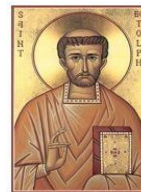




The Botolphian

Newsletter of
The Society of Saint Botolph
www.botolph.info



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Now published every other month

1st April 2023

Highlights this month

- St Botolph's Church, Lullingstone.
- Please *note NOW in your diary*
18th October 2023 – Cambridge – 12.30 for 1 p.m. Annual Luncheon of SOSB. Venue to be announced later.

Editorial

Happy 10th Birthday to us! The first issue of the Botolphian was published on 1st April 2013 which heralded the regeneration of the Society of Saint Botolph so thank you all for what is I hope your continuing interest.

I was recently asked: "Are Botwulf and Botolph the same person?" My answer was that indeed they are, but this set me thinking about the many changes that have occurred in the spelling and pronunciation of, not only Botolph's but many other ancient names as they have been interpreted and re-interpreted over the centuries.

Shamelessly parodying the words of the Bard, I offer this as an observation on *St Botolph's* moniker:

*'A name,' in its time takes many forms.
At first the Gaelic with its vibrant twang,
And then Anglo-Saxon - mixing wolf with man.
Then turn we to Gaul where such pictures recede
And it's 'olphs' and 'ulphs' which there we read
Until Latin takes over with the addition of 'us'
And such names as Buidhe, Botwulf and Bodolf
Become **BOT- OL-PHUS**.*

I must point out here that of course there were several other C7 characters who had similar names which could become confused with 'Botolph' but fortunately they are few and far between. Scandinavia is an exception since the name abounds here although there is no evidence of our saint's family coming from this group of countries, so it does not seem that *he* acquired his name from *there* (but see the further argument below).

At first sight it seems likely that *he* was the famous one, and that his name was carried to Scandinavia *and* Iceland¹ during the fleece trading years of C11 to C15 when the sailors who traded that particular route regarded him as their patron saint, and that the name's subsequent popularity there stems directly from him.

His name could however have reached those far climes much earlier (perhaps in C9) via the Viking 'visitors' who initially desecrated and then razed his abbey in 870. By then Abbot Botolph had been dead for nearly two centuries but his shrine and cult persisted and when the Danes did a U-turn, adopted Christianity and settled down within the Danelaw line, it seems likely that they became Botolph fans and spread his name back to their own country. This attitude was confirmed a century later by Cnut when he became King of England and specifically granted permission for Saint Botolph's relics to be moved. There is no doubt that Botolph's name was well known to the Scandinavians by C12 and, while it is still popular there, it remains rare in Britain.

¹ Geographically the three Scandinavian countries are Denmark, Sweden, and Norway but *culturally*,

Iceland, Finland and The Faroe Islands are added to the list.

This leaves two possibilities to be considered - either his name had an early (by C6?) origin in Scandinavia and was imported into this country by Botolph's forebears one or two generations before he was born, - or his name was derived from the colourful naming technique used by C7 Anglo-Saxons.²

There is no doubt that in his time Abbot Botolph of Icanho found fame throughout the length (and half the breadth) of his country and his memory would have been revered by the Viking raiders of C9 after their reform.

This begs the question of whether it were they

who imported his name into Norway, Sweden, Finland, Iceland, Denmark and Germany or whether the importation did not occur until C13 when he had a resurgence of importance during the wool-trading years when Boston (aka Botolph's Town) in Lincolnshire became the premiere market place in the country to trade wool with the northern Europeans.

It will be interesting to see if any of our academic Scandinavian friends who read *The Botolphian* are able to pinpoint a date at which 'Botolf', 'Bodolf', 'Bodel' or equivalent first appeared in their region.



Lullingstone (Kent).

Approach:- Head for Eynsford along the A225 and then turn across the bridge and follow the Darent stream towards Lullingstone Roman Villa. Keep straight on past the villa over a

slight rise and you will soon see the Castle Gatehouse on your left. Park neatly on the grass outside.

Key: As I write, the church is open from 10 a.m. to 4 p.m. daily.

Location: Lullingstone Lane: 51.3584, 0.1960. NGR: TQ529644. DA4 0JA.

Listed Grade: I

² There have been many suggestions over the years, 'Boat-helper', 'Bright-wolf', 'Messenger-wolf' etc.



