faggots / of Fire Wood, one Hundred of which are for the Parish of Kemsing and  
the other Hundred for / the parish of Seal, to be deposited at such Times, and Places  
as the Overseers of the Parishes of / Kemsing, and Seal, shall direct.

- 2 Wood, paint
- 3 1<sup>st</sup> half 19<sup>th</sup> c.
- 4 h. 158 x w. 361 x d. 90cm.
- 5-10 -



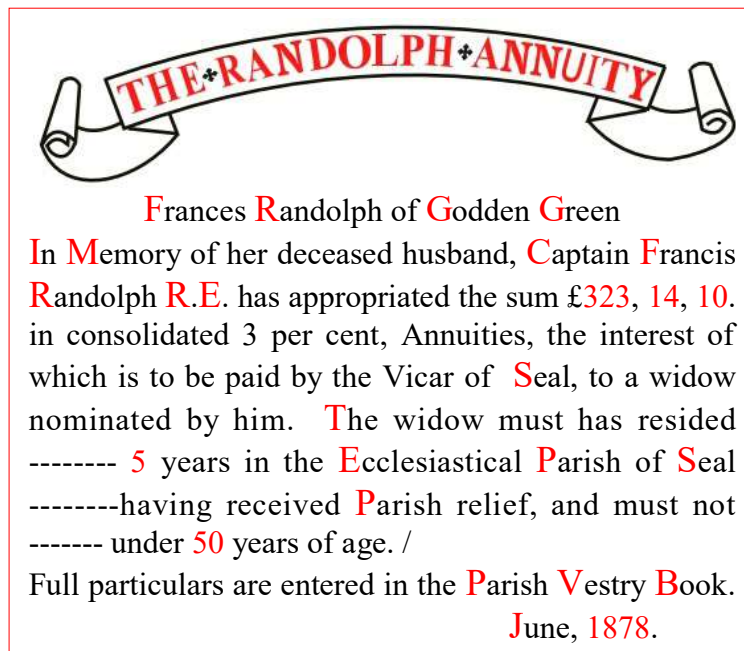
Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



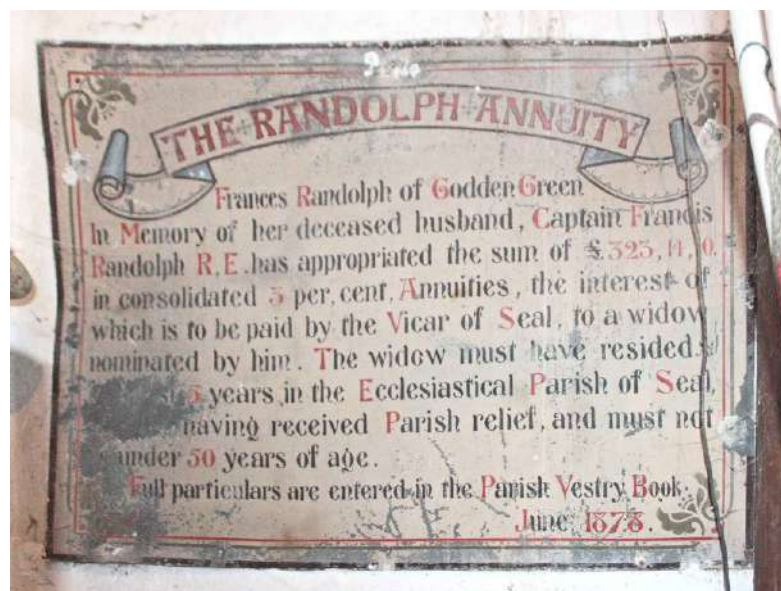
**B Ph**

**WEST WALL, S side**

- 1 A rectangular mild steel Benefaction Board. The inscription is in black-painted Roman 1/c with caps in red on a putty-coloured background with black, red, blue and grey print and decoration. A black outer frame and a red and black inner frame with stylised stencilled flowers in corners. Randolph Annuity in red capital lettering inside banner scroll work. The lettering is partly erased mostly in the bottom left-hand corner. It is in poor condition, some lettering has been worn off.



- 2 Plated mild steel, paint.  
3 4<sup>th</sup> quarter 19<sup>th</sup> c.  
4 h. 68 x w. 91 x d 0.5cm.  
5-10 -



## C Ph

## NORTH WALL

These two Benefaction Boards are placed one above the other on the wall.

## (i)

- 1 A simple rectangular wooden board with moulded frame. The board is made up of five planks attached to the wall with screws that are fixed onto wooden battens. A faded background with black-painted Roman caps and l/c with the donor's name in copperplate and some long s's. The board is divided into two columns with a black line dividing the columns. The whole is damaged, dirty and in very poor condition.

Left-hand column

The Gift of *Frances Bickerstaffe* Spin<sup>r</sup>, / Deceased (Daughter of Sir Charles Bickerstaffe / Baronet deceased,) who by her Will dated the 19<sup>th</sup> / Day of May 1731, Devised to Trustees & to / their Heirs, All those three messuages, situate / on the Westside of Lombard Street in the / precinct of White Fryars London adjoining to / a Garden called the Alienation Garden, and the Yard belonging to Serjeants Inn upon trust / that they do out of the Rents & Profits thereof / Yearly for Ever by half Yearly payments, (viz) / at Lady day, & Michaelmas day pay unto y<sup>e</sup> School Mistres from time to time to be appointed / by the said Trustees with the consent of y<sup>e</sup> Minister / of the Parish of Seal, & which School Mistres / should freely teach at Seal, Eight poor Girls to be /

Right-hand column

from time to time named by the said Trustees / with the consent of the said Minister, such Girls / to be of the Age of Eight Years or thereabouts / at their entrance, & to continue at such School / no longer than Four Years, And on the Death or / removal of such Girls or School Mistres, such / vacancy to be immediately filled up with others, / by y<sup>e</sup> Trustees with such consent as aforesaid for / Ever; the Yearly sum of Six Pounds clear of all / deductions And also for the maintenance & cloath- / -ing of the said Eight poor Girls yearly for Ever y<sup>e</sup> / sum of Twelve Pounds clear of all deduction; / And also the further yearly sum of Forty Shil- / lings, for the Rent of a small house in the said / Parish of Seal, for the use of the said School / Mistres and Eight Poor Girls. /

- 2 Wood, paint.  
3 2<sup>nd</sup> quarter 18<sup>th</sup> c.  
4 h.113 x w. 266 x d. 60cm.  
5-10 -

## (ii)

- 1 A simple rectangular wooden board made up of five planks. John Pelset's annuity is written in the left-hand column and John Porter's is in the right-hand column. A black line divides them. The board has a faded background with the inscription in black-painted Roman caps and l/c and with names in copperplate with some long s's. Damaged and in very poor condition.

ST. PETER AND ST. PAUL  
SEAL, KENT

PAINTINGS ETC

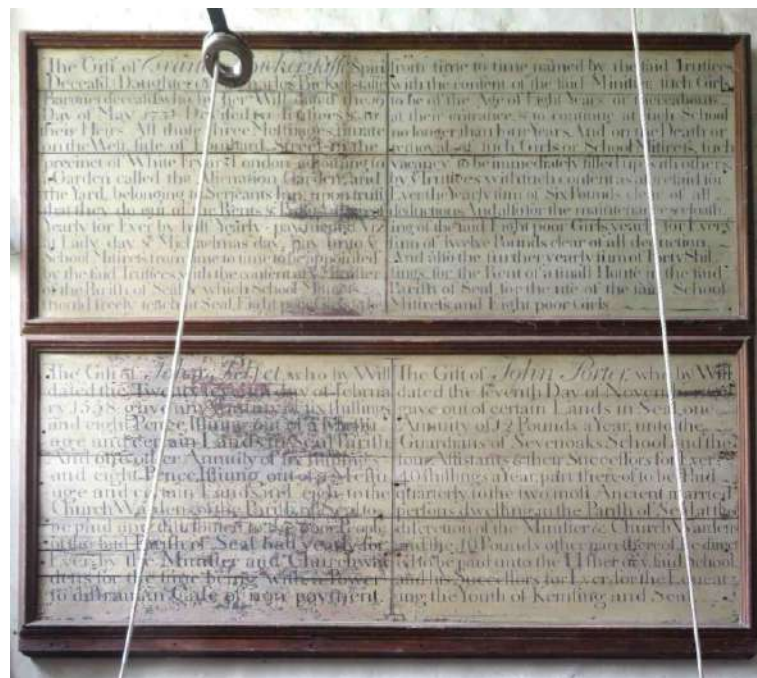
Left-hand coloumn

The Gift of *John Pelset* who by Will / dated the Twenty seventh day of Februa- / -ry 1558: gave an Annuity of six shillings / and eight Pence, Issuing out of a Messu- / -age and certain Lands in Seal Pari[h]. And one other Annuity of six shillings / and eight Pence, Issuing out of another Messu- / -age and certain Lands in Leigh, to the / Church Wardens of the Pari[h] of Seal, to / be paid and distributed to the poor People / of the said Parish of Seal half yearly for / Ever; by the Minister and Churchwar- / -dens for the time being with a Power / to distrain in Case of non payment. /

Right-hand column

The Gift of *John Porter* , who by Will / dated the seventh Day of November 1678, / gave out of certain Lands in Seal, one / Annuity of 12 Pounds a Year unto the / Guardians of Sevenoaks School and the / four Assistants & their succe[ssors] for Ever, / 40 shillings a Year, part thereof to be Paid / quarterly to the two most Ancient married / persons dwelling in the Pari[h] of Seal, at the discretion of the Minister & Church Wardens / and the 10 Pounds other part thereof, he direct / -ed to be paid unto the Usher of y<sup>e</sup> said School, / and his Succe[ssors] for Ever; for the Educat- / -ing the Youth of Kem[ing] and Seal. /

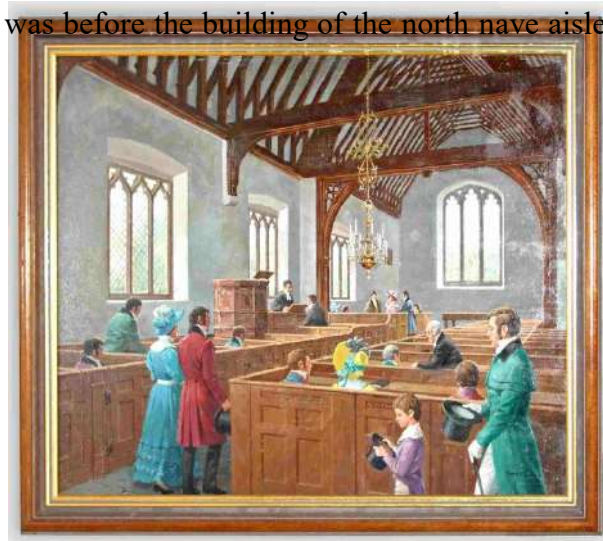
- 2 Wood and paint.
- 3 3<sup>rd</sup> quarter 18<sup>th</sup> c.
- 4 h. 226x w. 130 x d. 60cm.
- 5-10 -



**513 PAINTING Ph**

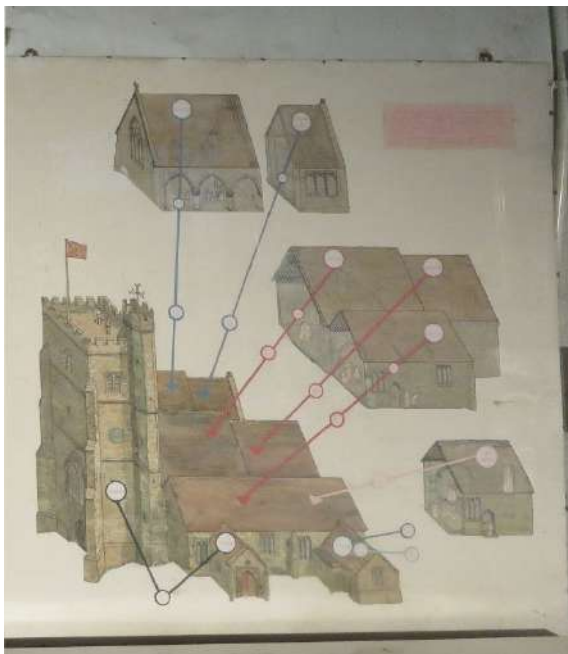
**NAVE, W wall, S side**

A painting depicting the church as it was before the building of the north nave aisle in 1855, showing the aisle with more box pews on its south side. A clergyman wearing a black gown with white clerical bands is standing in the reading desk facing a man standing before him. Several people are in the church, apparently waiting for a service to begin, some sitting in the pews apparently of two men and a woman are standing talking to each other on the north side of the chancel. The walls are plastered and whitewashed throughout. The wooden frame is moulded with a gold-coloured inner line.  
h. 55.5 x w. 67.5 x d. 3 cm.



**514 DIAGRAMMATIC PAINTING Ph**

**NAVE, W wall, S side**



A hand painted diagrammatic representation of the church showing phases of development. It is mounted on a wooden frame with a clipped-on Perspex protective cover. Maker Joan Wyatt 1980  
h. 120 x w.122 x d. 2.5cm.

515 FRAMED PRINT Ph

NORTH AISLE

- 1 A glazed print held in a black frame with the printed/typed story, in the form of a poem, of the submarine SEAL during WWII. Around the outside of the poem are water colours and drawings of the story which is headed 'Greetings from Seal to SEAL'.
- 2 Board, paper, glass, wood.
- 3 After 1988.
- 4 h. 43 x w. 33 x d. 1.00cm.
- 5-6 -
- 7 In 1940 the submarine SEAL sailed towards the Skagarrak with a cargo of fifty mines. She was met by enemy planes and trawlers and the SEAL dived. She was damaged by a bomb but she managed to lay the mines. The SEAL struck a mine and was badly damaged and could not surface. The captain prayed and the submarine miraculously surfaced. The crew were captured and spent the rest of the war in prison camps. In 1945 the village of Seal and the crew of submarine SEAL got together and played a cricket match. Seal was presented with a cheque by SEAL which went towards building the pavilion. In 1988 Seal and SEAL had another grand reunion.
- 8-10 -



## 516 LIST OF INCUMBENTS Ph

NAVE, W wall, N side

- 1 A rectangular dark-stained moulded wooden frame The handwritten text is in black and red with the heading and a Latin cross fleurée coloured gold.

A label states:-

Titles should read:-

Rectors of Kemsing and Seal

Vicars of Kemsing and Seal

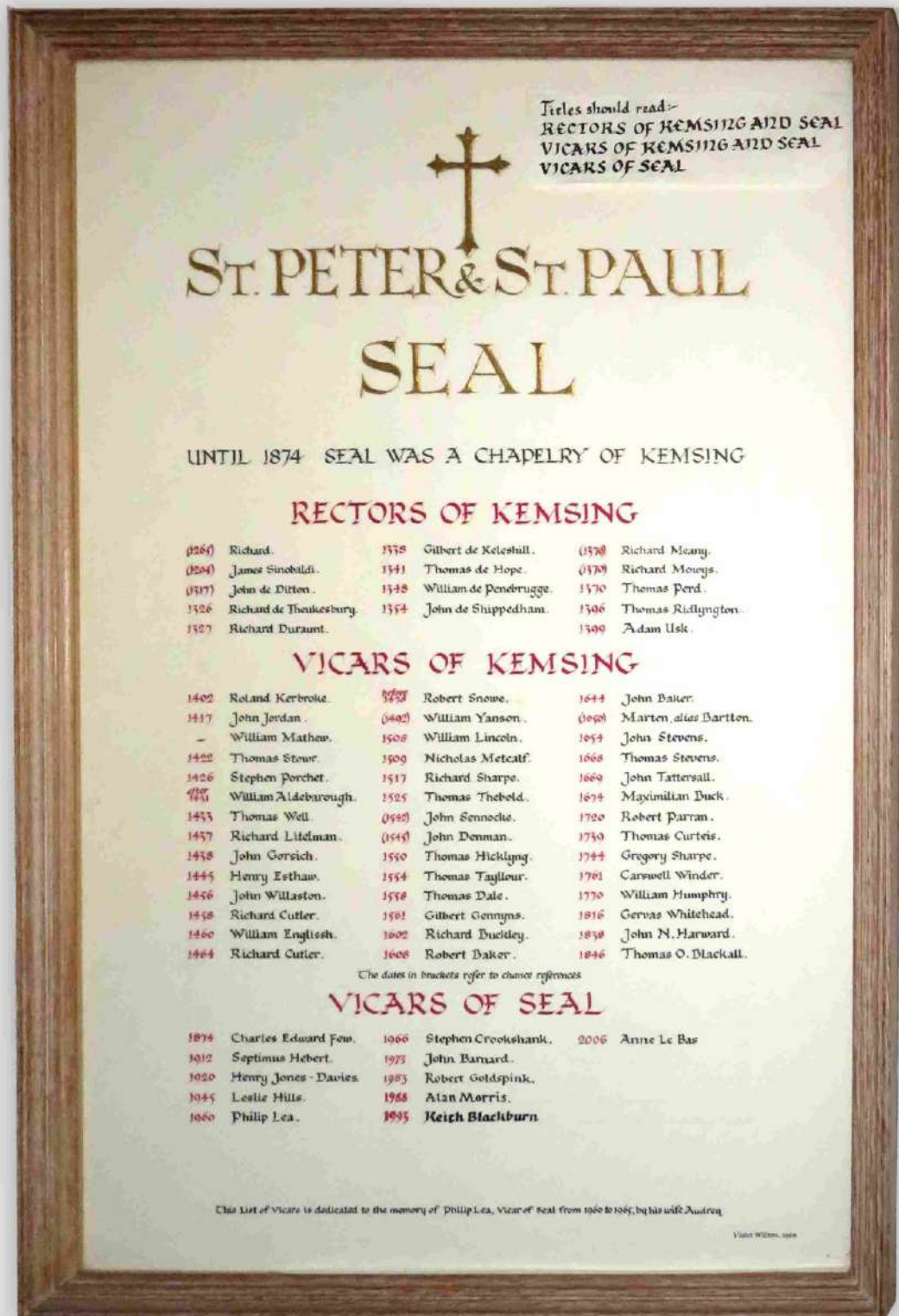
Vicars of Seal

UNTIL 1874 SEAL WAS A CHAPELRY OF KEMSING

RECTORS OF KEMSING					
(1265)	Richard.	1338	Gilbert de Keleshill.	(137-)	Richard Mercy.
(1294)	James Sinobaldi.	1341	Thomas de Hope.	(1370)	Richard Mowys.
(1317)	John de Ditton.	1348	William de Penebrugge.	1370	Thomas Perd.
1326	Richard de Theukesbury.	1354	John de Shippedham.	1396	Thomas Ridlyngton.
1327	Richard Durant.				
VICARS OF KEMSING					
1402	Roland Kerbroke.	1478	Robert Snow.	1644	John Baker..
1417	John Jordan..	(1492)	William Yanson.	(1650)	Marten, <i>alias</i> Bartion.
-	William Mathew.	1508	William Lincoln	1654	John Stevens.
1422	Thomas Stowr.	1509	Nicholas Metcalf.	1668	Thomas Stevens.
1426	Stephen Porchet.	1517	Richard Sharpe.	1669	John Tattersall.
1431	William Aldebarough.	1525	Thomas Thebold	1674	Maximilian Buck.
1433	Thomas Well.	(1542)	John Sennocks.	1720	Robert Parran.
1437	Richard Littelman.	(1545)	John Denman.	1739	Thomas Curteis.
1438	John Gorsich.	1550	Thomas Hicklyng.	1744	Gregory Sharpe.
1445	Henry Esthaw.	1554	Thomas Tayllour.	1761	Carswell Winder
1456	John Willaston.	1558	Thomas Dale.	1779	William Humphry.
1458	Richard Cutler.	1561	Gilbert Gennyns.	1816	Gervas Whitehead.
1460	William English.	1602	Richard Buckley.	1838	John N. Harward.
1464	Richard Cutler.	1608	Robert Baker.	1846	Thomas O. Blackall.
The dates in brackets refer to chance references					
VICARS OF SEAL					
1874	Charles Edward Few.	1966	Stephen Crookshank.	2006	Anne Le Bas
1912	Seprimus Herbert.	1973	John Barnard.		
1920	Henry Jones-Davies.	1983	Robert Goldspink.		
1945	Leslie Hills.	1988	Alan Marris.		
1960	Philip Lea	1993	Keith Blackburn.		

This list of vicars is dedicated to the memory of PhillipLea, vicar of Seal from 1960 to 1965, by his wife Audrey

- 2 Wood, glass.  
 3 Dated 1968. Last addition 2006.  
 4 h. 66 x w. 43 x d. 2.5cm.  
 5 Signed Violet Wilson 1968.  
 6-10 -



**PAINTINGS ETC**

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**517 PAINTING Ph**

**ORGAN CHAMBER, organ casing**

An acrylic painting of work being undertaken on the organ. The view is through the screen between the organ chamber and the chancel. Depicted are two men working together, one is standing on a ladder. In the foreground is a man who appears to be writing. It is painted in browns, green and blue. The painting is unglazed but framed with a mount in a 'crazed' pattern and a light-wood frame, it is mounted on a white board which is fixed to the organ casing.

h. 100 x w. 75 x d 1.5cm.

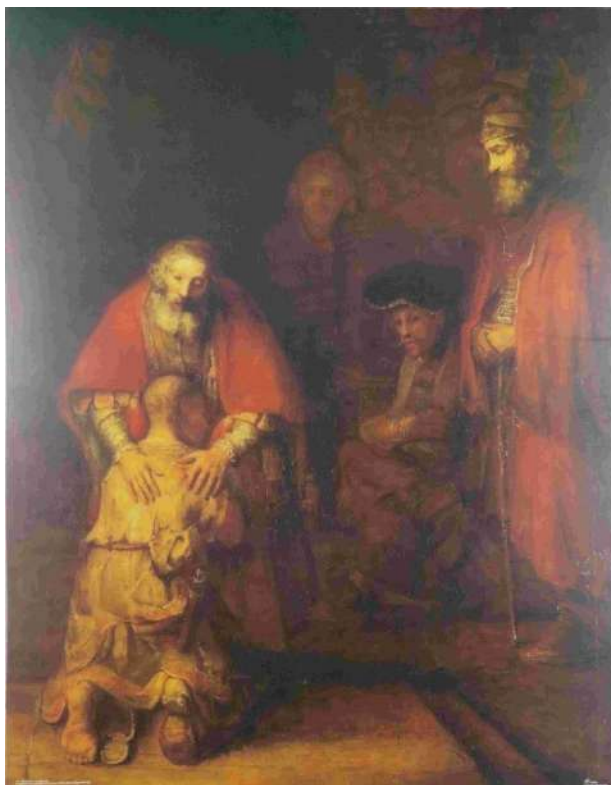


**518 PRINT Ph**

**ORGAN CHAMBER. W side**

A large print of Rembrandt's 'Prodigal Son' on hardboard.

h. 126 x w. 96cm





# LIBRARY

- 600 Registers and Records held in the Kent History and Library Centre.
- 601 Registers in church keeping.
- 602 Faculties in church keeping.
- 603 Terriers & Inventories, Documents etc.
- 604 Bibles and Prayer Books dated before 1851.
- 605 Bibles.
- 606 Book of Common Prayer.
- 607 The Shorter Prayer Book.
- 608 Services and Other Books.
- 609 Hymn Books.
- 610 Music.
- 611 Book of Remembrance.
- 612 Pamphlets etc.



**The condition of items in this Section appears to be satisfactory unless otherwise stated.**

**600 REGISTERS AND RECORDS** held in the Kent History and Library Centre.

**P326 SEAL, STS PETER AND PAUL PARISH RECORDS 1561-1885**

These records reflect the activities of the parish of Seal, Kent, as well as records of the incumbent minister, which include registers of baptisms, marriages and burials, they also contain records, where they survive, of the churchwardens, the parish constable, the overseers of the poor and the parish surveyor.

P326/1	<b>INCUMBENT - Registers and services</b>	
P326/1/A	<b>Composite registers</b>	16 <sup>th</sup> century- 19th century
P326/1/1	Baptisms 1561-1655. Marriages 1562-1655. Burials 1561-1653. Memorandum of payments under the will of John Weekes, 26 February 1607, by William Duble, executor.	1561-1655
P326/1/2	Marriages 1655-1734, Baptisms and Burials 1654-1735. Pages inserted detailing marriages christenings and burials at Seal involving the Tebold Family; Statement of election of John Stevens, vicar, as Parish Register, 1655; list of 3 books belonging to the parish in 1653; clause from the will of John Pelset leaving money to be given regularly to the poor, 1548; clause from the will of John Porter leaving money to be regularly given to the oldest husband and wife in Seal; note that John Porter was born and baptized in Seal, but died a citizen of London Marriages 1655-1659 written in the form of intentions to marry.	1654-1735
P326/1/3	Baptisms 1735-1776. Burials 1735-1777. Marriages 1735-1777.	1735-1777
P326/1/6	Baptisms 1776-1812, Burials 1778-1812	1776-1812
P326/1/B	Register of baptisms.	1813-1964
P326/1/9	Register of baptisms.	1813-1848

## LIBRARY

ST. PETER AND ST. PAUL  
SEAL, KENT

P326/1/10	Register of baptisms.	1866-1893
P326/1/B/3	Register of baptisms.	1893-1938
P326/1/B/4	Register of baptisms.	1938-1964
P326/1/B/5	Register of baptisms.	
P326/1/C	Register of banns	1754-1993
P326/1/5	Register of banns Rough notes of burials in Woollen 1690-1711.	1754-1823
P326/1/7	Register of banns.	1823-1872
P326/1/8	Register of banns.	1873-1909
P326/1/C/4	Register of banns.	1909-[1963]
P326/1/C/5	Register of banns.	[1963]-1993
P326/1/D	Registers of marriages.	1754-1985
P326/1/4	Register of marriages.	1754-1812
P326/1/11	Register of marriages.	1813-1837
P326/1/D/3	Register of marriages.	1837-1925
P326/1/D/4	Register of marriages.	1925-1931
P326/1/D/5	Register of marriages.	1931-1941
P326/1/D/6	Register of marriages.	1941-1950
P326/1/D/7	Register of marriages.	1951-1959
P326/1/D/8	Register of marriages.	1959-1966
P326/1/D/9	Register of marriages.	1967-1974
P326/1/D/10	Register of marriages.	1975-1985
P326/1/E	Registers of burials	1813-1924
P326/1/12	Register of burials [note: see P326/1/C for notes of burials before the nineteenth century]	1813-1872
P326/1/E/2	Register of burials.	1872-1924
P326/1/H	<b>Registers of services</b>	1902-1999
P326/1/H/1	Register of services.	1902-1913
P326/1/H/2	Register of services.	1954-1976
P326/1/H/3	Register of services.	1991-1999
P326/4	<b>CHURCHWARDENS - Rates</b>	19 <sup>th</sup> century
P326/4/1	Church rate book Containing rates and accounts, with amenities left to Seal Church from Frances Bickerstaff leaving money to be given regularly to finance a school for eight poor girls, and from John Pelser, John Porter, William Baker, Earl Whitworth and the Duchess of Dorset, and the Marquis of Camden, all leaving	1851-1885

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**LIBRARY**

money to be given regularly to the poor of the parish.  
Includes loose enclosure, affidavit of banns of  
marriage between Fanny Wells and Richard Galyard.

P326/5	<b>CHURCHWARDENS - Accounts</b>	19th century
P326/5A	Churchwardens' accounts	19 <sup>th</sup> century
P326/5/1	Accounts, including assessments And lists of subscriptions for the poor and for an organ and stoves, 1836. The accounts include those of the Sacrament Fund which was used to relieve the poor, and an entry for the repair of the church bible, 1824/5.	1820-1838
P326/11	<b>OVERSEERS - Rates</b>	19 <sup>th</sup> century
P326/11/A	Rate books to 1835 and loose papers	19 <sup>th</sup> century
P326/11/38	Rate book Including disbursements and notices of elections at vestry meetings.	1815-1821
P326/11/39	Rate book.	1821-1828
P326/11/1	Rates.	Nov 1835
P326/11/B	Rate books from 1836 and loose papers	19 <sup>th</sup> century
P326/11/2	Rates.	Nov 1836
P326/11/3	Rates.	Apr 1837
P326/11/4	Rates.	May 1838
P326/11/5	Rates.	May 1839
P326/11/6	Rates.	Nov 1839
P326/11/7	Rates.	May 1840
P326/11/8	Rates.	Jul 1840
P326/11/9	Rates.	Jun 1841
P326/11/10	Rates.	Jan 1842
P326/11/11	Rates.	Apr 1842
P326/11/12	Rates.	Oct 1842
P326/11/13	Rates.	Nov 1845
P326/11/14	Rates.	Oct 1847
P326/11/15	Rates.	Jan 1848
P326/11/16	Rates.	Jul 1848
P326/11/17	Rates.	Oct 1848
P326/11/18	Rates.	Jan 1849
P326/11/19	Rates.	Apr 1849
P326/11/20	Rates.	Jan 1850
P326/11/21	Rates.	May 1850
P326/11/22	Rates.	Oct 1851
P326/11/23	Rates.	Jan 1852
P326/11/24	Rates.	Apr 1852
P326/11/25	Rates.	Oct 1852

## LIBRARY

ST. PETER AND ST. PAUL  
SEAL, KENT

P326/11/26	Rates.	Apr 1853
P326/11/27	Rates.	Oct 1853
P326/11/28	Rates.	Oct 1854
P326/11/29	Rates.	Apr 1855
P326/11/30	Rates.	Oct 1855
P326/11/31	Rates.	Apr 1857
P326/11/32	Rates.	Apr 1858
P326/11/33	Rates	Apr 1859
P326/11/34	Rates.	Oct 1859
P326/11/K	<b>Other Rates</b>	19 <sup>th</sup> century
P326/11/35	Labour rate Levied by the vestry upon each landowner who could either pay the rate which was based on the assessment or employ extra labourers from among the unemployed.	1830-1831
P326/11/36	Labour rate as above	1832
P326/11/37	Labour rate as above	1833
P326/12	<b>OVERSEERS - Accounts</b>	19 <sup>th</sup> century
P326/12A	Overseers' account books	19 <sup>th</sup> century
P326/12/1	Accounts including assessments and the entries 'for one year's insurance on poor house', 1828; and 'for shaving the poor men and cutting hair in poor house'. 1828 (sic).	1828-1830
P326/12/2	Accounts including assessments.	1830-1833
P326/12/B	Overseers' bill, invoices, receipts	19 <sup>th</sup> century
P326/12/3	Receipt and payment book.	1836-1848
P326/16	<b>OVERSEERS - Miscellaneous</b>	19 <sup>th</sup> century
P326/18/1	Volume presumably kept by the assistant overseer in which he kept copies of letters sent by him mainly concerning appointments of parish officers and the recovery of maintenance expenses; the amounts of rates collected; details of removals; a visitation at Tonbridge, 1829; maintenance of illegitimate children, 1829; return of Free Churches in Seal, 1829; division of rentals pertaining to Knole, 1829; return made to the House of Commons of poor rates and the existence of a select vestry and assistant overseer, 1831; and a return of lunatics, 1830-1834.	1829-1834
P326/18/2	Replies to population enquires for 1831 census.	1831

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**LIBRARY**

P326/18	<b>OVERSEERS - Workhouse (Parish)</b>	19 <sup>th</sup> century
P326/12/4	Parochial lists of indoor and outdoor poor and statement of account. 1850-1851; 1858-1859.	1850-1859
P326/20	<b>SURVEYORS - Rates (Highway)</b>	19 <sup>th</sup> century
P326/20/1	Rates.	1843
P326/20/2	Rates.	1844
P326/20/3	Rates.	1846
P326/20/4	Rates.	1848
P326/20/5	Rates.	1850
P326/21	<b>SURVEYORS - Accounts</b>	19 <sup>th</sup> century
P326/21/A	Highway accounts	19 <sup>th</sup> century
P326/21/1	Accounts.	1837-1838
P326/21/2	Accounts.	1843-1844
P326/21/3	Accounts.	1844-1845
P326/21/4	Accounts.	1845-1846
P326/21/5	Accounts.	1846-1847
P326/21/6	Accounts.	1847-1848
P326/21/7	Accounts.	1848-1849
P326/21/8	Accounts.	1849-1850
P326/25	<b>CHARITIES AND SCHOOLS</b>	18 <sup>th</sup> -19 <sup>th</sup>
P326/25B	Schools.	century 18 <sup>th</sup> -19 <sup>th</sup>
P326/25/1	Birkerstaffe Charity School, account book.	century 1760-1848

**601    REGISTERS in church keeping**

**CLERGY VESTRY**

**Current registers**

Baptism	1965-
Marriages	1994-
Banns of marriage	1993-
Burials	1989-

**602 FACULTIES in church keeping CLOCK TOWER, small chest**

All faculties from December 1912 to 1963:

To place a brass memorial tablet to George T. Brown in the South aisle, with drawing.	Dec 1912
To place a bronze recumbent figure, with drawing.	Aug 1913
Application by Lady Hillingdon for grave space, with plan.	3 Feb 1914
Brass tablet to Oliver Lawrence, with plan.	21 Dec 1915
Move front pew on south side of nave to position on north aisle to make room for lectern given by Lady Hillingdon, with plan.	22 Feb 1916
Brass tablet for Capt. Michael Lawrence, with drawing.	Feb 1917
Memorial to those fallen in the war and brass tablet to Gordon E. P. Brown.	28 Aug 1917
To space in churchyard for burial of Sir Thomas Devitt Bt.	Mar 1918
Installation of $\frac{3}{4}$ h.p. electric blower to organ.	Feb 1930
Burial right in churchyard.	Mar 1930
Grave space.	Mar 1930
Chancel and south aisle screen to follow line of north aisle screen and lettering, with plan and drawing C.R. Ashbee.	Oct 1930
Application for grave space for Charles Smith, with plan.	Jan 1931
Memorial tablet to 2 <sup>nd</sup> Lieut. Charles Mills M.P. and crest, with drawing.	May 1931
Alterations of Holy Table and altar rail to south chapel; removal of commandment tables from east wall; replacement of present altar rails with kneeling rail and wood step; reordering of south chapel with seats facing east and removal of seats where Holy Table will stand, with plans.	5 June 1934



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**LIBRARY**

Panel wall of south aisle from south porch with oak. Remove present deal seats and install oak seats, with drawing. As funds permit to reseat whole church but in different design, with drawing.	July 1939
Stone memorial on south wall of nave to C. R. Ashbee.	Aug 1944
To carry out the addition of a screen above existing screen to fill up W arch of the nave to eliminate draught.	15 July 1946
To renew heating boiler and check system.	Jan 1947
To replace existing deal door to south porch with oak Galilee and with an oak tablet in memory of Rev. Davis, with drawing.	Nov 1949
To place two prayer desks in sanctuary, with drawing.	Mar 1951
To install pipeless heater and oil burner together with an oil storage tank in the churchyard.	1956
To facilitate repairs to the organ.	1956
Authority to provide new doors in oak to porch.	22 Apr 1963
To renew the electrical wiring of the church and substitute pendant lighting in the nave for the existing flood lighting.	23 Oct 1963

**603      TERRIERS & INVENTORIES, DOCUMENTS etc.**

**A**

**CLOCK TOWER, small chest**

Six drawings by George Gilbert Scott of the restoration and the new N aisle  
Sketches and sundry papers by C R Ashbee relating to the Chancel Screen  
Design by C R Ashbee for the High Altar Reredos c 1930 (not realised)  
Seal Church Review: 19 hard-backed editions from 1961-1980, each edition from January to December, except the first, which starts in July 1961.  
Loose papers concerning Seal church and parish 1981-1986 inclusive.  
Box of duplicate copies of church magazine 1961-1966 and 1973-1980 (1963-1971 not complete).  
Parish newsletters January 1985-December 1991 inclusive.  
Papers relating to repairs to church by C R Ashbee 1913.  
Papers relating to reordering of chancel 1933/34 and report on altar 1933.  
Inventory June 1938.

**LIBRARY****ST. PETER AND ST. PAUL  
SEAL, KENT**

Photograph album containing photos from 1920 to 1939.  
Report on discovery in 1960 of stone blocks from Norman building by A D Stoyel, including his original report on the church.  
Heritage Exhibition visitors' book 1980.  
Correspondence with Mr Ashbee 1925 and related papers.  
Original drawings by Joan Wyatt used for brochure.  
Contents list of marriage licences October 1895-1956 and original licences.  
Booklet of Exhibition of British Ecclesiastical Embroidery Today, including the purple altar frontal by Pat Savage.  
Photographs in a sketchpad including Seal Primary School 1898, 3 sepia photos of the hunt leaving the village (undated) and various aerial photos of the village (1967).  
Papers relating to work done on the organ in 1955.  
Various historical papers relating to village and church during 1827.

**B****ARMADA CHEST**

Index to graves and memorials 1976.  
Tithe redemption papers (undated).  
The Altar Services – Seal Parish 1826.  
Minute books for Seal Parochial Church Council  
    April 1920 to February 1927  
    April 1927 to March 1935  
    May 1935 to March 1951  
    March 1951 to May 1959  
    July 1959 to September 1961  
    April 1962 to April 1967  
    May 1967 to April 1983  
Repairs to tower 1848.  
Photograph of church screen.  
Prison camp lettercard.  
The Queen's Golden Jubilee 2002.  
Contribution register 1929/30.  
Parish records.  
    Suppliers: surgeons, shoemakers, barbers  
    Parish officers  
    Soup lists 1840  
    Workhouse  
    Bankers  
    Charities  
Deeds etc relating to land and property bounded by High Street, Zion Street, The Green and School Lane.  
Terrier and inventory 1994.  
Album of photographs and press cuttings relating to the Sevenoaks Centenary Exhibition in 1980.

Extracts from diaries of Mrs Dora Rouse (1912-13).  
Seal Scrapbook 1880-1980.  
Package of architects' drawings including G G Scott's drawings for the new N aisle and C R Ashbee's sketches of the chancel screen.  
Drawing of the Winder Clerk Memorial.  
M Eattell papers for an unwritten book on Seal.  
    John Walter, Parish Clerk 1835-51.  
    Thomas Curtis, Parish Clerk 1855-71.  
    19<sup>TH</sup> C Sevenoaks Traders (bills, invoices etc).  
    Rents paid by paupers on relief 1829-31.  
    Compounding for rates under Small Tenements Rating Act 1852-3.  
    Rev C E Few household accounts 1880-82.  
    Letters to the Vestry 1829-1838.  
    Solicitors' accounts 1815-1859 mainly relating to paupers.  
    Papers relating to the workhouse and the overseers of the poor.  
    Lists of those excused from paying church rates 1838-41.  
    Quarterly returns for Sevenoaks Union 1839.  
    Papers relating to the bells, clock and organ 1837-1960.  
    Soup lists 1820s and 1830s.  
    Papers relating to removal of paupers by constables.  
    Seal parish highways 1829-1848.  
    The Bickerstaffe Charity School, Seal 1760 to 1848 (copy).  
    Seal vestry minute books 1842-1918 and 1919 to 1945.  
    Supplying the church 1840-1880.

**C**

**CHOIR VESTRY**

Cash book of collections 1973-1986.  
Visitors' books 1947-1953, 1963-1968, 1968-1971, 1971-1982.  
Register of services 1938-1948, 1982-1988, 1988-1991.  
Collection of photographs 1985-1991.  
Bundles of papers relating to the restoration of the church 1984-1991:  
    The Restoration of the Church with Appendices 1 & 2  
    Appendix 3: Appeal letters  
    Appendix 4: Specifications and contract (part)  
    Appendix 5: English Heritage  
    Appendix 6: Updated specifications  
    Appendix 7: Architect's certificates and invoices  
    Archdeacon's Certificate and related correspondence

## 604 BIBLES AND PRAYER BOOKS dated before 1851

**A** **CLOCK TOWER, cupboard**

- i)** 1 copy, The Holy Bible, Old and New Testaments, bound in dark blue bookcloth with the edges of the pages gilded. Published by Oxford University Press MDCCCI (1801). h. 26 x w. 18.25 x d. 6.5cm.
- ii)** 1 copy, The Holy Bible, bound in brown leather (damaged) with a central embossed gilded motif with elephant's head. Published by The Clarendon Press in Oxford in 1817.  
h. 29.5 x w. 24 x d. 8cm.
- iii)** 1 copy, The Holy Bible, Old and New Testaments, bound in dark brown bookcloth with a gold border and the edges of the pages gilded. Published by Oxford University Press MDCCCLI (1851).  
h. 45 x w. 29 x d. 10cm.

**B****ARMADA CHEST****Book of Common Prayer**

- i)**
- 1 1 copy, bound in brown leather with the gilded crest of the Marquess Camden on the front board within a tooled gilded frame around the edge of the board and a back board with a similar tooled gilded frame surrounding the inscription: 'SOCIETY / FOR / PROMOTING / CHRISTIAN / KNOWLEDGE /'. There is a handwritten inscription on the flyleaf:
- The Most Noble  
the Marquess Camden  
for the use of the  
Servants Pew in Seal  
Church – 1819
- 2 Leather, board and gilding.
- 3 1<sup>st</sup> quarter 19<sup>th</sup> c.
- 4 h. 21.5 x w. 14 x d. 3.5cm.
- 5-6 Published by the Cambridge University Press and bound by J Bird of 52 Hatton Garden.
- 7 -
- 8 The Marquess Camden.
- 9-10 -

- ii) 1 copy, bound in brown leather with the Sacred Monogram IHS in the centre of the front board and an imprinted design on the front and back boards and the spine. Published in London by John Murray 1846.  
h. 25 x w. 20 x d. 7cm.
- iii) 1 copy, bound in black bookcloth with gilt embossed decoration around the edges and gilded page edges. Published in Cambridge MDCCCXLIX (1849)  
h. 45 x w. 29 x d. 4.5cm

**C**

**CLOCK TOWER, cupboard**

**The Offices According to the use of the United Church of England and Ireland.**

- i) Two copies of leather bound with the cover stained and in poor condition. Published in 1810 and inscribed on the cover: Seal 1816.  
h. 19.5 x w. 13 x d. 11.5cm.
- ii) 1 copy fully bound in brown reversed leather with SEAL PARISH /1826 / tooled in gilt on red leather in centre of front cover. Published Cambridge 1820. The length of the spine has tooling in gilt. A hand-written inscription on the inner front boards reads '1830 / Gervaise Whitehead M. A. Vicar of Seal / William Stainer, B. D. Curate of Seal /  
h. 30 x w. 25 x d. 3cm.
- iii) 1 copy bound in dark blue bookcloth. Published by Oxford University Press MDCCCXLVII (1847).  
h. 21 x w. 13 x d. 1cm.