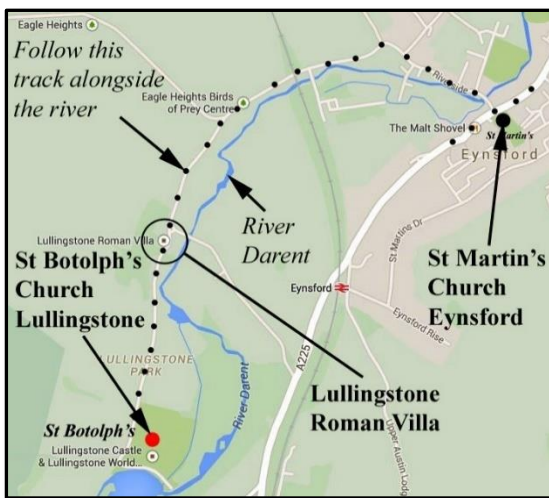
© Map Data 2015 Google

Furthermore the castle at nearby Shoreham (built in C11 for Bishop Odo) used to be called Lullingstone Castle.

In 1740 when Sir Thomas Dyke moved from *Horeham* in East Sussex to the C15 manor at Lullingstone (then known as Lullingstone **House**) he re-christened his new home Lullingstone **Castle**.

Thereafter whenever the ruins at Shoreham were mentioned they were referred to as the ruins of **Shoreham** Castle.

In order to stop confusion between Horeham and the two Shorehams, the former's name was adjusted in C18 to *Horam*. There you have it!



© Map Data 2015 Google

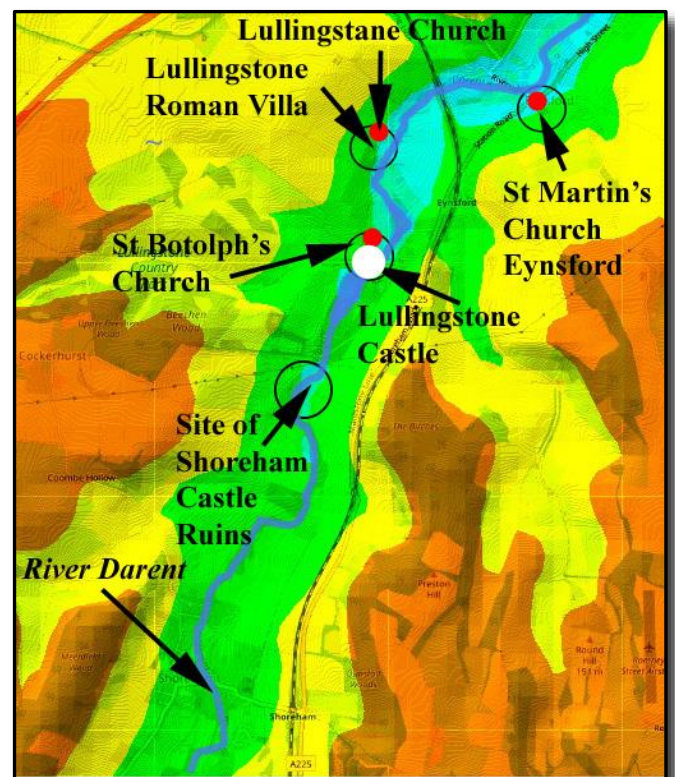
Be forewarned: there is so much to see in this small area that you might consider 'making a day of it' - so perhaps think: flask and sandwiches!

You could, for example, spend a couple of hours exploring the Roman Villa, an hour visiting St Botolph's church, an hour looking around the World Garden designed and built by Tom Hart-Dyke, and another hour on a tour of Lullingstone Castle.

It is easy to become confused by names in this part of Kent. For one thing, here in close proximity there was a Lullingstane and a Lullingstone.

For another there is a nearby '**Shoreham**' which is not to be confused with Shoreham-by-the-Sea which lies 33 miles to the south in West Sussex.

³ See below with reference to St Botolph's Chapel, Ruxley.



The contour map above shows the topographical relationship of these places to each other.

Lullingstane church was of late Anglo-Saxon foundation and dedicated to St John the Baptist. It was built on top of the remains of the Roman Mausoleum at the villa site.

The history of Lullingstone since the Norman Conquest is that the area was initially tenanted by three knights: **Ros**, **Malgerius**³ and Peyforer. By the reign of Edward I (1272-1307) both the Ros estate and the Peyforer

estate had come into the possession of the Rokesle family (cf. St Botolph's Church Ruxley). On the death in 1361 of **John of Rokesle** both manors were sold to **Sir John Peché**.⁴ When his great-great-grandson (another Sir John Peché) died without issue in 1487, the estate went to his sister Elizabeth who was married to John Hart. The manor then passed through the distinguished Hart family until the death of **Percyvall Hart** in 1738 when it passed to his only child Anne who lived in Horam Sussex; she was married to **Sir Thomas Dyke**. On receipt of their legacy they moved to Lullingstone House and as we read above they promptly changed its name to Lullingstone Castle.