**The Communion and Other Services**

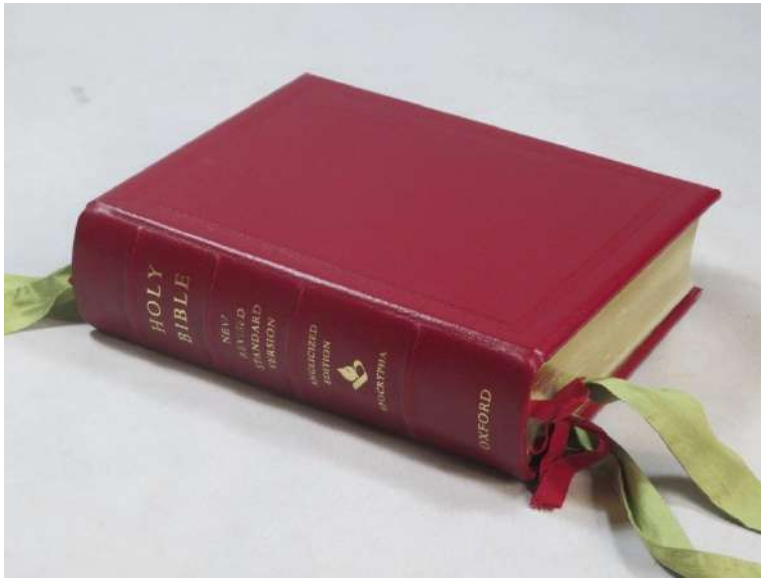
- iv) 1 copy bound in black bookcloth. Published by Oxford University Press MDCCCXLVIII (1848). Dated on flyleaf Nov 4<sup>th</sup> 1849.  
h. 33 x w. 26 x d. 2.5cm.
- v) One copy with a black paper and board binding, the edges of the pages gilded and two black marker ribbons. Inscribed Presented by Harriet / Marchioness Camden / November 4<sup>th</sup> 1849 /  
h. 32 x w. 26 x d. 2cm

## 605 BIBLES

A

LECTERN

- 1 Folio sized, full-bound in red leather on boards with four bands on the spine and HOLY BIBLE between the first and second bands. NEW REVISED STANDARD VERSION / ANGLICIZED / EDITION / APOCRYPHA / between the second and third bands and OXFORD between the third and fourth bands. All lettering on the spine is in gilded Roman caps. The page edges are gilded. There is a hand-written dedication on the flyleaf.



- 2 Leather, board and paper.  
 3 Last quarter 20<sup>th</sup> c.  
 4 h. 32.5 x w. 24 x d. 10cm.  
 5-6 Oxford University Press.  
 7-8 -  
 9
- In  
 loving  
 memory of  
 PHYLLIS GRETL  
 WILKINSON  
 17<sup>th</sup> June 1907 – 30<sup>th</sup> November 1997  
 and  
 CLIFFORD EDWARD  
 WILKINSON  
 13<sup>th</sup> February 1909 – 10<sup>th</sup> April 2002
- 10 -



**B** **CLERGY VESTRY CUPBOARD**

- 1 Folio sized, fully bound bible in gilt tooled red Morocco leather. Latin cross on front cover. Five bands on the spine and HOLY BIBLE on one field. Marbled end papers. Inside the front cover is a maroon panel, gilt edged with a memorial inscription in Roman caps and l/c. and Gothic letters for the first line.
- 2 Morocco leather, board and paper.
- 3 c1924.
- 4 h. 29 x w 22.5 x d 8.5cm.
- 5-6 Oxford University Press for SPCK.
- 7 -
- 8 Their surviving sisters.
- 9

TO THE GLORY OF GOD  
IN LOVING MEMORY OF  
Charles R. Pratt Aug. 8. 1903  
Augusta G. Pratt Feb. 24. 1908  
Frances S. H. Pratt Mch. 31.1917  
George M. Pratt Oct.14. 1922  
Eleanor M. Hill James May. 19. 1923

FROM THEIR SURVIVING SISTERS  
March 1 1924

10 -

**C** **CLOCK TOWER, cupboard**

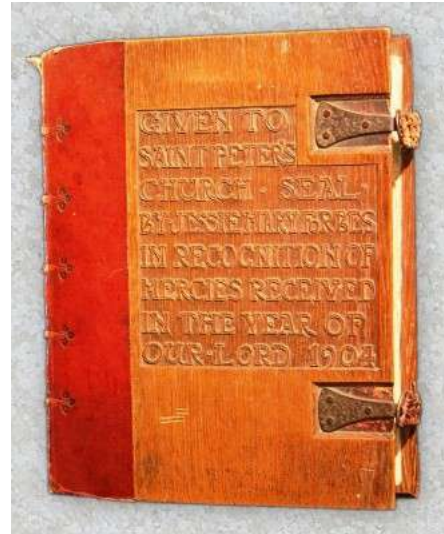
- i) 1 copy, bound in brown leather with engraved metal corners. One engraved metal clasp; second clasp missing. h. 45.5 x w. 30.5 x d. 12cm.
- ii) 1 copy in three parts, bound in dark green bookcloth. Published by J & F Tallis.  
Part I Old Testament, h. 28.5 x w. 22.5 x d. 6.5cm.  
Part II Old Testament, h. 28.5 x w. 22.5 x d. 5.5cm.  
New Testament h. 28.5 x w. 22.5 x d. 5.5cm.
- iii) 1 copy bound in brown tooled leather and embossed on front and back boards. Back board is detached. Published by Oxford University Press MDCCCLIII (1853). Inscribed on fly leaf: 'Seal Church 1855 / The gift of Jenny Davis'  
h. 26.5 x w. 17.25 x d. 6.5cm.
- iv) 1 copy with index and notes by Joseph Priestley, bound in brown leather and published in London. h. 40 x w. 25 x d. 10cm.
- v) 1 copy The Parallel New Testament, bound in dark blue bookcloth with gilded page edges. Published by The Oxford University Press 1882. h. 25 x w. 19 x d. 4cm.
- vi) One copy 'The New English Bible / Readings / for / Holy Communion' bound in blue leather with gilded lettering.  
h. 27 x w. 19 x d. 3cm.

## 606 BOOK OF COMMON PRAYER

i)

## ARMADA CHEST

- 1 A red leather bound limited edition of the Edward VII Book of Common Prayer, with polished dark wood back and front boards with sloping top and fore edges. The front board has a large inset panel with an inscription in raised Roman caps.



GIVEN TO  
SAINT PETER'S  
CHURCH · SEAL ·  
BY JESSIE MARY FORBES  
IN RECOGNITION OF  
MERCIES RECEIVED  
IN THE YEAR OF  
OUR · LORD 1904

There are two rectangular cut out sections with hollow chamfered edges, lined with red velvet on the fore edge of both boards to accommodate the fastenings. The front board has a cone-shaped metal plate with a hook at the leading edge, attached with three rivets. The back board has two plaited leather strap-and-ring fastenings.

- 2 Leather, oak, metal, velvet, paper.  
3 1903.  
4 h. 38 x w. 29 x d. 3cm.  
5 C.R. Ashbee.  
Charles Robert Ashbee (17 May 1863 - 23 May 1942) was an architect designer and entrepreneur. He was born in Isleworth, went to Wellington College and read History at King's College Cambridge. He studied under the architect George Frederick Bodley. Ashbee is buried at St Peter and St Paul's (ref a).  
6 Published by Edward Arnold Ltd and printed by Eyre and Spottiswoode, Printers to King Edward VII.  
7 This copy is No. 345 of a limited edition of 400.  
8 Jessie Mary Forbes after 1904.  
9 -  
10 a) Wikipedia, website.
- ii) One copy, bound in black leather with gilded edges to the pages and with a handwritten inscription on the reverse of the title page: 'Mother / to Violet / Xmas 1895 / Wilderness'.  
h. 14 x w. 8.5 x d. 3cm.
- iii) One copy inscribed on flyleaf: Given by Faith Hawkes as / a thank-offering for her / husband's recovery after / an operation / December 15<sup>th</sup>, 1968.



**607 THE SHORTER PRAYER BOOK**

65 copies in green covers of which 49 are inscribed: Given / in Memory of / Christine M. Kitchen / Dec 1890 – Oct 1974.

**608 SERVICES AND OTHER BOOKS**

**ARMADACHEST**

- i) The Offices according to the Use of the Church of England, published by The Cambridge University Press, bound in black bookcloth with an inscription on the flyleaf: 'Purchased from the offerings given / by the Sunday School Children. / Dedicated by Rev. H. Jones Davis. / May 1, 1921.
- ii) One copy with an inscription on the flyleaf: To the Glory of God and in Loving Memory of Baroness Hillingdon / This altar book is presented for use in the church of S. Peter Seal Kent by her children / November 30 1918.
- iii) One copy bound in red leather with a hand-written inscription on the fly leaf: 'Given by friends / In Memory of / Edwin Arthur Miller, Priest / In appreciation of his service / to the Parish of / S.S. Peter & Paul, Seal / 1951-1958.  
h 24 x w 17 x d 2.5cm.
- iv) Two copies 'Readings for Holy Communion/ New Lectionary /New English Bible'/. Red cloth binding with a hand-written inscription on the flyleaf: 'Given in memory of Winifred M Kitchin / 8<sup>th</sup> June 1897-3<sup>rd</sup> December 1976'.  
h. 27 x w. 19 x d. 3.5cm.
- v) 1 copy 'The Communion and Other Services' bound in dark blue bookcloth with gilded page edges. Published by Oxford University Press.  
h. 28.5 x w. 18.5 x d. 3cm.

**Various books:**

- 8 copies The Oxford Psalter in brown covers, The London University Press.
- 3 copies The Anglican Chant Book.
- 1 copy The Revised Common Lectionary NRSV, bound in red.
- 1 copy The Promise of his Glory.
- 1 copy World Praise – Combined Music Edition.
- 1 copy Mission Praise – Music Edition.
- 1 copy Junior Praise – Combined Music Edition.
- 3 copies Anthems for Choirs.
- 1 copy With Cheerful Voice.

## 609 HYMN BOOKS

The following items were present on the day of recording.

**Hymns Ancient and Modern, New Standard words only edition.**

116 copies, in red binding, of which 64 have inscriptions on the flyleaf:  
h. 14 x w. 9.5 x d. 2cm.

- In memory of / my parents / Mr & Mrs Godfrey / of Seal (2)  
 In loving memory of / Catherine Tucker (1)  
 In loving memory of / my dear husband / Bob Johnson (1)  
 In memory of / Miss Mabel Johnson (1)  
 In memory of / and thanksgiving for / Stanley Berwick (1)  
 In loving memory of / my best friend / Cassian Reynolds (1)  
 In loving memory of my husband / ALLEN DADE of HM Submarine SEAL / and  
 our son Russell (1)  
 In loving memory of Rose Baldwin (1)  
 In loving memory of / Ruby Cynthia Mary Spain (1)  
 In loving memory of a Dear / Husband and Father / Reg Gilbert (1)  
 In loving memory of / M. R. Spear (1)  
 In loving memory of / Joan Dorothy Rayner (1)  
 In loving memory of / G.F.Bideleux (2)  
 In memory of / Annie and William Hope (1)  
 In loving memory of / my parents ETHEL AND FRANK CHUBB (1)  
 In loving memory of / Charles Norman Wagstaff (1)  
 In loving memory of / MR ROBERT KENNEY (1)  
 In loving memory of / my parents Charles and Maggie Barton (1)  
 In loving memory / of my late husband FRED BURR / ex sidesman (1)  
 In loving memory of / RICHARD LEONARD BIGGS / 1947-1972 (1)  
 In loving memory of / My Husband TED WILLIS (1)  
 Dick and Alice Waters / Golden Wedding / 19<sup>th</sup> August 1936- / 19<sup>th</sup> August 1986 (1)  
 In loving memory of / Frank Edward Arnold (1)  
 In memory of / my mother (1)  
 In loving memory of / DANIEL AND ELSIE STERN / (1)  
 In loving memory of / my parents, Alfred and / Daisy Godfrey / from daughter,  
 Violet. (1)  
 In memory of our parents / from / Thelma and John Walker / "Nothing in life or  
 death, / in the world as it is, / can separate us from the / love of God in Christ Jesus"  
 (1)  
 In loving memory of / a very dear friend (1)  
 In memory of a friend (1)  
 In loving memory of / Mrs /Rebecca Field / 1986 / (7)  
 In loving memory of / a very dear friend / (1)  
 In loving memory of / Annie Ethel Hope / (1)  
 John Fitzgerald Priestley / (1916-1981) (8)

In memory of / Ron Butcher / from Ann / (1)  
In memory of / my beloved Warden / (1)  
In loving memory of / Angela / (1)  
In memory of / a friend / (1)  
In loving memory of / my father-in-law / Mr J.A.Coles (1)  
In loving memory of / Frederick Bailey / (1)  
In loving memory of / Walter James Alwen / (1)  
In loving memory of / George and Ethel Denton / (1)  
In memory of / my father / (1)  
In loving memory of / Mrs D Burrell / (1)  
In loving memory of / Ted Triggs / (1)  
In loving memory of / Husband and Dad / John William Bailey (1)  
In loving memory of / my mother / Mrs L.J.Hine / (1)  
In loving memory of / Ted and Bessie Burton / (1)  
In gratitude for / our grandchild / Emma Jane Hollands / (1)

**Hymns Ancient and Modern, New Standard, Music edition**

12 copies, of which 8 have inscriptions on the flyleaf:

In loving memory of / Mrs /Rebecca Field / 1986 / (7)

In loving memory of / my daughter / Brenda Maud Lambourne / 34 years in Seal  
Choir /

h. 14 x w. 9.5 x d. 2cm.

**Hymns Ancient and Modern, New Standard, large print**

2 copies

**Hymns Old & New, Words edition,**

99 copies published by Kevin Mayhew, 1996.

h. 23 x w. 16 x d. 2cm.

**Hymns Old & New, large print**

1 copy.

**Hymns Old & New, Words & Music Edition**

9 copies.

610 MUSIC

ORGAN CHAMBER / CHOIR VESTRY

A large amount of music for organ and choir.

## 611 BOOK OF REMEMBRANCE

LADY CHAPEL, N Side

**A Book of Remembrance**

Held in the locked Display Case is the Book of Remembrance laying open at the appropriate page. It is bound in red and handwritten in red and black - the title date is in red capitals.

**B Display Case**

- 1 Wall-mounted sloping rosewood desk with overlapping locked wood and glass viewing panel with reeded inner and outer edges to the wood frame. The box frame is in solid wood but the base, supported on two stretchers and curved angle brackets to the wall, is veneered.
- 2 Rosewood and veneer, glass, felt, metal hinges.
- 3 c 1995. (ref a).
- 4 h. 16 x w. 68 x d. 54cm.
- 5-6 Manufacturer: F.G Marshall Ltd., New Place, Park Road, Banstead, Surrey.
- 7-9 -
- 10 Faculty dated 11<sup>th</sup> December 1995.



## 612 PAMPHLETS etc

Around the church

Pamphlets, tracts, hymn sheets and information sheets held in various locations around the church.

# WINDOWS

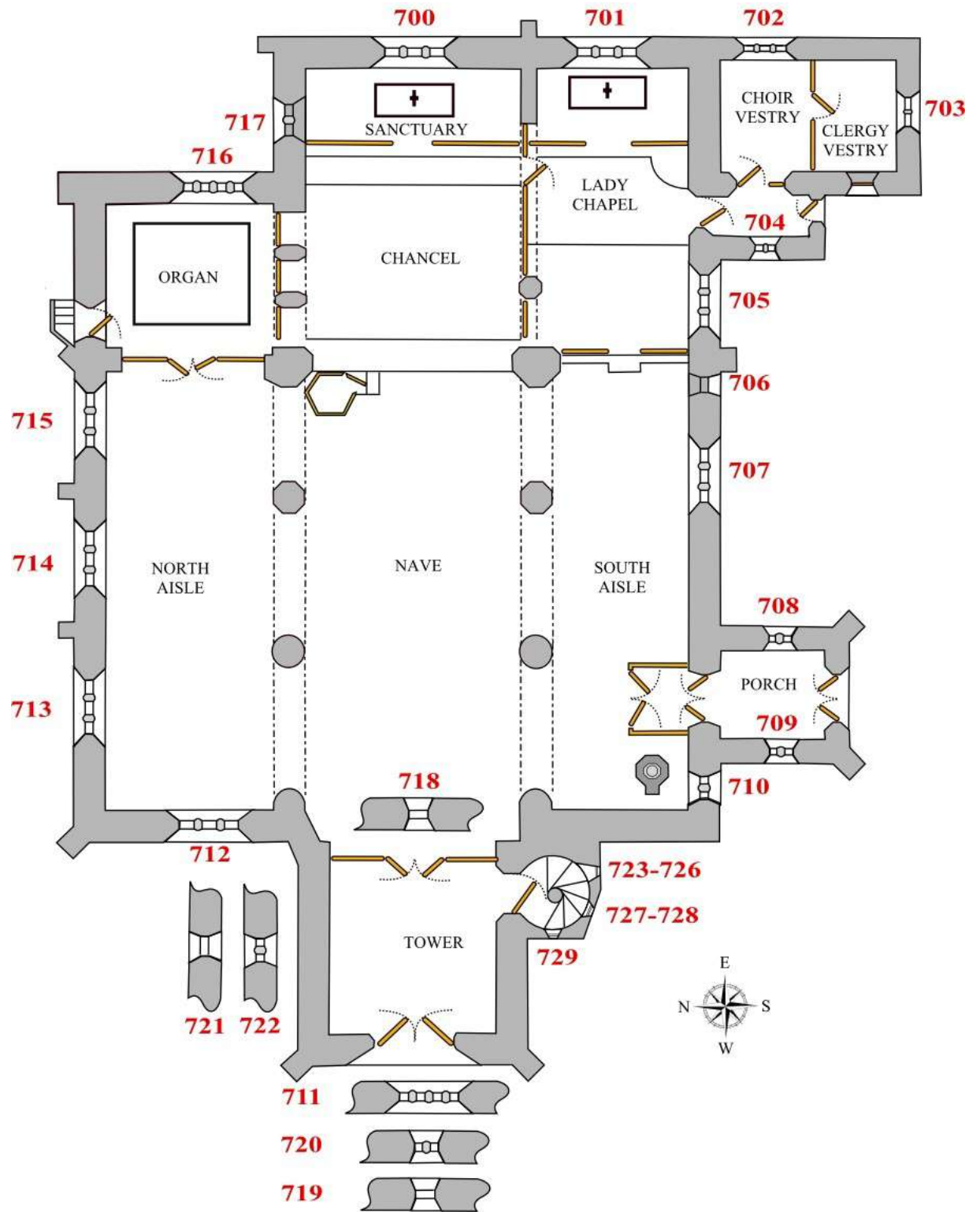
700	Sanctuary	E wall.
701	Lady Chapel	E wall.
702	Choir Vestry	E wall.
703	Clergy Vestry	S wall.
704	Vestry Passage	W wall.
705	Lady Chapel	S wall, W end.
706	South Aisle	S wall, E end (blocked window).
707	South Aisle	S wall, centre.
708	South Porch	E wall.
709	South Porch	W wall.
710	Baptistery	S wall.
711	Tower	W wall.
712	North Aisle	W wall.
713	North Aisle	N wall, W end.
714	North Aisle	N wall, centre.
715	North Aisle	N wall, E end.
716	Organ Chamber	E wall.
717	Sanctuary	N wall (blocked window).
718	Tower, Upper Ringing Chamber	E wall.
719	Tower, Upper Ringing Chamber	W wall, higher level.
720	Tower, Upper Ringing Chamber	W wall, lower level.
721	Tower, Upper Ringing Chamber	N wall, higher level.
722	Tower, Upper Ringing Chamber	N wall, lower level.
723-729	Tower	Staircase.



ST. PETER AND ST. PAUL  
SEAL, KENT

WINDOWS

PLAN of WINDOWS



## WINDOWS

## ST. PETER AND ST. PAUL SEAL, KENT

The condition of items in this Section appears to be satisfactory unless otherwise stated.

### 700 WINDOW OF 3 LIGHTS and 2 TRACERY LIGHTS

SANCTUARY, E wall

- 1 **Stonework:** Three perpendicular (ref a) cinquefoil-headed cusped lights (ref b) beneath a shallow segmental arch, with prominent quoins, deeply splayed reveals and sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



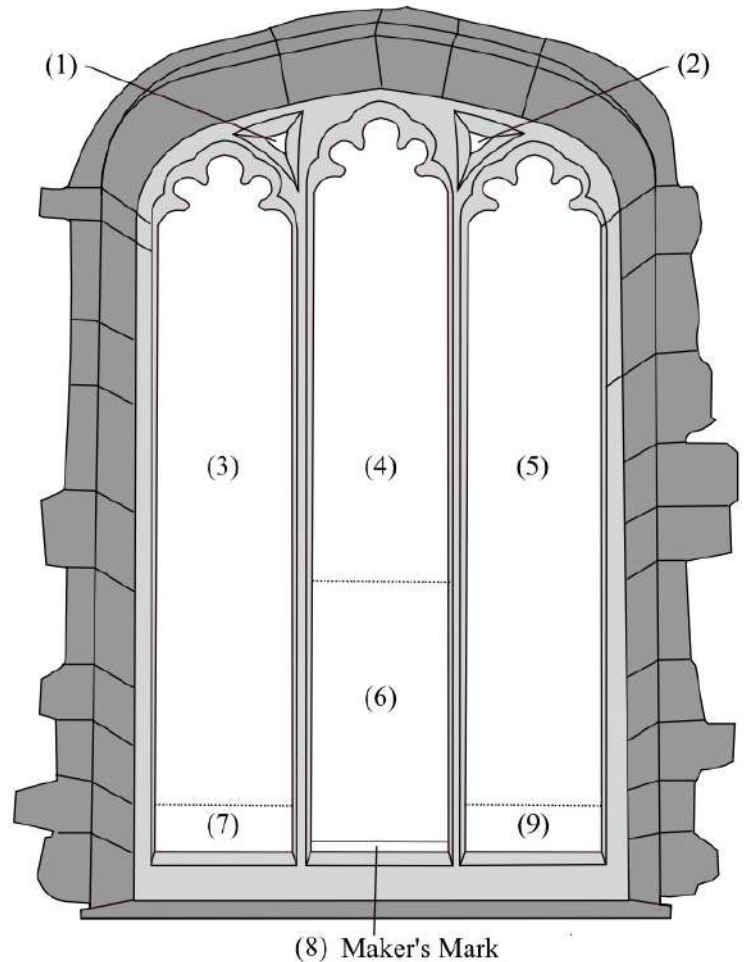
**Tracery lights (1) and (2)**

Triangular lights edged with white fillets, the centre being filled with red stylised leaves.

**Main lights (3-5)**

In lights (3) and (5) the upper part consists of architectural pillars and arches, decorated with acanthus leaves against a red background. Two statues stand, one on either side of the arches, their faces obscured by saddle bars. A purple ground leads to an arch below which four rounded triangles are filled with a blue clover leaf pattern. The tracery below has four green panels in the centre with two red outer panels on each side. The panels are patterned with stylised leaves.

In (4) there is one central arch. The statues on either side are kneeling on one knee in a prayerful attitude. In the top section a hand points down in blessing.



**(3) THE AGONY IN THE GARDEN**

The nimbed figure of Christ kneels with clasped hands raised in supplication. His gown is red, his cloak white with a gold-patterned border and green lining. Above him is the upper half of a nimbed figure, with blonde hair and wearing a pink robe, holding a chalice and leaning down from the blue background.

The lower background consists of a wattle fence, a post with a green roof, and various brightly coloured leaves and grasses. In the foreground are three nimbed sleeping figures. The figure on the right is St John, barefoot and beardless with long hair and resting his head on his right hand. His right elbow is supported by his right knee. His robe is green, with a black patterned belt and his cloak is light red with a black patterned border and a pale sea green lining.

On the left, an older and bearded figure sleeps with his head resting on his left knee. His outstretched right arm rests on his right knee. His robe is blue, his cloak yellow ochre lined with red. Behind him, the third figure, also bearded, rests his head on his folded arms. He wears a grey cloak over a red robe.

**(4) THE CRUCIFIXION**

The central section of the window portrays Christ on the cross set against a curved background of leaf patterned blue in the upper part and leaf patterned purple below. A border of alternate white flowers and yellow leaves on black with a green strip separates the two.

Christ is shown with long, dark hair and a beard. He bears a crown of thorns and is leaning to the right. He wears a loin cloth. His nimbus is highly decorated and above his head a white scroll at the top of the cross bears the letters INRI in black. There are two standing figures on either side of the cross. On the left is Mary wearing a red robe with a white cloak and headdress, both lined in blue. Her head is bowed, her hands clasped in prayer. On the right stands a beardless male figure (John) who is wearing a green robe. His white cloak is patterned with yellow four petalled flowers on black, and lined with red. He is holding a book against his body and his head is bowed.

**(5) THE RESURRECTION**

Beneath the architectural arch and against a blue background of stylised leaves stands the figure of Christ. In his right hand, he holds a staff surmounted by a cross. Attached to the staff is a white banner with a black patterned cross. His left arm is extended and his hand is raised in blessing. He wears a red robe under a white cloak which is patterned with yellow four-lobed squares and edged in black on the border. The cloak is lined in green. His right foot is bare and rests on grass. Just beneath his foot is a large brown slab of stone around which are three soldiers. To the left of the slab is a grey stone leading to the open tomb with the grave cloths lying to one side. To the right of Christ's feet is a bearded man with long hair, his head resting on his right arm which is on the top of the slab. A bearded soldier below is sitting in front of the slab, his left arm supporting his body whilst his right arm is raised palm upwards as he looks upwards to the figure of Christ. He is wearing pale green hose under a red tunic over which he is wearing upper body armour. On his head is a tasselled red hat. To his left another soldier is on his knees turned away from Christ with his right hand shielding his face. He is wearing a green tunic over red tights and his arms are covered with armour below blue epaulettes. He wears a sword on a belt and a scabbard.

(6) THE ENTOMBMENT

A central arch of five trefoil heads is topped with acanthus leaves. The body of Christ, in white robes, is being laid on a pale mauve plinth which is decorated with architectural motifs on black. Five nimbed figures surround the bier against a background of red leaves. On the left is an older man, bearded, and wearing a turban style headdress. He wears a dark red robe with a gold patterned neck band. In his hands he is holding folds of the grave cloths. Behind him is a nimbed woman in a green robe with a white headdress. In front of her stands a nimbed younger woman in a pale blue cloak with a white headdress, her hands clasped in prayer. In front of her, a nimbed, beardless young man, with blonde hair, leans towards Christ's body. He wears a green gown under a pale blue lined cloak with a gold and black border at the neck and held together with a morse. His left arm supports Christ's head and in his right hand he holds folds of the grave cloths.

In the foreground stands a richly dressed, nimbed and long haired and bearded man wearing a yellow hat with a white pattern on the crown. His robe is deep blue and his yellow ochre cloak is lined with red and edged by a black and white border. He stands on green grass with the yellow crown of thorns lying on the ground in front of him. At the base of (6) is the maker's mark in black on a white background.

(7, 8 & 9) At the base of the main lights (3) and (5) is the memorial inscription on a white background in black Gothic caps and l/c; the initial letters are gold-coloured.



## WINDOWS

## ST. PETER AND ST. PAUL SEAL, KENT

- 2 Stained and painted glass, lead, iron.  
3 1857 (ref a).  
4 h. 390 x w. 220cm.  
5-6 F.W. Oliphant (signed).

Francis William Oliphant (1818-1859) was born in Gateshead, the son of Thomas and Margery Oliphant. He worked in Edinburgh and Newcastle-upon-Tyne and then moved to London and worked for Pugin & Pugin especially on the painted windows of the House of Parliament. He died of tuberculosis in Rome where he is buried in the English cemetery. (ref c).



- 7 “The East window glass is ... a very early example of the revival of glass painting, dated 1857.”(ref d).  
The stonework of the window was repaired in 1939 by C R Ashbee as church architect (ref e).  
The window is a memorial to Harriet Pratt, Marchioness of Camden, daughter of Rt. Rev. George Murray and Lady Sarah Maria Hay-Drummond. Harriet was born on 6<sup>th</sup> February 1813 and married George Charles Pratt 2<sup>nd</sup> Marquess Camden on 27<sup>th</sup> August 1835. She died on 22<sup>nd</sup> December 1854 at Wilderness, Seal. (ref f).
- 8 -
- 9 An affectionate Memorial to Harriet, Marchioness Camden / Born Feb 8 1813 Died Dec 22 1854.
- 10 a) Newman b) Inspector’s report c) Oxford Dictionary of National Biography  
d) Report by F E Howard dated 2<sup>nd</sup> Jan 1934 (in Seal Library) e) Ashbee Collection, vol 4, pp 185 & 198-201. f) Burke’s Peerage.

701 WINDOW OF 3 LIGHTS Ph

LADY CHAPEL, E wall

- 1 **Stonework:** Three large lancets within a three-centred arch of large voussiors,, prominent quoins and a flat sill.

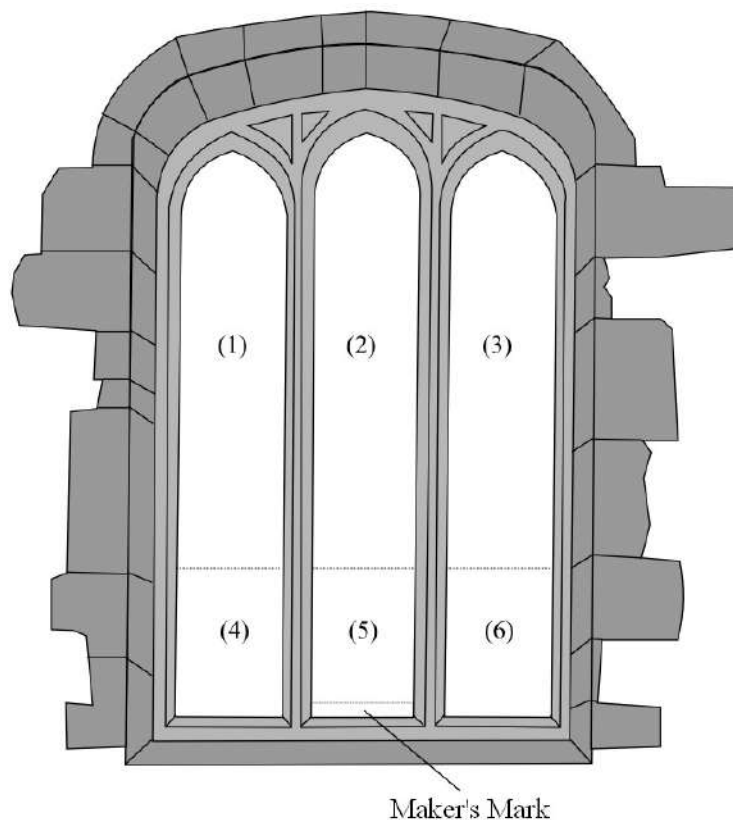


**Main lights (1-3)**

**THE ASCENSION**

The scene covers all three lights. A narrow pink fillet across the three lights separates the canopied top from the central scene of the Ascension. Above the canopies is a border of pink flowers and leaves on a black background. The head of each light is edged with a white fillet. Red glass patterned with stylised leaves and flowers fill in between trefoil painted arches. The main background is blue.

(1) On the left a red nimbed angel holds a scroll with pink lettering on black in the raised left hand. The angel has a pair of blue wings and wears a cream robe under a white cloak with a yellow and black neck band. On the right a flying angel with pink wings holds a harp. This angel nimbed in white and yellow wears a white gown with yellow decorations at neck and cuffs. Below the angels, a group of six nimbed figures stand or kneel on the grass, looking towards the figure of Christ in the centre light. The figures are as follows: To the right of the lower angel a standing female figure in a sea green cloak over a white robe, with long blonde hair under a white head covering and a yellow and white nimbus. Her hands are raised in prayer. Immediately in front of her a second female figure kneeling, with blonde hair under a white head covering fastened



with a yellow brooch and a purple nimbus. She wears a blue cloak over a purple gown. Her hands are raised in surprise. To her left there is a male figure with long hair and a beard, with a green nimbus, red robe and white cloak. His left hand is raised as if to shade his eyes. In front of him there is a male figure, long haired and bearded, with a white nimbus wearing a purple robe lined with red. His right hand is raised, palm facing outwards. In front of him there is a kneeling male figure wearing a green robe with a yellow and white neck band under a cream cloak lined with yellow and draped under the right arm. His hands are held in prayer. To his right is

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

a kneeling male figure with a red nimbus, long hair and beard wearing a red robe trimmed with yellow and white border over a yellow ochre gown. His right hand is raised in prayer. Below the figures a white border edged in yellow at the top has a yellow and black five-petalled flower with the words 'I GO UNTO MY FATHER' in decorative Roman caps. The I and F are in yellow with a yellow and black five-petalled flower on the left hand edge.

(2) The central figure depicts Christ standing on a cloud with his right arm raised in blessing. His left hand holds a staff with a patonce cross at its head and a purple banner with a Greek cross with splayed ends in a circle. He has a cruciform nimbus, white on red, blonde hair and a beard. He wears a white robe edged with a black and yellow border and lined with pink. His red cloak, lined with pale blue, is draped over his left shoulder and arm. On each side there floats an angel in a white gown, with blond hair and white nimbus. Each angel holds a yellow book with a black four-petalled flower in a circle and narrow black and white stripes. The angel on the left holds a pen in the right hand and the angel on the right holds a pen in the left hand. They have green wings, the inner two framing the figure of Christ and the outer two protruding into the lights (1) and (3). Below the figure of Christ, set against a pale blue and brown background with a distant castle kneel two male figures. On the left the bearded figure with the purple nimbus looks away from Christ with both hands raised, palm outwards. He wears a yellow ochre robe with white over-sleeves patterned in yellow. His cloak is dark blue and he kneels on grass. On the right, a beardless red nimbed figure kneels with hands held in prayer, looking towards Christ. He wears a purple cloak with a green border, over a white robe. Below the figures, a white border edged in yellow bears the words 'AND YOUR FATHER UNTO MY' in decorative Roman caps.

(3) On the left, a flying angel with pink wings holds a harp. This blonde haired angel, nimbed in white, wears a white robe with yellow decoration at neck and cuffs. On the right, a green nimbed angel with blue wings holds a pink scroll with black lettering in his raised left hand. The angel wears a cream robe under a white cloak. Below the angels, a group of six nimbed figures stand or kneel on green grass. The figures are as follows:

Just below and between the angels a bearded figure with a red nimbus looks away from Christ. His hands are held up, palm outwards. He wears a bright green gown under a purple cloak. To his right a second bearded figure nimbed in green looks towards the centre. One hand is raised, palm outwards. He wears a purple robe under a brown cloak with a black patterned border. In front of them a kneeling bearded figure, nimbed in yellow with a black and white pattern, looks towards Christ, his right hand shielding his eyes. He wears a brown robe under a dark blue cloak. In the foreground, three figures kneel and are looking towards Christ. The left-hand figure wears a sea-green cloak, lined with yellow over a brown robe. He is bearded and his nimbus is white with a black and yellow edge pattern. His hands are raised in prayer. The right-hand figure is beardless and his nimbus is yellow ochre with a black pattern. He wears a cream robe with a green and black neckband. His

## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

cloak is red, lined with mauve. His right hand is at his throat and his left hand hangs by his side holding a book with a yellow edge and clasp. To his right a bearded figure, nimbed in dark red, looks towards Christ and holds clasped hands to his chest. He wears a dark green cloak with an inner lining of pale blue, and underneath a cream robe.

Below the figures, a white border with a yellow edge at the top, has two yellow and black five-petalled flowers with the words 'GOD AND YOUR GOD' in decorative Roman caps

(4), (5) and (6) At the base of each of the main lights is a panel containing an heraldic achievement within an architectural frame above the memorial inscription in (4) and (6) in black Gothic l/c with gold-coloured initial caps, all against a silver background. At the base of (5) is the maker's mark and the date in black on a white background.

#### (4) Blazon:

Gules, on a cross ermine betw four lions passant guardant Or, a bible lying fesseways of the field, clasped and garnished of the third, the clasps in base. (CAMBRIDGE UNIVERSITY) (ref c).

On the Chancellor's crossed maces, Ar.



#### (5) Blazon:

Quarterly, 1<sup>st</sup> and 4<sup>th</sup>, Sa. on a fess betw. three elephants' heads erased Ar. as many mullets of the first, for PRATT;  
2<sup>nd</sup> and 3<sup>rd</sup>, Sa. a chev. betw. three spears' heads Ar. the points embued, for JEFFREYS.

*Crests* – 1<sup>st</sup>, PRATT: An elephant's head erased Ar.;

2<sup>nd</sup>, a dragon's head erased Vert, holding in the mouth a sinister hand couped at the wrist Gu. and about the neck a chain, and pendent



**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

there from a portcullis Or.

*Supporters* – Dexter, a griffin Sa. beak and claws Gu.; sinister, a lion ramp. Or, each gorged with a collar Ar. charged with three mullets Sa.

*Motto* – Judicium parium aut lex terrae.

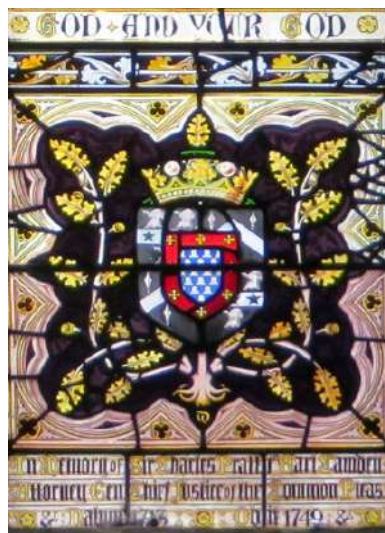
(The arms are surrounded by the Garter of the Order of the Garter bearing the Order's motto – Honi soit qui mal y pense). (ref d).



**(6) Blazon:**

Quarterly, 1<sup>st</sup> and 4<sup>th</sup>, Sa. on a on a fess betw. three elephants' heads erased Ar. as many mullets of the first, for PRATT;  
2<sup>nd</sup> and 3<sup>rd</sup>, Sa. a chev. betw. three spears' heads Ar. the points embrued, for JEFFREYS.

On an escutcheon of pretence, Gu. an inecutcheon Vair betw. eight Cross-Crosslets Or (MOLESWORTH). (ref e).



## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

- 2 Stained and painted glass, lead, iron.  
3 1858 (ref a) and inscription in central panel (5).  
4 h. 340 x w. 200cm.  
5-6 F.W.Oliphant (see 700) signed and dated in the central panel (5). (ref b).  
7 John Jefferys Pratt, 1<sup>st</sup> Marquess Camden was born on 11 February 1759 the son of Sir Charles Pratt and Elizabeth. He was educated at Trinity College, Cambridge. John became MP for Bath in 1780 and in 1795 became Lord Lieutenant of Ireland. In 1785 he married Frances, daughter of William Molesworth. He died on 8th October 1840 at Seal and was succeeded by his only son George. (ref e)

Sir Charles Pratt, 1<sup>st</sup> Earl of Camden was born on 21<sup>st</sup> March 1714, the son of Sir John Pratt and his wife Elizabeth née Wilson. He was educated at Eton and Cambridge and became a lawyer and a judge, he became Attorney General and Lord High Chancellor. On 5<sup>th</sup> October 1749 he married Elizabeth daughter of Nicholas Jeffreys. He died on 18<sup>th</sup> March 1794. (ref e)

8 -

9 **In the LH panel:**

In Memory of John Jeffreys Marquess Camden / K G Chancellor of the University of Cambridge / nat. [11 Feb] 1759 ob. 8 [Oct 184]0 /

**In the RH panel:**

In Memory of Sir Charles Pratt 1<sup>st</sup> Earl Camden / Attorney Gen. Chief Justice of the Common Pleas: / Natum 1713 Obiit 1749 /

(NOTE: *Sir Charles Pratt was born in 1714 and died in 1794 not as stated in the memorial inscription*).

- 10 a) Maidstone Journal 14.8.1858. b) Robert Eberhard c) Cambridge University website. d) Burke p 820. e) Cambridge Alumini Database. Cambridge University.

## 702 WINDOW OF THREE LIGHTS

## CHOIR VESTRY, E wall

Three cinquefoil-headed lights in a rectangular stone frame with plain, shallow reveals and a flat sill, filled with clear, leaded, diamond-set quarries. There is an opening window of plain glass in the top half of the centre light.  
h. 114 x w. 183cm.

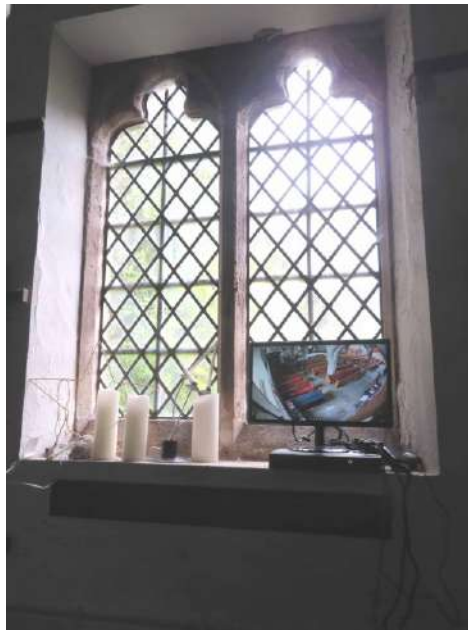


Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**703 WINDOW OF TWO LIGHTS**

**CLERGY VESTRY, S wall**

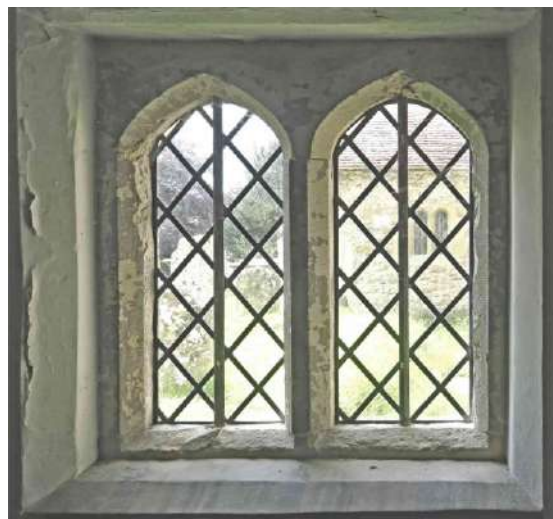
Two trefoil-headed lights in a rectangular stone frame with plain, shallow reveals and a flat sill, filled with clear, leaded, diamond-set quarries.  
h. 143 x w. 114cm.



**704 WINDOW OF TWO LIGHTS**

**VESTRY PASSAGE, W wall**

Two slightly pointed lancet windows in a rectangular stone frame, with stepped reveals and sill, filled with large, clear, leaded, diamond-set quarries.  
h. 95 x w. 86cm.



## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

#### 705 WINDOW OF 3 LIGHTS

#### LADY CHAPEL, S wall, W end

- 1 **Stonework:** Three cinquefoil-headed lights of equal height, within a rectangular stone frame beneath a slightly pointed arch of large voussoirs. Sloping, deep, reveals with prominent quoins and a flat sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**Main lights (1-3)**

**THE RESURRECTED CHRIST WITH SAINTS AND ANGELS**

The three cinquefoil-headed lights together form two composite pictures, the upper half showing Heaven with Christ and six angels and the lower half showing earth with the two Marys and two angels at Christ's empty tomb.

Heaven is separated from earth by a semi-circular border depicting the firmament with blue, red and white bands of waves under which is a red fringe. The background to the upper half is red and the background to the lower half shows blue sky with the earth below. All three lights are outlined by a thin white fillet.

In the upper part of the left-hand light are three angels, their hands raised in wonder and prayer gaze in awe at Christ. All are nimbed in yellow and have midlength golden curly hair. The kneeling angel at the front is dressed in a white robe with gold patterning. His white, gold and brown wings extend downwards. The two standing angels behind wear robes of blue and gold. The angel in blue has wings of white, gold and blue extending upwards. The third angel, who holds a staff with trefoil head in his right hand, has wings of green, white and gold, one pointing downwards, the other extending upwards crossing in front of one of the blue-tipped wings belonging to the second angel. On earth, below the angels, the two Marys are approaching the tomb in the centre. Mary Magdalene, holding a yellow ochre spice jar (her attribute) is in front her left hand outstretched. She is nimbed and has very long, golden curly hair falling down her back. She wears a patterned brown long-sleeved dress partially covered by a patterned white cloak, bordered with gold and lined with red. The other Mary behind her has hands clasped in prayer. She is nimbed, her hair is covered by a brown wimple and white veil trimmed with gold. She wears a white undergarment covered by a brown long-sleeved over dress, a blue cloak with a white and gold border and white lining.

The upper half of the central light shows Christ in Majesty with right hand raised in blessing. In his left hand he holds a staff with a golden pommée-style Latin cross at the top beneath which is a banner flying, decorated with a red cross on a white background outlined in black. Christ has long curly yellow hair and a yellow beard. His nimbus has three black fleur de lys and is outlined in gold and black. He is wearing a full length green robe, cross-banded with a white and gold decorated fringed stole, underneath a white and gold cloak with a brown patterned lining. The cloak is held in place by two blue flowers on either shoulder. Below the figure of Christ, beneath the semi-circular red fringe, is a nimbed angel with long, curly golden hair and a pair of golden, white and yellow wings. The angel wears a white patterned long sleeved robe with gold lining and a golden girdle. The angel is in the process of moving a large brown tombstone situated at the front of a cave entrance which has an arch of boulders covered by grass. Above the arch is blue foliated glass with two white five-petalled flowers.

## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

Matchiing the upper part of the left-hand light three angels gaze at Christ. All are nimbed and have short golden curly hair. The kneeling angel in the front has hands in supplication. He is wearing white patterned with gold and his wings of white, gold and blue extend downwards. Standing behind him on the right is an angel dressed in brown with a white cloak with hands clasped in prayer. One of his wings of white gold and green extends downwards, the other upwards. The third angel on the left wears a white robe covered by a green cloak. In his right hand he holds a staff with a mallet type head. He has white, gold and blue wings extending upwards. Below stands one angel, nimbed with short golden curly hair. He is facing the tomb with right hand pointing upwards and in his left hand he holds a long white scroll which reaches to the ground upon which is written in gold Gothic script 'He is not here he – risen' (the 2<sup>nd</sup> 'is' is hidden by the curve of the scroll). He is wearing a blue undergarment under a white robe, lined with green and covered by a red cloak, with a yellow border, lined with yellow ochre. His wings extending downwards are white, gold, green and pink.

At the base across all three lights the black painted inscription, contained within a shallow border is in Gothic caps and l/c, and Arabic numerals.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

- 2 Stained and painted glass, lead, iron.  
3 1870.  
4 h. 238 x w. 180cm.  
5-6 Clayton and Bell (ref a).  
7 George Charles Pratt was the 2<sup>nd</sup> Marquess Camden, he was born on 2<sup>nd</sup> May 1799 in London, son of John Jefferys Pratt (see 701) and Frances née Molesworth. He married Harriet Murray the daughter of the Rt. Rev. George Murray and Lady Sarah Maria Hay-Drummond in 1835. He became a MP from 1821 to 1832 and died on 6<sup>th</sup> August 1866. (ref b)  
8 The children of George Charles Marquess Camden, April 1870 (see 9).  
9 An affectionate memorial to George Charles Marquis Camden K.G born May 2 1799 died Aug 6 1866 by his children.  
10 a) Robert Eberhard. b) Cambridge Alumini Database. Cambridge University.

**706 WINDOW OF 1 LIGHT (Blocked)**

**SOUTH AISLE, S wall, E end**

This light is now blocked and can only be viewed from the exterior.

**Stonework:** A small lancet with shallow reveals and sill. The masonry which blocks the window can be seen.

**Main light**

The window does not contain glass. The window was originally to give light onto an altar. (ref. Revd Anne le Bas, incumbent. Orally)  
Inaccessible for measurements.



## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

#### 707 WINDOW OF 3 LIGHTS AND 4 TRACERY LIGHTS

SOUTH AISLE, S wall, centre

- 1 **Stonework:** Square-headed early 16<sup>th</sup> c window, renewed in the 20<sup>th</sup> c, with trefoil-headed lights. The surrounding stonework has a curved top of voussoirs, wide reveals edged with prominent quoins and a flat sill.



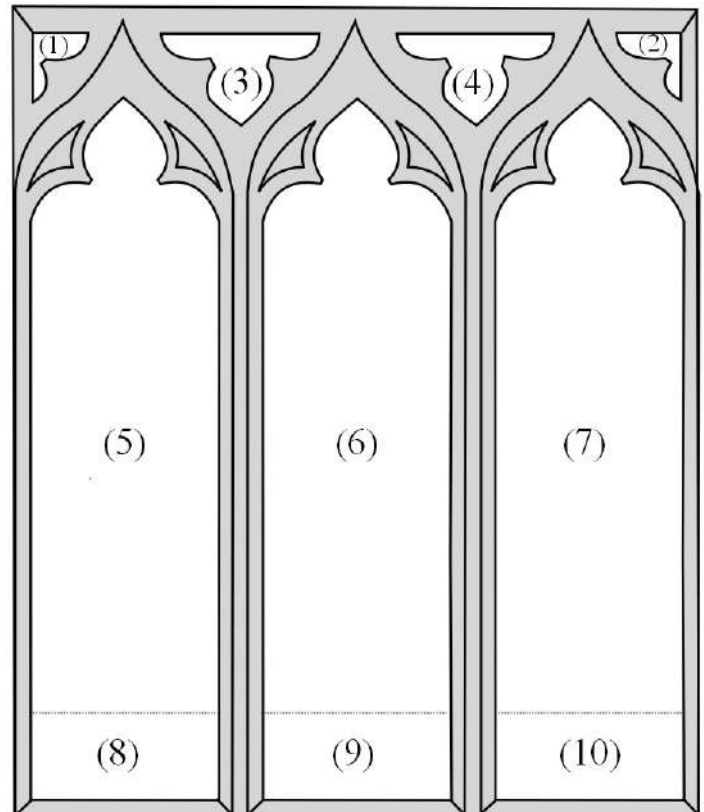
Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References



**Tracery lights (1-4):**

(1 & 2) Triangular corner lights, the hypotenuse of each concavely curved to a cusp. Red backgrounds with white outline, each with a white circle containing a white five-petalled flower on a black background within the upper foil. Tiny plain blue circle in (1) and a twelve-pointed blue flower in (2) set in the respective lower foils.

(3 & 4) Two inverted trefoil heads. Red background with white outline. White circles containing white five-petalled flowers on black backgrounds set centrally within each section of the trefoil. In (3) a central green-bordered white circle with the Sacred Monogram IHC in yellow on black hatched background. (4) as (3) but with the Chi Rho monogram.



**Main lights (5-7)**

Each light is framed by slender white columns with yellow trefoil finials, rising to support and frame an elaborate yellow architectural canopy in each head, with towers and flying buttresses rising to a gold-coloured crown with green scaled mantling on (5) and (7) and brown on (6). Each canopy has yellow foliated crockets rising to a yellow acanthus flower.

**(5-7) SUFFER LITTLE CHILDREN TO COME UNTO ME**

(5) Two women and a barefoot girl stand against a mainly blue background with stylised vine leaves with bare earth and flowers at their feet. They look towards the central figure of Christ. The woman on the left is dressed in white with a blue-lined cloak and a pale green patterned headdress. Her left arm stretches towards Christ in a gesture of supplication. The woman on the right is bare-headed and wears a green robe with two red horizontal decorated bands. Her arms are folded. The child wears a blue robe and is bare-footed with her hands crossed on her chest.

## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

(6) Depicts Christ enthroned and gazing out to the left. The throne back is red with three five-petalled flowers, the two lower ones respectively yellow and white and the upper one blue. Christ, depicted with long hair and a beard, has a cruciform nimbus with white arms on a green ground. He wears a white robe with a horizontal neck band of black with yellow pellets and a blue cloak with white and yellow borders at wrist and hem. Christ's right hand cradles the head of a standing child wearing a sea-green robe. Christ's left arm is around a young standing boy in a short red tunic and bare feet who has his arms outstretched with his hands in Christ's lap. A third child, in a full-length brown robe, gazes at Christ as he kneels at Christ's feet in an attitude of prayer. The foreground depicts flowers and greenery.

(7) Depicts two women and two children all facing towards Christ. In the left foreground a child in a long green robe kneels, his hands clasped and raised in prayer. Behind him is a woman wearing a red robe covered by a blue-lined white cloak decorated with white and gold-coloured leaves and flowers. Her long hair is partly covered by a brown headdress. Her head is bowed; her left arm is stretched towards Christ. Behind her stands another, older, woman with hands clasped in prayer. She wears a light blue robe with red patterned border all covered with a yellow and gold lined brown over dress. She wears a grey headdress and white wimple.

(8-10) An embattled white border with merlons between beaded borders above and below. Below these are arcades of three trefoil-headed arches in each light with alternating six-petalled white and gold-coloured flowers in each arch, against a red background in the outside arches and a blue background in the central arch. The spandrels of the arches are depicted as being pierced with open sexfoil circles with the background colour showing through. Below these is a white band stretching across the whole window bearing a dedicatory inscription in black Gothic caps and l/c.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

- 2 Stained and painted glass, lead.
- 3 3<sup>rd</sup> quarter 19<sup>th</sup>c.
- 4 h. 230 x w. 190cm.
- 5-6 Clayton and Bell (ref a).
- 7 Georgiana Elizabeth Pratt was the daughter of John Jeffreys Pratt, 1<sup>st</sup> Marquess Camden (see 701). Lady Caroline Stewart, whose wall memorial is at 009, was her sister and mother of Alexander John Robert Stewart who gave this window in memory of his aunt (ref b).
- 8 Deceased's nephew, Alexander John Robert Stewart
- 9 In memory of Georgiana Elizabeth Pratt / died Aug viii mdccclv gratefully dedicated / by her nephew Alexander John Robert Stewart  
Translation of Latin date: August 8<sup>th</sup> 1855.
- 10 a) Robert Eberhard b) Burke's Peerage.

**708 WINDOW OF 2 LIGHTS**

**SOUTH PORCH, E wall**

- 1 **Stonework:** Two pointed-headed lancet lights in rectangular stonework, set into older and larger window embrasure with a slightly pointed arch of large voussoirs and reveals of large prominent quoins. The stone window sill is flat.



**Main Lights****THE ANNUNCIATION**

On the left-hand side the top arch of the window has a central diamond quarry containing a triangle within a circle, beneath which the two top segments of the window depict The Annunciation. On the left, Mary is in a room in front of a window with stone surrounds. She is kneeling before what appears to be a stone table covered by a cloth with several books on top. Mary is reading from an open book, her hands in supplication. She is wearing a voluminous brown robe and blue cloak. Her golden hair is streaming down her back. Her head is surrounded by a large deep gold nimbus. Her heart is receiving rays of golden light from a dove above her which is surrounded by a yellow and gold nimbus.

On the right-hand top segment the Archangel Gabriel, dressed in an extremely long white robe with blue undersleeves, is kneeling on a cloud. He has long blond hair and a white headband with a gold cross. He has a pair of dark blue and green wings. His right hand is raised in blessing and in his left he holds a staff encircled by a banner with the words Ave Maria.

**ST PAUL, ST BARBARA and ST JAMES**

Underneath the top segments is the central figure of St Paul with 'Sant Paulus' in a gold patterned nimbus. He has long wavy hair and a full beard. In his right hand he holds an open book and in his left a sword. He is standing barefoot on pale yellow and white paving and is wearing a gold calf-length robe with a red cloak around his waist. On his left-hand side stands a woman, Saint Barbara, in a gold-coloured long-sleeved Tudor style dress with a ruff round the neck. Her hair is coiled into a net under an elaborate crown like headdress with a gold-coloured nimbus. In her left hand she holds a communion goblet containing a communion wafer. The edge of a blue cloak is caught between her forearm and her body. Her right hand rests on the roof of a tower (her attribute).

On St Paul's right side there is a man, St James of Compostela, with a full beard and wearing an ankle length brown robe over black boots under a black cloak and headdress. The shoulders and head-band are decorated with pairs of crossed swords and scallop shells (his attribute). In his right hand he holds a closed book and in his left a staff with a large rosary hanging from his wrist.

Beneath at the bottom left and right side there are ruby red plinths each with a diamond shape in the centre in white bearing a yellow rayed cruciform shape. The same red is used for the thin panels at the sides. Along the bottom there is a wavy strip of dark blue glass.

The lower part of the window is bordered on three sides with a thin strip of yellow. It has eight triangular quarries, the centre two forming a diamond shape and containing a pair of compasses and a set-square. Underneath there is an inscription panel and below that a further six triangular quarries.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

On the right-hand side the apex of the window contains a central diamond shape quarry containing an heraldic shield, showing three dragons, two Tudor Roses and a fleur de lys. At the top of the scene below there are two puttis seated either side of an urn on a plinth and holding a garland of fruit and flowers. The rectangular panel below depicts Christ rising from the tomb. A bright golden light surrounds Christ in sharp contrast to the heavy clouds at either side or the burial cave, trees and shrubs. Christ, nimbed and with a beard, is wearing a winding sheet wrapped around his loins. His right arm is extended and in his right hand he is holding a wooden pole from which hangs a banner with a cross. Christ's left arm, which is extended behind him, gathers up the tail end of the banner. Below Christ's feet lies a sleeping Roman soldier wrapped in a brown cloak. Five other soldiers, who were guarding the tomb, sit below. The furthest on the right sleeps with his head resting on his arms. Of the other two on the right of the panel the upper one, wearing a gold tunic, appears to be kneeling up as if taken by surprise. He is looking at Christ and in his right arm he holds a shield defensively in the direction of Christ. Below him, a reclining third soldier, in a brown cloak, is leaning back and looking towards Christ. There appears to be a wind instrument under his right elbow. On the left there are two other soldiers both wearing helmets. The upper one is facing Christ and holding a spear aimed upwards. The lower one is seated, his head half turned towards the action, his left arm shielding his face. His sword lies across his knees and there is a wine bottle on the ground to the left of him.

In the background on the left-hand side there is a primitive shelter of fabric draped over a horizontal pole. The scene is bordered by red pillars on either side with gold capitals and bases. Below the bases a black strip of glass rests on a blue patterned plinth. Above the pillars is a purple architrave and in the top two corners there are blue acanthus leaves. In the bottom half of the window there are diamond-shaped quarries, the centre one having a shield with a coat of arms (eight crowns and seven vertical stripes). The inscription panel is below with a yellow glass fillet bordering the left and bottom sides only.

- 2 Stained and painted glass, lead, iron.
- 3 Inscription: After 1939 (see 9).
- 4 h. 100 x w. 70cm.
- 5-8 -
- 9 **LH Light.**

TO THE GLORY OF GOD AND  
IN LOVING MEMORY OF  
FLORENCE GERTRUDE HICKS  
WIFE OF ARTHUR JOSEPH HICKS  
OF SEAL HOLLOW SEVENOAKS  
WHO DIED ON MICHAELMAS DAY  
1939 AGED 59  
BLESSED ARE THE PURE IN HEART

**RH Light.**

TO THE GLORY OF GOD AND  
IN LOVING MEMORY OF  
JOHN FRASER WORKMAN  
WHO DIED MAY 23 1937 AGED 27. BELOVED  
HUSBAND OF AUDREY JOYCE WORKMAN  
ONLY SON OF WILLIAM ARTHUR WORKMAN  
OF LOUGHTON ESSEX AND SON-IN-LAW OF  
ARTHUR JOSEPH HICKS, CHURCHWARDEN

- 10 -

## 709 WINDOW OF 2 LIGHTS

SOUTH PORCH, W wall

- 1 **Stonework:** Two pointed-headed lancet lights in rectangular stonework, set into an older and larger window embrasure with a slightly pointed arch of large voussoirs and reveals of large prominent quoins. The stone window sill is flat.

**Main lights**

The left-hand light has four roundels set vertically in clear diamond-set quarries with a narrow yellow border and a clear fillet. The bottom roundel is an indistinct mixture of old glass pieces. The second roundel from the bottom has a Tudor Rose and is dark and in poor condition. The roundel above is a copy and has a Tudor Rose which is yellow with a smaller white rose in the middle. The top roundel has a pointed top and contains a brilliant yellow star burst.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**WINDOWS**

The right-hand light has four roundels set vertically in clear diamond-set quarries with a narrow yellow border and a clear fillet. The top roundel is oval shaped and decorated with bands of small yellow circles forming a hollow oval pointed at the ends. The centre two roundels contain original yellow and white centred Tudor roses. In the bottom roundel a seated angel with a yellow headdress faces the front with hands in her lap holding what appear to be crossed circular yellow fans.

Below the two lights is a narrow horizontal glass panel bearing a black painted inscription in Gothic caps and l/c on pale yellow. Date circa / 1480, A.D. /

- 2 Stained and painted glass, lead.
- 3 Roundels: last quarter 15<sup>th</sup> c. (ref a).
- 4 h. 100 x w. 70cm.
- 5-6 -
- 7 In March 1918 the Seal column in *The Sevenoaks Chronicle* announced that ‘several pieces of antique stained glass were recently found by a local tradesman on his premises (and) arranged into two small windows and placed in the Parish Church. Experts declare ... (that the glass) was probably made in France in the fifteenth century.’ (ref a)
- 8 1918 with 15<sup>th</sup> c. glass roundels (ref a).
- 9 -
- 10 a) Sevenoaks Chronicle, 8 March 1918

**710 WINDOW OF 2 LIGHTS**

**SOUTH AISLE, Baptistery, S wall**

- 1 **Stonework:** Two trefoil-headed lancets in a rectangular frame within a large surround which has deep reveals and high wall above the lights. The slightly pointed top is of voussoirs and the sides are edged with quoins. A wide, sloping sill.

**Main lights**

**CHRIST’S CHARGE TO PETER**

In the upper left-hand panel Christ and John are standing under an arch with tracery supported on decorative columns with crocketed finials and four pairs of acanthus leaves. The upper pair support a nimbed, blue winged, angel, hands clasped in prayer and wearing a white robe and gold-coloured cloak. The twelve square quarries, partly obscured by the canopy top, have a six-petalled gold-coloured flower motif in the centre. Two figures stand below under a blue sky. Christ has a cruciform nimbus and, stands on the left looking towards the right. His right hand is raised in blessing and his left points to the sheep in front of him. He has wavy long blonde hair and a blonde beard and is dressed in a pale green long sleeved robe under a red cloak lined with gold. The cloak has a pattern of circles with the Sacred Monogram letters IHS in them. He stands barefoot on a grassy mound surrounded

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by lambs. John, beardless, stands next to Christ. He is nimbed, has light brown long hair and appears to be listening to Christ. He wears a peacock blue cloak lined with green, his undergarment is brown. His left hand is held across his body.

In the upper right-hand panel under a similar canopy as before but with a green winged angel are two figures, one standing the other half kneeling, with two lambs at their feet. The nimbed, half kneeling, partially bald, figure can be identified as Peter from cross keys (his attribute) which pattern his blue cloak. He is barefoot and wears a yellow robe heavily patterned with acanthus leaves outlined in black. His right hand is clasped to his chest and his left gestures towards the lambs. The nimbed disciple standing behind him is wearing a plum coloured cloak lined with gold patterned cloth with stylised white five-petalled flowerheads. His right hand is extended towards the lambs; the left hand is half raised. Behind him in the distance there is a lake with a boat and on his left-hand side stands an olive tree.



Immediately beneath both panels in gold-coloured Gothic caps on a brown background are the words 'Jesus saith unto him' on the left-hand side and 'Feed my lambs' on the right-hand side.

In the four corners of the left-hand lower panel are individual vine leaves, a sheaf of golden corn in the middle and two bunches of purple grapes on either side of the corn.

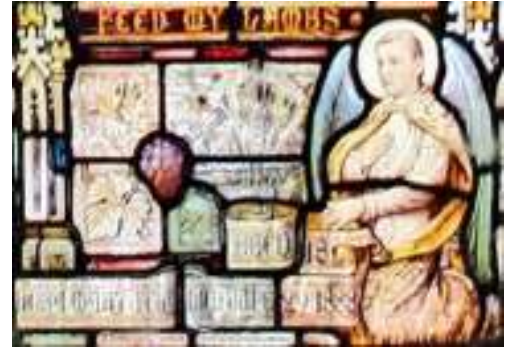




ST. PETER AND ST. PAUL  
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In the lower panel on the right-hand side the two corner quarries have individual vine leaves and the two centre ones a sheaf of corn with a bunch of purple grapes in the middle. The quarries on the right are obscured by a kneeling, nimbed figure with blue and green wings. This figure is wearing a white robe wrapped in a white and gold patterned cloak lined with gold. The figure's right hand is clasped to the chest, the left extended towards the dedication scroll at the bottom, on which the inscription is painted in dark grey Roman caps on a white background.



- 2 Stained and painted glass, iron, lead.
- 3 Last quarter 19<sup>th</sup>c (ref a).
- 4 h. 182 x w. 110cm.
- 5-6 John J Jennings (signed)



John J. Jennings (1848-1919) was born in Southwark, and thought to have been trained at the Lambeth Art School. He described himself in the 1881 census as "Draughtsman for painted glass," and had a stained glass workshop at 118 Clapham Road, Fulham, and later at 96 Clapham Road (ref b).

Dora Mary Few was the daughter of the Revd Charles Edward Few, Vicar of Seal from 1874 to 1912, whose memorial at 035 is carved into the lower edge of the window of 714.

- 8 -
- 9 TO THE GLORY OF GOD AND IN LOVING MEMORY OF / DORA MARY FEW DIED JUNE 29 1888 AGED 18 /
- 10 a) Eberhard b) The Victorian Web, website.

711 WINDOW OF 4 LIGHTS, TRACERY LIGHTS and PLAQUE

TOWER, W wall

A Window

- 1 **Stonework:** Four Perpendicular cinquefoil-headed lights with six trefoil-headed panel tracery lights and two small triangular eyelets, one each side of the central six tracery lights. Voussoirs form the arch and there are quoins around both sides of the window and a flat sill.

**Tracery Lights: (2-7)**

Each of the six large tracery lights has a central panel of opaque diamond-shaped quarries with motifs repeated in each but not in the same order. The motifs are a multi-rayed sun in yellow, an IHC, a rose with triple leaves each side and a trefoil. The borders on each side of the central panel consist of rectangular glass quarries in blue, lavender, red and yellow. Most of the yellow quarries have a hollow double-edged diamond motif outlined in black.

There is evidence of damage, particularly in the third panel from the right, which has a plain yellow roundel instead of the multi-rayed sun and four plain central quarries.

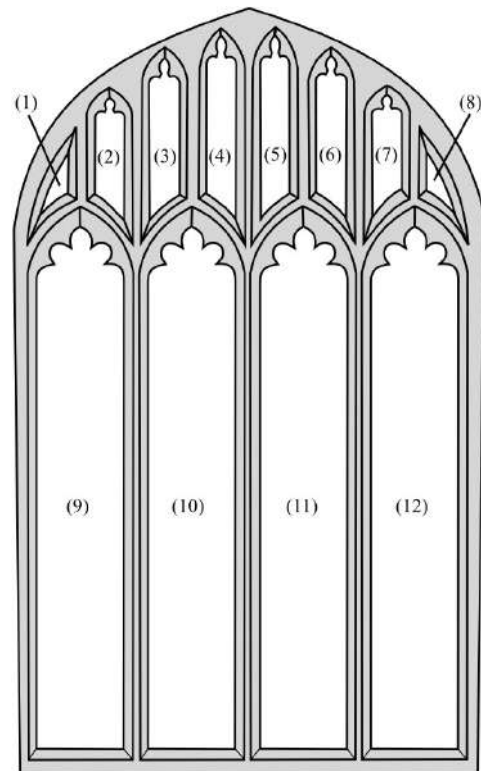
There are two triangular eyelets (1 & 8), one on each side of the six panels. Each has a blue 5-petalled flower on a green ground above which are two quarries with the black diamond motif as in the main panels.



**Main Lights (9-12)**

The four cinquefoil-headed lights are filled with rectangular quarries of plain opaque glass.

- 2 Stained glass, plain glass, lead, iron.
- 3 1856 (ref a). Restored in 1979 (see B).
- 4 h. 490 x w. 200cm.
- 5-6 James Powell and Sons (ref a).
- 7-9 -
- 10 a) Powell Cash Book 50/188.



**B Plaque**

Below the window is a rectangular wooden plaque referring to the restoration of the window. h. 24 x w, 56 x d. 2.5cm.



**712 WINDOW OF 3 LIGHTS AND 11 TRACERY LIGHTS**

**NORTH AISLE, W wall**

- 1 **Stonework:** Geometric-style tracery with a slightly pointed rere-arch. Quoins surround the window opening and there are further quoins lining the edge of the two side lights. A flat sill.

**Tracery lights (1-9)**

Central circular light with a central roundel surrounded by five lobes with triangular eyelets at each intersection, two round-lobed trefoil lights and six triangular eyelets.

(1) The central roundel depicts a dove shedding light downwards against a background consisting of a yellow and black triangle superimposed on a dark red eight petalled flower surrounded by a green circle. The five lobes each have a cherub head with wings.



(2-3) Each have cherub heads with two wings pointing up, two pointing down and a third pair crossed over the breast.

(4-9) Six triangular eyelets of coloured glass with a decorated edge of white circles on black.

**Main lights (10-15)**

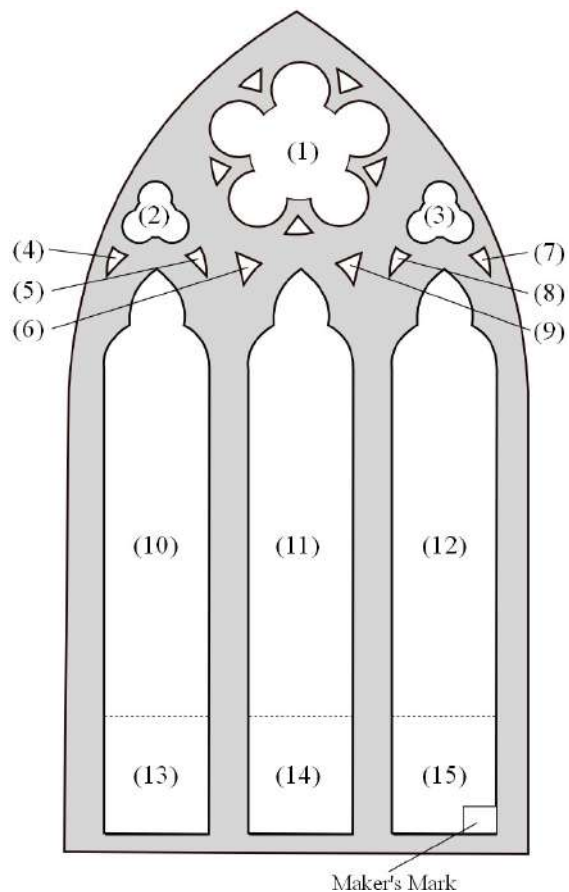
**TRANSFIGURATION OF CHRIST**

The three trefoil-headed lights together form the composite picture of the Transfiguration of Christ with Moses and Elijah in the company of the three disciples, John, Peter and James. Each light has an architectural canopy of acanthus leaves supported on pillars with a background of tile-effect quarries and small roundels.

(10) John, kneeling on one knee, is looking out to the right partly shielding his face from the light with his left hand.

He is nimbed, beardless and has long golden hair. He wears a green and black robe patterned with vines under a wine red cloak patterned with the letter J with a gold border and lined with aqua. Above him Moses holds the first tablet of stone engraved with the numbers 1-5 in Roman numerals in descending order. Nimbed with full flowing long grey hair and beard he wears a grey robe under a white and gold cloak patterned with five-petalled roses and lined in blue. He is surrounded by cherubs.

(11) Peter, identified by the attributes of the crossed keys on his golden cloak worn over a blue robe, is kneeling on one knee gazing upwards at the figure of Christ. Nimbed, he is partially balding and has a short beard. His left hand is fully extended upwards towards the figure of Christ; his right elbow rests on his right knee. Christ, nimbed, with long golden hair and a beard, stands in front of a bright golden Latin cross. His right hand is raised and left arm extended towards the disciples. He wears a white robe elaborately patterned with black circles containing the Sacred Monogram IHS. His pale blue cloak is patterned and has a green lining with a stylised leaf design is knotted in front of him. Around Christ in red are a number of cherubs heads surrounded with feathers.



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(12) James, nimbed, with long golden hair and beard, is looking down, his right hand clasps his cloak and his left is extended. He is wearing a red robe with yellow cuffs under a purple flower patterned cloak with a green-yellow lining. Above him is Elijah nimbed with long brown hair and beard. In his right hand he holds a sword pointing downwards; his left hand crosses his chest. He is wearing an emerald green robe and under a pale green cloak patterned with a gold design and lined in rose pink. He also is surrounded by cherubs.

(13-15) There is a background in each of a central arch with two smaller arches on either side. The triangular roofs have acanthus leaves and finials. The arches are separated by four decorated pillars. The arches in 13 and 15 are infilled with shades of green and four red circles with six-petalled flowers. In 14 the lateral arches are infilled with shades of red and four yellow arches with six-petalled flowers. In the centre of each section there are angels kneeling on one knee on a black and white tiled floor. Below the figures is an inscription in decorative Roman caps in black and gold which continues across all panels.

(13) A nimbed angel with long blonde hair is half facing the centre with hands clasped and a pair of elaborate pale blue and gold wings outstretched. The angel wears a long flowing pale green robe with a pattern of circles and lined with gold, with gold collar and cuffs.



(14) The central angel faces forward and has a patterned ribbed nimbus with scalloped edges and fleur de lys. The angel has long golden hair and wears a long-sleeved white robe covered by a white cloak lined with gold and held together at the neck by a chain with a floral brooch each side. The extended wings are light blue and gold. The angel is holding a large white disc with a central gold Greek cross. Around the circumference of the disc on a black background inscribed in gold lettering are the words EN. TOYTΩ NIKA **Translation** 'With this Conquer' (ref a) and eight golden circles within circles. The circle behind the cross has a pattern of white daisy petals.



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(15) is a mirror image of the angel in (13) with a white gown edged with gold covered by a long gold robe with white circles with black indentations and elaborate wings of pale green and gold.

The border below the inscription of all three panels consists of stonework between pillars pierced by trefoil arches. The arches are infilled with shades of red.

In the bottom right-hand corner a white curved scroll contains the maker's name and address in black handwritten-style lettering.



- 2 Stained and painted glass and lead.
- 3 After 1886 (ref b).
- 4 h. 444 x w. 200cm.
- 5-6 John J Jennings (signed) (ref b) (see 710).



- 7-8 -
- 9 To the Glory of God in and loving / memory of Sarah Allison Blackall / Tho<sup>s</sup> Offspring Blackall and Mary Miller. (See also Memorials 031)
- 10 a) Bible Hub, website. August 2023. b) Robert Eberhard.

713 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, W end

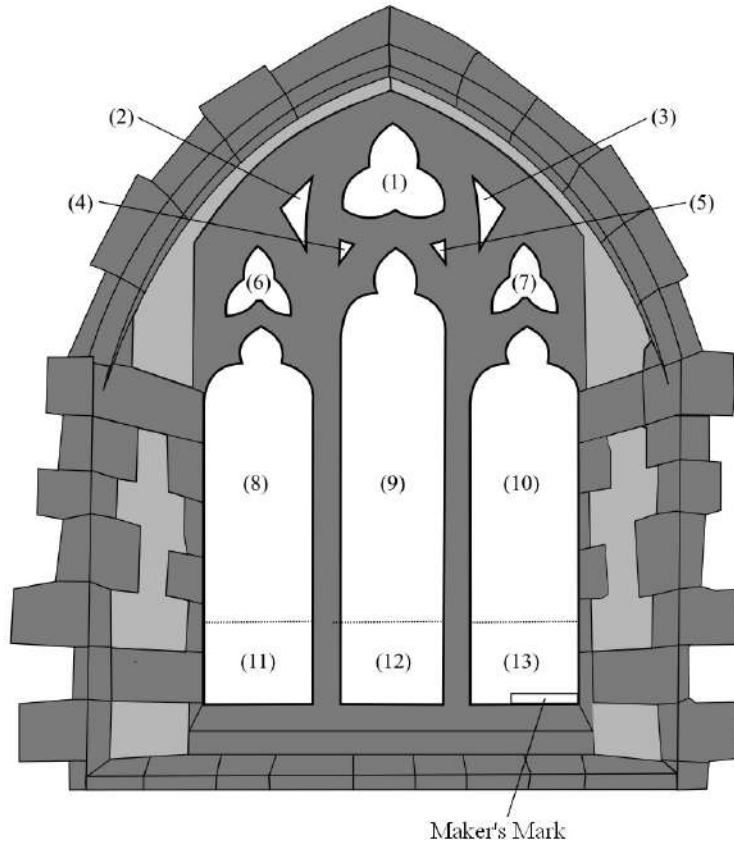
- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, quoins at the sides and a flat sill.



**Tracery lights (1-7)**

Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Trefoil containing St Peter's crossed keys bound together by a gold-coloured chain on a red circle edged by a black and white border of circles. Inside the bow of the keys there are four black segments each infilled with a gold-coloured trefoil leaf. Each trefoil lobe is outlined with a black and white fillet border inside of which is a white border. Stylised gold flowers on a black background fill the lobes. At the centre of each lobe is an eight-petalled red flower on a black background within a white circle.



(2 & 3) Triangular eyelets with the hypotenuse slightly curved. At the centre there is a triangular stylised leaf on a black background surrounded by white, then red, then white fillet borders.

(4 & 5) At the centre there is a red design on a black background edged with white on the two shorter sides.

(6 & 7) The trefoil lobes have a white border outlining a red border. The central sections consist of a pale gold-coloured stylised leaf on a black border outlined in white. The central roundel (6) contains a white decorative 'alpha' surrounded by gold-coloured flowers and seeds on a black background within a gold-coloured circle. In the centre of (7) is a white decorative 'omega' on a background of flowers and leaves.



**Main Lights (8-10)**

**JESUS WALKS ON THE SEA**

There are three pointed trefoil lights each with an architectural canopy springing from decorated pillars on either side and extending to a crocketed finial of acanthus leaves against a background of patterned quarries.

The three lights illustrate the biblical text from Matthew 14: 22-32. A boat containing three disciples is being tossed about on stormy grey waves with white crests and dark blue storm clouds behind. The coastline is depicted in brown and purple.

**(8)** Standing on the water is the cruciform-nimbed figure of Christ with long golden hair and beard. He is holding out his left hand to Peter and his right hand is raised. He wears a white robe patterned with circles containing the Sacred Monogram IHS in gold-coloured Gothic caps. He wears a red cloak with a patterned border and lined with green.

**(9)** In the forefront the nimbed figure of Peter, his arms outstretched towards Christ, appears to be kneeling on one knee on the surface of the water. Peter wears a red robe under a gold-coloured patterned cloak, lined with blue and knotted at the waist. The cloak is floating behind him on the surface of the water and extends into the next light. Behind Peter is the prow of the fishing boat with a billowing sail in muted stripes. The mast is leaning at an angle with a yellow pennant flying from the top. A nimbed disciple with beard and long blond hair stands amidships. His right hand is extended as he looks towards Christ and he holds an oar in his left hand. He is wearing a white gown lined with yellow under a maroon cloak. Beneath the scene is a black border decorated with tiny gold-coloured leaves and bearing the inscription in gold-coloured Gothic caps: IT IS I BE NOT AFRAID.

**(10)** In the stern of the boat are two disciples huddled together, one looking anxiously toward Peter. The left-hand figure is nimbed and beardless and is holding an oar with both hands. He is wearing a light brown undergarment and a green robe. His companion is nimbed and bearded, with long blond hair. His left hand is extended towards Peter and his right hand holds the long steering oar. He wears a red gown under a white cloak lined with yellow.

**(11-13)** Each lower section of the main lights consists of the base of the supporting pillars on either side and a central patterned two tiered pillar base with the corner pointing forwards and a canopy of acanthus leaves spreading from the top. Each has four quarries on the pillar sides with leaf motifs along the bottom. Those in the outside lights have a red rose in the centre of each quarry; those in the central light depict pomegranates. The pillar capitals are blue. Along the bottom of the three lights is a decorative white border bearing a memorial inscription in white Gothic

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caps and l/c on narrow black bands. The maker's name and address are in black handwritten script at the bottom of (13).



- 2 Stained and painted glass, lead.
- 3 After 1888 (ref a).
- 4 h. 290 x w.180cm.
- 5-6 John J Jennings (signed) (ref a) (see 710).



- 7
- 8 Henry Ofspring Blackall was born in Sevenoaks in 1865 and died in Hong Kong in 1888 aged 23.
- 9 To the Glory of GOD / and in loving memory of / Henry Ofspring Blackall Lieut RE / Born March 8 1865. Died Jan<sup>y</sup> 15. 1888 / (See Memorials 032).
- 10 a) Robert Eberhard.

714 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, centre

- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, stone quoins and a flat sill. There is an inscription cut into the stonework at the lower edge of the light (see memorials 035).



**Tracery lights (1-7)**

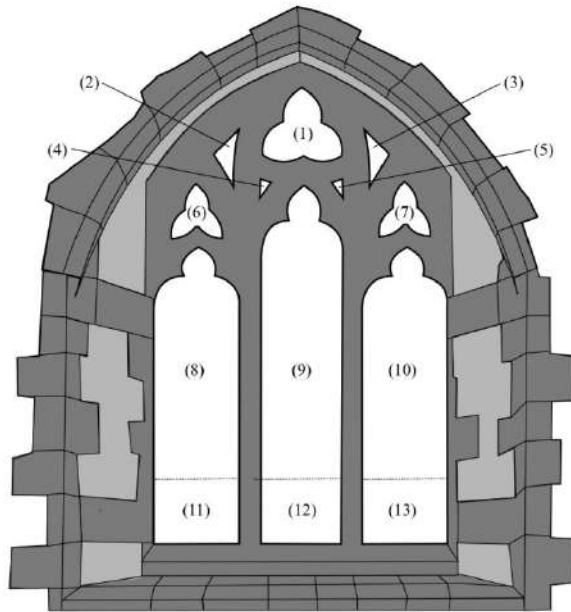
Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Central trefoil bears the gold-coloured Sacred Monogram IHC, on a red background, within a circular green beaded border. The lobes are each divided by two thin, slightly curved, lines springing from the central green border forming three roughly triangular areas decorated with leaf shapes in light-coloured glass. The trefoil has a narrow border of gold-coloured glass within a beaded rim.

(2-3) are mirror images of each other with a narrow gold-coloured border within a beaded rim.

(4-5) have brown circles within a small triangle of light-coloured glass

(6-7) have a central green circle bearing an open eight-petalled flower from the outside edge of which springs a gold-coloured border within a beaded rim.



**Main lights (8-10)**

**HEALING THE SICK**

The three trefoil-headed lights together form the composite picture of Christ healing a sick woman in bed. In the left hand light are two disciples and in the right hand light are depicted a man and a women.. Each light has an architectural canopy consisting of a cinquefoil arch beneath a triangular canopy springing from pillars on either side, with a quatrefoil circle in the centre of the canopy and crockets of acanthus leaves on its sloping sides. From the tops of the pillars springs the trefoil head with a narrow light brown border and a beaded edge. Each canopy rises to a tall leaf finial, the central light canopy and finial being wider and taller than those on the outside.

The window appears to combine elements from two different Gospel miracles of healing: the Raising of Jairus' Daughter and the Healing of Simon Peter's Mother-in-Law. The sick figure appears to be a woman rather than a child, but the two figures in the right-hand light seem to correspond to Jairus and his wife, particularly as Jairus, the ruler of the synagogue, is wearing a kippah. However, when he goes to

**ST. PETER AND ST. PAUL  
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**WINDOWS**

Jairus' house, Christ is accompanied by Peter, James and John, but when he goes to Simon Peter's house he is accompanied by James and John, according to Mark.

**(8)** The two disciples are looking to their left towards Christ in the central light. The beardless John is standing, dressed in a long green cloak open at the neck to reveal a white under garment. His open hands are both raised and he has a green nimbus behind his head, outlined in light-coloured glass. The other disciple, James, is kneeling on his right knee in front of John, on a floor composed of black and white square tiles. He is dressed in a close fitting blue garment, closed at the neck, with a full length yellow cloak which has fallen from his shoulders. He has a green nimbus outlined in light-coloured glass and his left hand is grasping his raised right hand. The figures are set against a red background with stylised green trees at the top and a narrow decorated horizontal frieze half way down.

**(9)** Christ is standing, looking towards his left at a woman who is in bed, sick. His right hand is raised in blessing towards her and with his left hand he is holding her left hand. He has a green cruciform bordered nimbus, fair shoulder-length hair and beard, a full-length red garment from which his bare right foot protrudes, and around his shoulders is a white cloak, patterned in grey, open at the shoulder and drawn up in front to his waist. Only the top half of the woman is visible, clothed in a long-sleeved white garment, with her right hand at her throat. The bed coverings are blue, as are the curtains behind the bed, and beside the bed there is a green rug on a black and white tiled floor. The background of the trefoil is red, with the top of an arcade across it and a gold-coloured star above.

**(10)** Two people in the right-hand light, a man and a woman, look to their right towards Christ. The man is standing with his open-palmed hands raised towards Christ. He is clothed in a full-length green garment and wears a blue kippah on his head. His hair and long pointed beard are brown. The woman kneels in front of him, looking towards Christ, with her open right hand raised and her left arm at her side. She is wearing a long-sleeved red outer garment over a green garment, both of which are slightly hitched up to reveal a full white undergarment which spreads in folds over the tiled floor. The white undergarment also shows at her neck and forms a wimple around her chin and head. The top and back of her head are covered with a long white head covering which falls over her left shoulder and arm. The background is red, with a horizontal rail at the top from which hangs a green drape pulled away to the right.

Below the figures and stretching across the whole window is an inscription in white Roman caps: **THEY BESOUGHT HIM / FOR HER + + + ALL THINGS / ARE POSSIBLE WITH THEE /**. Beneath this inscription each light bears a short square pillar from the top of which a canopy of stylised leaves spreads upwards and outwards. On each side of the pillars are quarries decorated with flowers and leaves or concentric circles. Below these panels, across the window, in gold-coloured Roman caps on black .is an inscription in gratitude for a miraculous recovery.

## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

A . THANK . OFFERING . FROM . THE . VICAR / AND . HIS . FAMILY . FOR .  
THE . MIRACULOUS RECOVERY / OF . HIS . WIFE FROM . ILLNESS  
MAY 21 1876 /



- 2 Stained and painted glass, lead.
- 3 1876 (ref a).
- 4 h. 290 x w.180cm.
- 5-6 Clayton and Bell - by stylistic attribution (ref a).
- 7-9 -
- 10 a) Robert Eberhard.

## 715 WINDOW OF 3 LIGHTS AND 7 TRACERY LIGHTS

NORTH AISLE, N wall, E end

- 1 **Stonework:** Early English style geometric tracery within a stone rere arch, widely splayed reveals, stone quoins and a flat sill.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

**Tracery lights (1-7)**

Large central trefoil light with two large and two small triangular eyelets and two smaller trefoil lights.

(1) Trefoil containing a nimbed angel dressed in green with red and gold-coloured open wings looking straight out towards the viewer. There is an open book in the angel's hands. Around the angel's head and body is a circular white scroll open at the bottom and rolled back at the ends. Each trefoil lobe is outlined with a white fillet border. Each lobe has a central red circle on a white background decorated with the outlines of leaves.

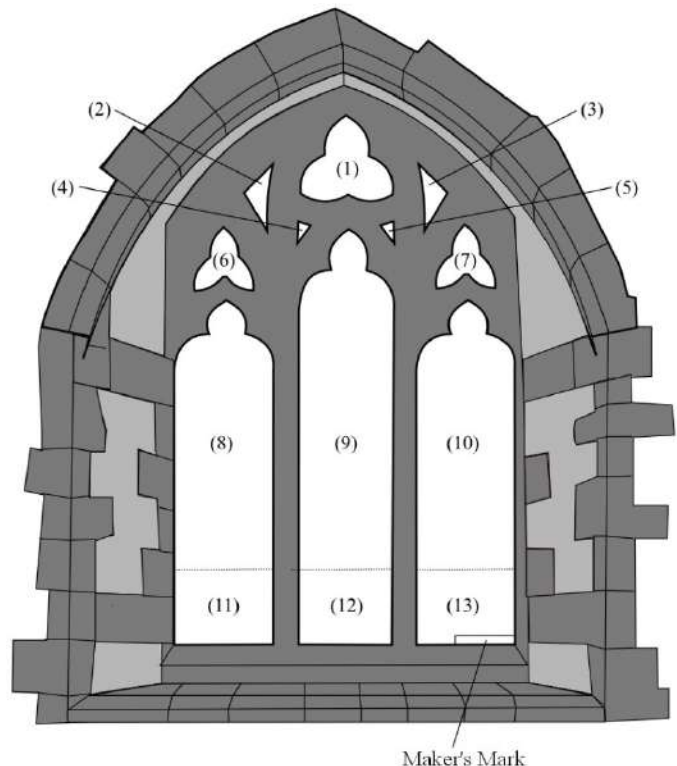
(2 & 3) Triangular eyelets with the hypotenuse slightly curved. At the centre there is a triangular stylised leaf outlined in black on a white background surrounded by two fillet borders, red on the inside then white.

(4 & 5) At the centre there is a red design edged with white.

(6 & 7) The trefoil lobes each have a white fillet outlining a red border within which is a pale gold-coloured stylised leaf. The central roundels each contain the Sacred Monogram IHS in Gothic caps on a blue circular background surrounded by a white border.

**Main lights (8-10)**

The three main lights tell the composite story of the twelve year old Christ among the doctors in the Temple (Luke 2: 41-50). Each light has an architectural canopy consisting of a cinquefoil arch springing from pillars on either side, with a quatrefoil circle in the centre of the central canopy, a trefoil circle in each of the outside canopies, and crockets of acanthus leaves on the canopies' concave sides. Each canopy rises to a tall acanthus leaf finial, the central light, canopy and finial being



wider and taller than those on the outside. From the tops of the pillars on either side of the three lights springs the trefoil head with a narrow filleted border inside a wider outside border of gold-coloured circles and diagonal crosses against a black background.

### CHRIST AMONG THE DOCTORS

(9) The central light depicts the young Christ, with his arms outstretched on each side and his open hands facing forwards. He is in the act of stepping down from an altar behind him, which has an architectural canopy against a blue background. His nimbed head is turned slightly to his left and slightly downwards. He has curly blond hair and is wearing an all-enveloping red robe, drawn in at the waist. His feet are bare. On his left-hand side and below him are his parents, Mary and Joseph. Mary stands in front with her right hand raised towards Christ and her left arm extended slightly forward of her side. She has a white covering for her head and shoulders, a red nimbus, a long-sleeved magenta robe which falls to her feet and a blue cloak, lined with white, hitched up in front of her. Behind her, only the nimbed head of Joseph is visible, together with his staff which he is holding in his right hand. In the bottom left-hand corner of the light is the figure of an old man, seated and looking across at Mary and Joseph and holding a rolled document in his right hand. He has grey hair which is curled at the ends and a full grey beard, and he is wearing a full-length white patterned robe with two outer garments covering it, one green around his waist and one magenta over his left shoulder and around his legs.

(8) The left-hand light bears the figures of three of the doctors, two standing and one seated in front of them. All have full white beards and white hair and they wear tall, conical hats. The two standing figures both hold scrolls, the central doctor holding his open in his outstretched left hand, the doctor at the back holding his across his chest in both hands. The seated figure has his right hand on the arm of his chair and his left extended towards Christ. He is dressed in a full-length purple robe with his right shoulder and knees covered with a green outer garment, lined with white. The central figure has a full-length blue robe with a purple sash around his waist and the figure at the back has a red robe over a full-length white inner robe. Behind the three doctors is a green curtain hanging from a horizontal rail.

(10) There are also three figures in the right-hand light, two standing and one seated. The standing figure on the right has his left arm extended at his side with an open scroll in his hand. He is wearing a full-length white robe and a red cloak fastened at his neck and drawn up at his waist. His right hand rests on the left shoulder of the seated figure. He is clean-shaven and wears a gold-coloured high-crowned hat with the brim turned up all round and open at the front. He is looking to his right towards Christ. The other standing figure is looking to his left towards the first standing figure. He is dressed in a blue cloak with yellow lining over a white robe, but only his head and shoulders are visible. He is bearded and wears a turban-style headdress.



In front of him is the seated figure who is holding an unidentifiable object in his two hands across his chest, at which he appears to be pointing with the forefinger of his right hand. He is looking towards the figures in the central light and is dressed in a blue cloak over a white robe. He is bare-headed but has a full head of hair and a white beard.

(11-13) Immediately below the figures and running across the whole window is a white border bearing an inscription in white Gothic caps on black: WIST YE NOT / THAT I MUST BE ABOUT / MY FATHER'S BUSINESS /.



Each lower section of the main lights consists of the base of the supporting pillars on either side and a central patterned two tiered pillar base with the corner pointing forwards and a canopy of acanthus leaves spreading from the top. Each has four quarries on either side of the pillar sides with leaf motifs and a red disc at the junction of the four quarries. The pillar capitals are blue in (12) and red in (11) and (13). Along the bottom of the three lights is a decorative white border bearing a memorial inscription in gold-coloured Gothic caps on narrow black bands. The maker's name and address are in black handwritten script at the bottom of (13).

- 2 Stained and painted glass, lead.
- 3 Last quarter 19<sup>th</sup>c.
- 4 h. 290 x w.180cm.
- 5-6 John J Jennings (signed) (ref a) (see 710).



- 7 Evelyn Ferguson Alexander was the son of James Alexander and Anna Maria Julia Alexander. James Alexander, his father, died in 1899, aged 77, and is buried in the churchyard at Seal (ref b). Evelyn was born on 23 March 1850 at Marylebone Middlesex, the third son of James and Anna née Dalison. He graduated from Oxford

## WINDOWS

### ST. PETER AND ST. PAUL SEAL, KENT

and was ordained. By 1881 he had become the Vicar of St. Paul's, Walworth. He died on 24 February 1887 (ref c). His appointment as Vicar of Wandsworth caused a violent reaction from the congregation as the parish was high church and the new vicar was evangelical (ref d).

8

-

9 TO THE GLORY OF GOD AND IN FOND MEMORY / OF EVELYN  
FERGUSON ALEXANDER M.A. LATE VICAR OF ST PAUL'S WALWORTH /  
BORN MARCH 23 1850 DIED FEB<sup>Y</sup> 24 1887 /

10 a) Robert Eberhard b) Gravestone photos website c) The Library of Nineteenth  
Century Photography website d) The Spectator Archive website

#### 716 WINDOW OF 4 LIGHTS and 5 TRACERY LIGHTS

##### ORGAN CHAMBER, E wall

Viewed from the exterior, the interior is covered in a thick polythene sheet.

**Stonework:** Four trefoil-headed lights with three inverted trefoils above and half an inverted trefoil at each end of the row of tracery lights. In all the trefoils the centre foil is pointed. There is a square, moulded hood-mould with plain stops immediately above the window, prominent quoins at each side

#### Tracery lights

The central tracery light is filled with pieces of pale green glass the rest have diamond-set quarries in clear glass.

#### Main lights

All the lights are filled with diamond-set clear glass quarries  
Inaccessible for measurements.



Key: 1 Description 2 Material 3 Date 4 Measurements 5 Artist 6 Retailer 7 History 8 Donor 9 Memorial Inscription 10 References

717 WINDOW OF 2 LIGHTS (Blocked)

SANCTUARY, N wall

This light is now blocked and can only be viewed from the exterior.

**Stonework:** Two lancet windows with slightly rounded heads, set into the wall with small chamfered edges all round.

**Main lights**

This window does not contain glass; the masonry which blocks the lancets can be seen from the exterior.



## WINDOWS

## ST. PETER AND ST. PAUL SEAL, KENT

**THE TOWER** The tower was built in the 16<sup>th</sup> century (ref. Revd Canon Anne le Bas, 'Church Trail'); the windows date from that time.

**718 WINDOW OF 1 LIGHT TOWER, Upper Ringing Chamber, E wall**

**Stonework:** A small light, all sides are deep set and sloping.

**Main light**

Plain glass.

Inaccessible for measurements.

**719 WINDOW OF 1 LIGHT TOWER Upper Ringing Chamber, W wall, higher level**

As 718.

**720 WINDOW OF 1 LIGHT TOWER, Upper Ringing Chamber, W wall, lower level**

**Stonework:** A small lancet window with a slightly rounded head. The deep reveals and sill are sloping.

**Main light**

The light is filled with rectangular plain glass quarries.

Inaccessible for measurements.



- 721 **WINDOW OF 1 LIGHT**  
**TOWER, Upper Ringing Chamber, N wall, higher level**

As 718.

- 722 **WINDOW OF 1 LIGHT**  
**TOWER, Upper Ringing Chamber, N wall, lower level**

As 720.

- 723 **WINDOWS OF 1 LIGHT (7)** **TOWER, Staircase**  
-729

The seven windows are spaced up the wall of the staircase

**Stonework:** Small windows with very deep reveals and sills.

**Main light**

A rectangle of plain glass.  
Inaccessible for measurements.





## MISCELLANEOUS

- 800 Pipe Organ.
- 801 Pianos (2).
- 802 Turret Clock.
- 803 Clocks (2).
- 804 Floors.
- 805 Heating.
- 806 Lighting.
- 807 Amplification System.
- 808 Security System.
- 809 Glassware.
- 810 Pottery Chalice, Paten and Notice.
- 811 Bookcase.
- 812 Box.
- 813 Mirrors (2).
- 814 Notice Boards (7).
- 815 Notice Boards on Stands with Wheels.
- 816 Children's Toys and Equipment.
- 817 Flower Arranging Equipment.
- 818 Maintenance Equipment.
- 819 Cleaning Equipment.
- 820 Sundry Items.





The condition of items in this Section appears to be satisfactory unless otherwise stated.

800 PIPE ORGAN

NORTH AISLE, E end, Organ Chamber



- 1 The **organ** is placed at the NE corner of the church in an 1879 extension to the north aisle alongside the north side of the Chancel and separated from it by an open wood and stone screen, directly above the rear choir bench. The north and east outer walls of the organ chamber are lined with full height dark stained tongued and grooved boarding, extending to the south side, and finished below the open screen with a plain round-edged top sill.

The organ is housed inside a dark-stained wood case to the south and west faces and by a plain open frame with two vertical interior supports to the east face. All three sides support an oversailing impost with sloping round top edge above a roll moulding with chevron decoration and a frieze of trefoil and circle shapes below. On the south face is a wooden plaque screwed to the top rolled edge with builder's name and date incised in Roman caps.

Below the impost on the south face are four large panels each divided into four smaller panels of tongued and grooved boarding and all inside a plain outer frame. The small inner upper panels have hollow chamfered top corners, chamfered and end-stopped sides and plain bottom edge. The lower panels have shallow arched heads, chamfered and end-stopped sides and are smaller in size than the upper panels. Screwed to the frieze below the cornice on the south face is a long brass plaque with incised lettering in red and black Gothic caps and l/c with a border referring to the donation of the organ in memory of a worshipper, dated 1878 (see 7).. Screwed to the impost and partially obscuring the brass plaque is a mirror hung on two metal hinges with hook and eye stay.

The west face of the case is of similar construction and design but of only three large panels with double-size muntin at the north end. At the top of the centre set of panels is a keyhole. A brass plate in Roman caps is screwed to the top RH panel of the west face.

In the adjacent panel is inserted a full-size wood panel with raised wood inscription in Roman caps. All three sides of the organ case rest on three tiered, stepped, wood plinths with sloping shoulders.

The pipe-rack consists of metal pipes to the south face and wood pipes to the east and west faces supported on an open frame.



The **console** is detached and placed between the organ case and the screen to the chancel, parallel to and facing the organ pipes. It has a light stained wood case with fielded end panels inside a roll moulding with a plain top with roll moulded edge on three sides and a lockable roll lid. The rear face of the console case is of three recessed panels with ovolo edge moulding. Screwed to the top of the west end panel is a white plastic label in Roman caps and l/c.

Below the console is a concave and radial wood pedal board of 32 notes of 2½ octaves Cc-g, with black notes capped in dark paint; nine toe pistons and a balanced swell pedal.

Screwed to the inner sides of the console case, level with and on each side of the keyboards are two metal plates. That on the left has the blower mechanism switch with instructions in Roman caps and a current gauge; that on the right has the light switch with builders' names in Roman caps. Above the left plate is adhered a black label with gold-coloured Roman caps giving organ-tuner details.

Above the keyboard is an integral plain music stand with hinged lip and four brass book-stays, the whole supported on two scrolled metal angle brackets. Below the manual is a plain panel and the console is set on a platform of pine boards accessed by two steps.

The two keyboards each have 61 black sharp and white natural keys of five octaves CC-c4.

**ST. PETER AND ST. PAUL  
SEAL, KENT**

**MISCELLANEOUS**

**Stops and Couplers:** The stops and couplers are of tab type with Roman caps and 1/c lettering located above the keyboards.

**Great division:**

Open Diapason 8ft	Harmonic Flute 4ft
Geigen Diapason 8ft	Super Octave 2ft
Hohl Flute 8ft	Mixture III
Principal 4ft	Clarinet 8ft

Two spare tabs; Swell Suboctave to Great; Swell to Great; Swell Octave to Great.

**Swell division:**

Open Diapason 8ft	Mixture II
Gedact 8ft	Contra Hautboy 16ft
Salicional 8ft	Cornopean 8ft
Voix Celeste 8ft	Oboe 8ft
Gemshorn 4ft	Tremulant
Fifteenth 2ft	

Two spare tabs; Swell sub Octave; Swell Unison Off; Swell super Octave.

**Pedal division:**

Violone 16ft  
Bourdon 16ft  
Lieblich Bass 16ft  
Bass Flute 8ft  
Octave Flute 4ft  
Three spare tabs  
Hautboy Bass 16ft  
Swell to Pedal; Great to Pedal

8 Channel piston capture action  
6 general thumb pistons  
6 thumb pistons to Swell  
6 thumb pistons to Great  
6 toe pistons to Pedal  
1 thumb reverser Swell to Pedal  
1 thumb reverser Swell to Great  
1 thumb reverser Great to Pedal  
1 toe reverser Great to Pedal  
1 toe reverser Swell to Great  
1 toe reverser Hautboy Bass  
1 thumb piston 'solo clarinet'  
General Cancel piston; Set piston; Balanced swell pedal; voltmeter.

MISCELLANEOUS

ST. PETER AND ST. PAUL  
SEAL, KENT

The organist's **bench** is a single piece of shaped wood with rounded edges and corners supported on shaped bench ends with chamfered front edges and tenoned stretcher between. On the floor between the organ case and the north aisle screen is the Discus ¾ hp electric blower in a sound-proof case with air vent below. The airpipe to the organ is encased in wood.

- 2 Organ case, console and pedal board are oak.  
Front pipes are of tin, most of them 'speaking'; those behind are wood.  
Keys are ivory and ebony.  
Pistons are chrome.  
Tabs are plastic
- 3 1878; rebuilt 1956; further overhaul and additions 1996.
- 4 Case h. to original floor 230 x w. 307 x d. (chancel face) 387cm.  
Wood panel (west face) h. 66 x w. 26cm.  
Maker's plaque (south face) h. 5 x w. 20 x d. 2cm.  
Donor inscription plaque (south face) h. 7 x l. 253cm.  
Mirror h. 27 x w. 79.5 x d. 2cm.  
Console h. 118 x w. 144 overall x d. 69cm.  
Music stand h. 26 x w. overall 91.5cm.  
Plates on both sides of the manuals h. 7 x w. 15cm.  
Organ-tuner's label h. 3 x l. 7cm.  
White plastic label h. 6 x w. 14cm.  
Bench h. 66 x l. 135 x d. overall 30cm.  
Blower case h. 80 x w. 82 x d. 56 cm.
- 5-6 Forster & Andrews, Hull (1878).  
Wm. Hill & Son and Norman & Beard Ltd. (1956).  
Martin K. Cross, Grays (1996).
- 7 The north aisle was lengthened to accommodate the organ, built by Forster & Andrews, which replaced the harmonium. The organ was presented to the church in March 1878 by C G Hale in memory of Mary Ann Hale who died in 1876. At a vestry meeting in March 1879 it was agreed to apply for a faculty to extend the north aisle to accommodate the new organ (ref d).  
Electric blower, renovation and overhaul work carried out by Messrs. Browne & Sons of Canterbury in 1930, was given by Miss Coleman of Godden Green in memory of her sister Violet, June 1930 (ref a).  
Electrification and addition of detached console was carried out by Hill, Norman & Beard, Manor Works, 7 High St., Hornsey, London W8 in 1956 (ref b).  
Further overhaul and cleaning, tonal improvements and preparation for a reed unit carried out by Martin K. Cross.  
Maintained by Martin K. Cross, Foxton Road, Grays, Essex RM20 4XX (ref c)  
Insured by Ecclesiastical Insurance, No. 04 X PG-9065056
- 8 Presented by Charles Hale Esq. in 1878. (see 7).



9 **Casing, south side**

To the glory of God and in memory of a beloved wife and devoted mother, who loved to worship there, this organ was given to the Parish Church of Saint Peter, Seal, Kent. ✠ March 21<sup>st</sup> 1878

**Casing west side**

TO THE  
GLORY OF GOD  
THE  
ORGAN WAS  
RENOVATED &  
THE ELECTRIC  
BLOWER INSTALLED  
IN LOVING  
MEMORY OF MY  
SISTER VIOLET  
COLEMAN JUNE  
1930



- 10 a) Petition 24 February 1930. b and c) Faculties 19 January 1956 and 11 December 1995. d) Entry in Vestry minute book, 22 March, 1879.

## 801 PIANOS (2)

A

NORTH AISLE, E end

- 1 An upright piano in mahogany. Both the upper front, and the lower front below the keyboard are panelled. There are two brass pedals. The upper front has three coffered panels, the outer two are rectangular and each have a brass fitting placed centrally, this may have originally supported a candleholder. The central panel is rectangular with the top edge being curved. The panel has a floral decoration inset in pale wood, the flowers supported across a decorative column which stands on a circular base. The lower front has two plain panels which allow access to the inside. The lid is hinged and the collapsible music-stand folds away to the interior. The manufacturers' name is gold-coloured on the inside of the lid over the keys.
- 2 Mahogany, brass, plastic.
- 3 -
- 4 h. 130 x w. 137 x d. 67cm.
- 5-6 John Brinsmead & Sons, London.  
John Brinsmead was born in Devon in 1814, established himself in London as a piano maker in 1836. In 1861 his sons John and Edgar joined him and the firm became John Brinsmead and Sons in 1870. (ref a)
- 7-9 -
- 10 a) John Brinsmead, website.



**B**

**SOUTH AISLE, E end**

**(i) Electronic Piano**

- 1 A Casio Celviano AP-40 electronic piano with a glossy black lacquer finish.
- 2 Lacquered wood, brass, plastic.
- 3 -
- 4 h. 89 x w. 139 x d. 52cm.
- 5-6 Casio, Shibuya, Japan.
- 7-10 -

**(ii) Piano Stool**

A height-adjustable black lacquer piano stool with a cushioned seat covered in black ribbed fabric.  
h 53 (adjustable) x w. 57 x d. 32cm.

**(iii) Cover**

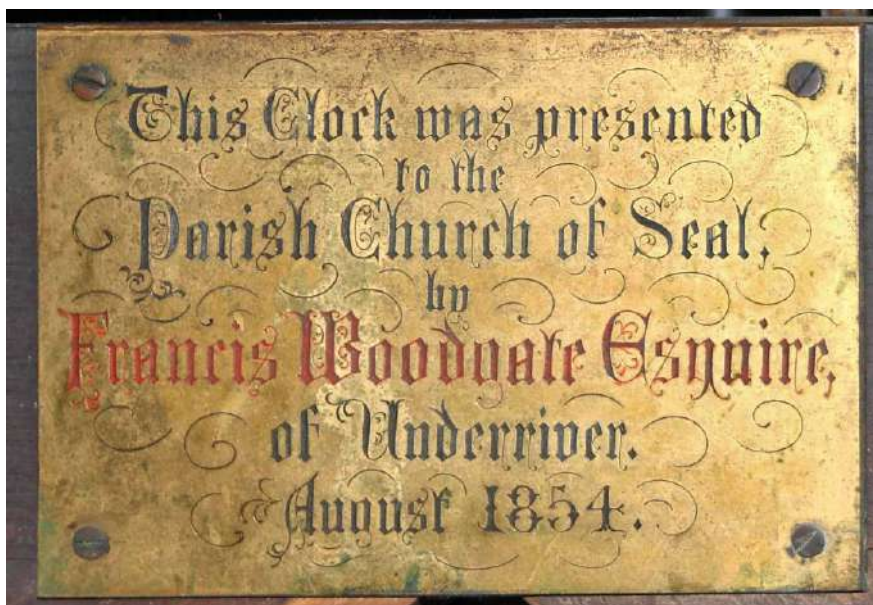
There is a black cover in heavy cotton/linen which covers the piano and the stool.

**802 TURRET CLOCK**

**TOWER, Clock Chamber**

**A Clock**

- 1 The clock is housed in a timber case in the SW corner of the Tower at first floor level. The clock is arranged to drive external dials and strike the hours upon the tenor bell (ref a). It has a posted cast iron frame with going and striking trains with deadbeat escapement, the going train having an 8 day going period (ref b). The original driving weights were replaced by autowinding systems in 1987 (clock) and 1989 (strike mechanism) (ref b). Attached to the frame is a nameplate inscription: 'Chas Frodsham, Clockmaker to the Queen. 84 Strand, London 1854'. There is a two-handed circular slate dial attached to the south wall of the Tower with four metal brackets. The hands and the Roman numerals are gilded.  
A brass plaque reference the clock is adjacent to the tower door (see B).
- 2 Frame: iron.  
Wheels: brass (ref b).
- 3 1854.
- 4 Frame: h 90 x w 118 x d 57cm.
- 5-6 Charles Frodsham, London.
- 7 -
- 8 Francis Woodgate of Underriver, August 1854.
- 9 -
- 10 a) Report by Whitechapel Bell Foundry Ltd, undated but post 1989.  
b) Correspondence with Gillett & Johnston Ltd, clock makers and restorers.

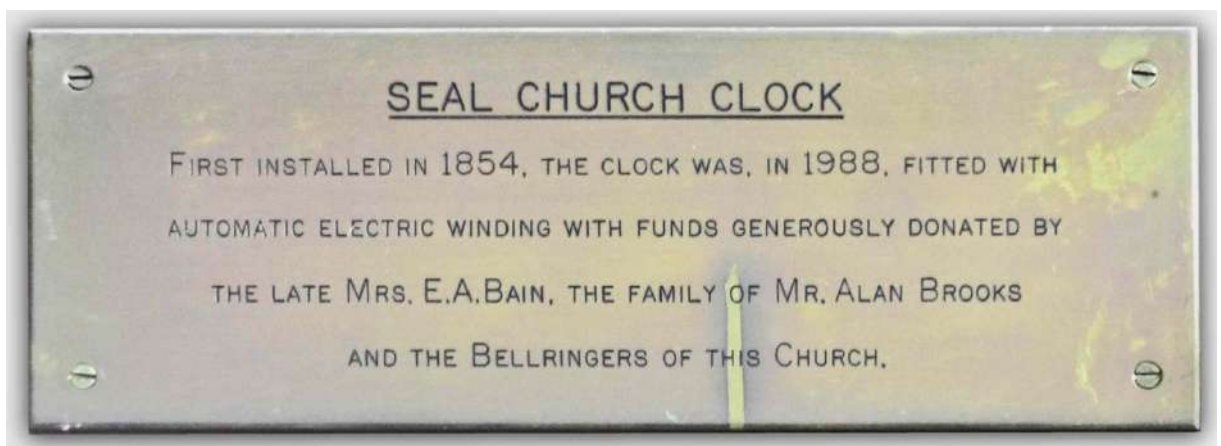




- B Plaque** **TOWER, alongside staircase entrance**  
A brass plaque placed in the ground floor ringing chamber gives information about the donation for the winding system:

SEAL CHURCH CLOCK

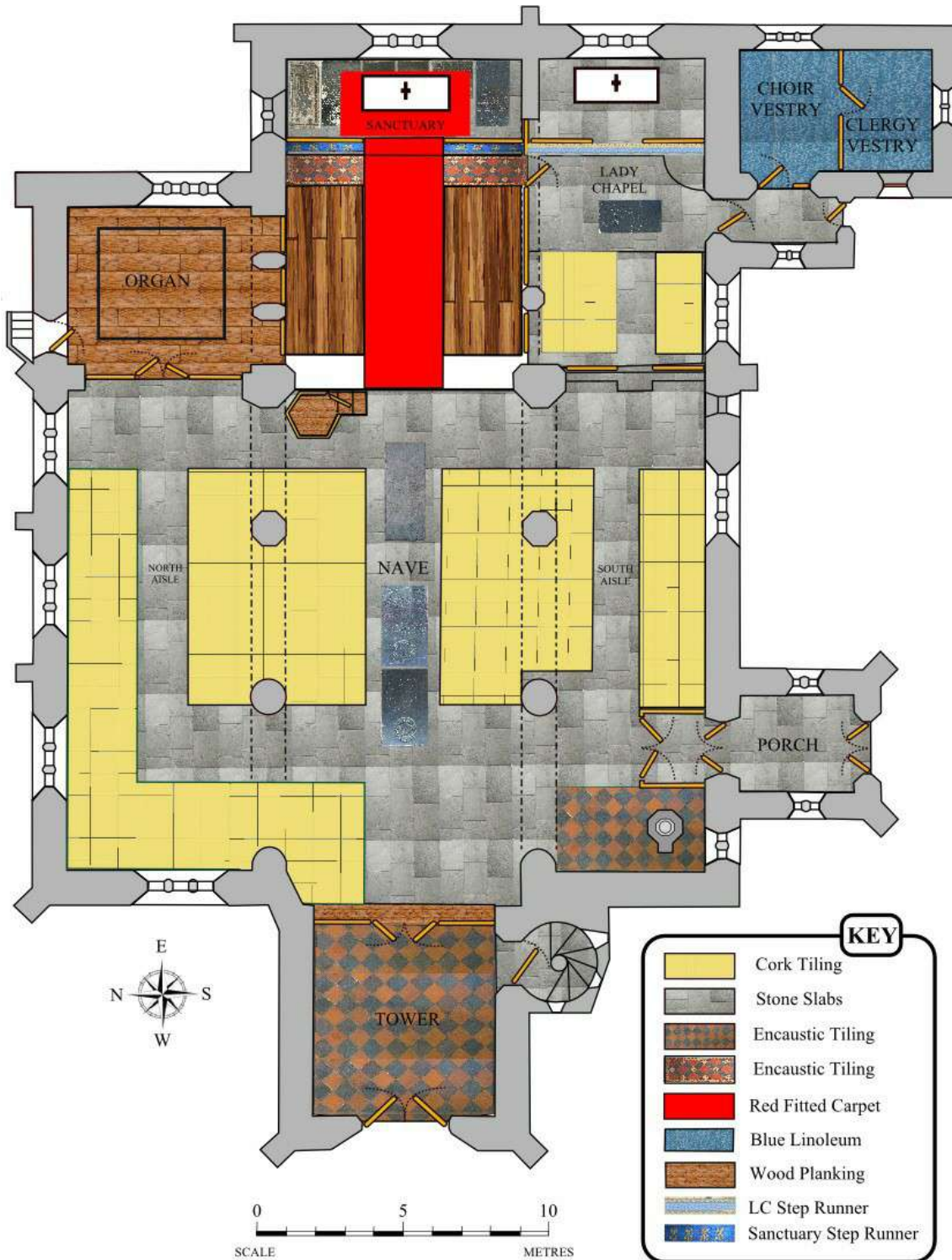
FIRST INSTALLED IN 1854, THE CLOCK WAS, IN 1988, FITTED WITH  
AUTOMATIC ELECTRIC WINDING WITH FUNDS GENEROUSLY DONATED BY  
THE LATE MRS. E.A.BAIN, THE FAMILY OF MR .ALAN BROOKS  
AND THE BELLRINGERS OF THIS CHURCH.



**803 CLOCKS (2)**

- A Choir Vestry**  
A white plastic, circular wall clock with black numerals. In the centre is the letter 'M'.  
Inaccessible to measure.
- B Tower, on chest of drawers**  
A circular white plastic ACCTIM MK16 clock with numbers in various colours.  
diam 20cm.

804 FLOOR PLAN



**804 FLOORS**

**A Sanctuary**

Stone slabs surround the six ledgerstones in the Sanctuary. There is a stone step from the Sanctuary down to the Chancel; this is covered in a carpet runner. Carpet covers the area under the altar and continues over the step.

**B Chancel**

In the Chancel, each side of the carpet-covered step is a pavement of dust-pressed encaustic tiles. The background tiles are rust/orange in colour and there is a pattern of black tiles laid diagonally forming rectangles. Where the diagonals cross there are tiles with a cream foliate pattern. The pavement is surrounded with an edging of similar tiles in rust/orange with a scroll pattern in cream.

Beneath the choir benches and clergy stalls are oak planks, these reach to the edge of the Chancel, the step is covered with fitted carpet.



**C Lady Chapel**

There are stone slabs covering the floor of the Lady Chapel, cork tiles are laid beneath the chairs on either side of the aisle.

**D Passage to the Vestries / Exterior**

Stones slabs are laid throughout.

**E Choir Vestry and Clergy Vestry**

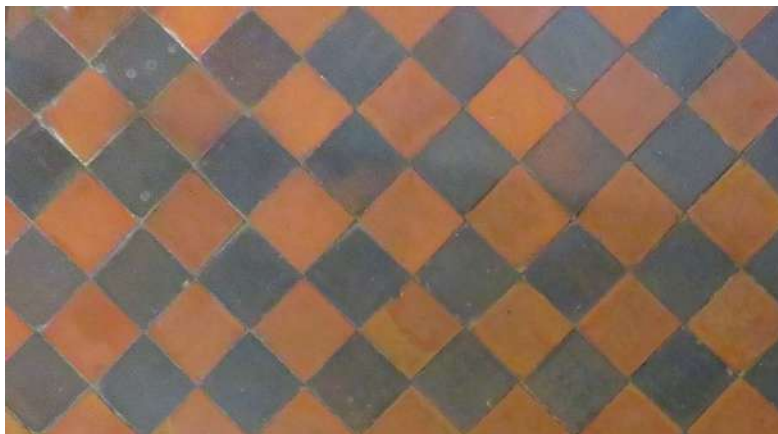
These floors are covered in blue 'flecked' vinyl which is laid in sections and is rather worn. The Clergy Vestry also has a rug covering part of the floor (see Textiles).

**F South Aisle, Inner Porch, Porch**

Stone slabs are laid throughout; these are covered with cork tiling beneath the benches.

**G Baptistery**

Dust pressed encaustic tiles in rust/orange and black cover the floor of the Baptistery; they are laid in a diamond pattern except the row between the Baptistery and South Aisle which is laid in a squared pattern.

**H Nave**

The Nave has a floor of stone slabs. Cork tiles have been laid beneath the benches and at the rear of the Nave.

**I North Aisle**

The North Aisle has stone slabs, cork tiles are laid at the rear and down the north side leaving the area down the centre, adjacent to the Nave, consisting of stone slabs.

**J Organ Chamber**

The Organ Chamber floor is of oak planks, the organ and console are raised.

**K Tower**

The Tower is laid with dust pressed encaustic tiles matching the ones in the Baptistery. Along the edge between the Baptistery and the Nave are wooden planks.

**L Upper Ringing Chamber**

Oak planks form the entire floor.

**M Upper Room**

The floor to the Upper Room has been removed.

**N Belfry**

Wooden plank flooring.

**805 HEATING**

A faculty to install an oil storage tank in the churchyard was granted in 1956.

An oil-fired boiler, housed in the boiler room below the organ chamber, is fed by a MIDAS 2400 oil storage tank in the graveyard at the east end of the church.

There are iron pipes between the radiators and convector heaters around the church.

Radiators

Sanctuary: 2 behind the Altar.  
Lady Chapel: 1 in the Sanctuary.  
1 on the North side.  
1 on the South wall.  
Baptistery: 1 on the West wall.  
Clergy Vestry: 1 on the South wall.  
Choir Vestry: 1 on the East wall.

Convector Heaters

Nave: 1 in front of the benches on the North side.  
1 in front of the benches on the South side.  
2 at the back of the Nave.

Electric Fan Heaters

Plug in fan heaters which can be moved around the church.

1 Kingfisher International.  
1 CO TECH.  
1 Currys essential.  
1 Plumright.  
1 ELIGENT.

Electric convector heater

1 GET/GET free-standing, plug in heater.

Infrared wall-mounted heaters

2 on the screen in the Lady Chapel.  
2 on the Inner Porch/Galilee.

**806 LIGHTING**

Electricity was installed in the church c1923 (ref postcard in the Clergy Vestry).  
The wiring was renewed in the church c1963 (Faculty dated 23<sup>rd</sup> October 1963).  
The electric lighting is controlled by timers, plugs, switches and fuse boxes throughout the church. The light in the porch reacts to movement.

<b>Sanctuary, Chancel</b>	8 spotlights.
<b>Lady Chapel</b>	1 floodlight, 1 small flood light, 3 spotlights.
<b>Vestry Passage</b>	1 pendant light with a shade.
<b>Choir Vestry</b>	1 pendant light with a shade.
<b>Clergy Vestry</b>	1 pendant light with a shade.
<b>South Aisle</b>	4 spotlights, 1 small floodlight.
<b>Baptistery</b>	1 floodlight, 1 spotlight.
<b>Porch</b>	1 light in a glass and black-painted metal lantern.
<b>Inner Porch</b>	1 light.
<b>Nave</b>	7 large flood lights, 1 small floodlight, 1 spotlight 1 chandelier,
<b>North Aisle</b>	1 large floodlight, 3 small floodlights
<b>Organ chamber</b>	1 table lamp.
<b>Tower</b>	1 plain light bulb.

**Metal Bracket Gasolier****TOWER**

Cup with scalloped edge and punched out trefoils and circles. A beaded flange with decorative scrollwork attaches the cup to a hollow arm. This is attached to the wall by a decorative bracket.  
h 58 x diam 14cm.

**807 AMPLIFICATION SYSTEM**

The system consists of 3 speakers, 1 cabinet containing amplifier, 1 lapel microphone, 1 radio microphone and stand, 1 flexible microphone, 1 induction loop and sundry fittings (ref: Revised terrier and inventory dated 1 March 2001 and faculty 22 December 1997).

**808 SECURITY SYSTEM**

Closed circuit television is installed in the church. There is a monitor in the Clergy Vestry.

**809 GLASSWARE**

**A Candleholders**

- i)** Five plain, clear-glass candleholders, each has a rim wider than the main body. The body curves at the base and joins a circular foot.  
h. 30 x diam of top 18 x diam of foot 12cm.
- ii)** Two plain, clear-glass candleholders, each has a moulded rim wider than the main body. The body curves at the base and joins a solid glass ball which is attached to the circular foot.  
h. 46 x diam of top 25 x diam of foot 20cm.

**B Jugs**

- i)** Two baluster-shaped clear-glass jugs with slim necks and rims with pouring lips. Plain loop handles.  
h. 15 x diam of base 8cm.
- ii)** A baluster-shaped clear-glass jug with a slim neck and a fluted rim with a pouring lip. Plain loop handle.  
h. 14 x diam of base 7cm.



- C** Three glass stoppers.

## 810 POTTERY CHALICE, PATEN and NOTICE

SOUTH AISLE, on windowsill

The chalice and paten were made in Brazil and brought to the church together with a photograph of work being undertaken in the pottery.

**Chalice:** A goblet-shaped bowl on a cone-shaped stem with a moulded rim. The inside of the bowl of the chalice is in cream and the outside has the words: I.I.E.A.B.DISTRITO MISSIONARIO / DA AMAZONIA in white on black on the side together with Brazilian-type decoration which also occurs on the brown-painted stem h. 17 x diam of top 12, diam of base 12cm.

**Paten:** A round dish paten decorated in the Brazilian style in black, white and brown, the pattern includes fish. The moulded edge is in a repeat pattern of black and brown.  
diam. 17.5cm.

**Notice**

A framed and glazed printed notice.

This Paten and Chalice made by  
church members, are gifts from the  
**Anglican Church in the  
Amazon**

**Ruth & Santo de Barras**

h.16 x w. 20.5cm.



- 811 BOOKCASE** **CHOIR VESTRY, S wall**
- A laminated-wood bookcase attached to the wall. There is a base shelf and five further shelves.  
h. 180 x w. 80 x d. 20cm.
- 812 BOX** **NAVE, E end**
- A pine box with sloping upward opening lid, the sides both inside and out covered with dark brown leatherette. The top surface of the lid has a padded panel of cross-stitch work in green and yellow. The lid opens on two brass hinges.  
h. at back 32, at front 27 x w. 37 x d. 28cm.
- 813 MIRRORS (2)**
- A** **CLERGY VESTRY, N wall**  
A rectangular mirror in a gold-coloured frame with a decorative pattern.  
h. 83 x w. 38 x d. 1cm.
- B** **CHOIR VESTRY**  
A rectangular mirror in a carved, stained-wood frame.  
h. 96 x w. 35 x d. 1cm.
- 814 NOTICE BOARDS (7)**
- A** **CLERY VESTRY**  
A large wood-framed cork notice board.
- B** **SOUTH AISLE**  
A wood-framed cork notice board.  
h. 60 x w. 40 x d. 1.00cm.
- C** **SOUTH PORCH**  
Four large Hessian-covered, wood-framed notice boards in various sizes.
- D** **TOWER**  
A wood-framed notice board with a 'heavy card' interior surface.  
h. 63 x w. 53 x d. 1.00cm.

**815 NOTICE BOARDS on stands with wheels (2)**

Two notice boards, with felt covering, on blue-painted stands with wheels  
h. 140 x w. 130 x d. 60 cm (across the wheels).

**816 CHILDREN'S TOYS and EQUIPMENT****NORTH AISLE**

A large collection of children's toys including books, crayons, pencils, drawing paper, dolls, teddy bears, games etc. The books are held on shelves on a bookcase, various toys are placed on two benches which are along the north wall. A child's size table, covered with a cloth, and chairs.

**817 FLOWER ARRANGING EQUIPMENT**

A number of vases in various sizes and shapes in glass, pottery, china, metal, ceramic, enamel and plastic. Flower arranging spikes, baskets, buckets, oasis, secateurs, scissors etc.

**818 MAINTENANCE EQUIPMENT**

Various items for use when maintaining the church, including extension leads, tools, ladders etc.

**819 CLEANING EQUIPMENT****TOWER**

A collection of cleaning equipment including a 'Henry' Numatic International Ltd vacuum cleaner, a Vax carpet cleaner, a Beldray cleaner, a GTech cleaner, a Coopers carpet sweeper and assorted brushes, brooms, dusters, polish etc.

**820 SUNDRY ITEMS**

A cream and brown steel two-drawer filing cabinet.

A small ceramic bowl commemorating the seventh century of the church.

A brown Formica and metal folding table h. 71 x l. 183 x w. 69cm.

44 plastic and metal chairs on a trolley with wheels.

2 sets cribs and figures.

Plastic, electric Carlton kettle.

Fire extinguishers.

Santon, water heater.

Pedal bins.

Soap dispensers.

Paper towels.

Waste paper baskets.

Stationery.

Wheel chair ramp.

A thermometer.