Thus **Rokesle, Peché, Hart and Dyke** are the names to remember in connection with this family and its church in which we will find memorials to the family's illustrious ancestors.

Further to footnote 4 below, after the parish of St John the Baptist at Lullingstone was absorbed into the parish of St Botolph in 1412, the old Anglo-Saxon church fell into disrepair.

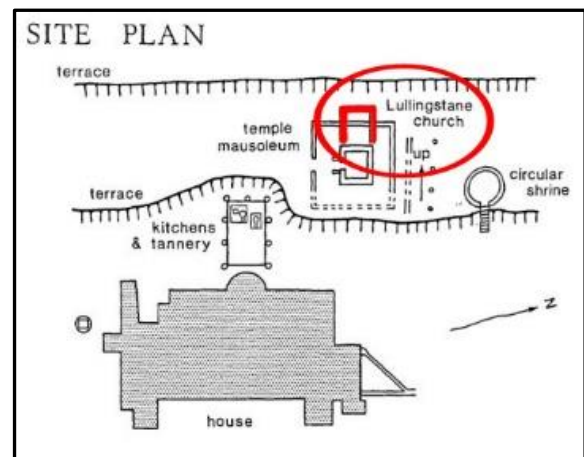


Thorpe, J, Custumale Roffense (London, 1788), pl xxiv, fig 3.

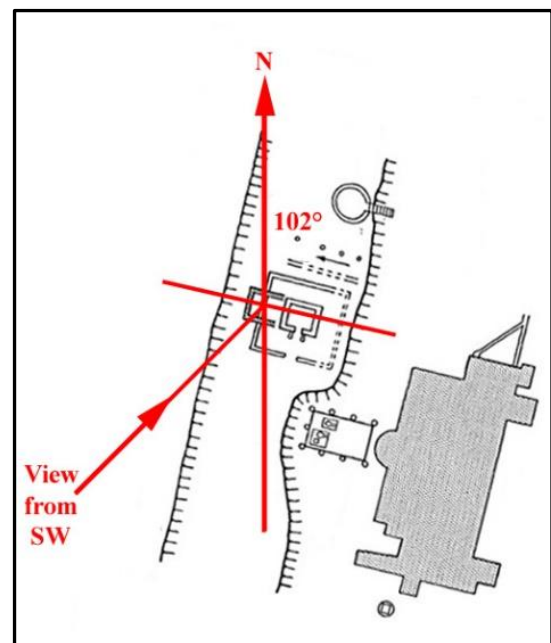
The above is a view of the ruins from the southwest in 1788.

Lieut. Col Meates was in charge of the project which uncovered the Roman Villa. Of the Lullingstone ruins he noted that '*the church was not orientated on a west-east axis nor upon the point of sunrise on Saint John the Baptist's day.*' At first sight it is true that the orientation looks wildly out of kilter:

⁴ By fifty-one years later in 1412, there were only two families in the **Lullingstone** parish and the income was too small to make it viable so, with the



But once one re-angulates the site plan to true north one acquires an different impression.



In fact the old church was aligned at 102° - admittedly somewhat south of the 90° we would be looking for if the precise west-east orientation was expected, but I would take issue with Meates comments because the church (and indeed the whole complex) *are* in fact broadly aligned towards the east.

Interestingly, when comparing this alignment with the St Botolph's Church 650 metres further to the south, we find that *both* are aligned to *exactly* the same bearing ... which again is identical to the orientation of the Roman Villa.

agreement of its 'owner', Lord Cobham, the Bishop of Rochester formally united the parish with that of Lullingstone.



This is clearly not just a local phenomenon because the nearby church of St Martin at Eynsford is remarkably different at 130° i.e. facing nearly southeast rather than east. This makes the angulation of the other two churches look more than coincidental.

You will remember that I have in the past compared the orientation of all the St Botolph Churches.

It is on 5th March and 8th October (or thereabouts) each year that the sun comes over Lullingstone's eastern hills at sunrise at a bearing of 102° east of north. One would normally expect that it was on one of these two dates that the church sites were first 'pegged out' (using the sun's bearing) before the commencement of building works, but if this was so then what a coincidence that both churches would have been pegged out on the same dates albeit it hundreds of years apart ... or was it?

Were the predecessors of both churches built at the same time and the successors (as is normal) just followed the pattern of the earlier foundations?⁵

In this case are we looking at C7 or later?

⁵ Or is there some link to the fact that St John the Baptist's Day is on 24th June, and Saint Botolph's Day is just a week earlier on 17th June? The bearing of sunrise would be approximately 55° on each of these days while they embrace the Summer Solstice. This bearing seems to have no relation to our other figures and yet I feel that the answer to this conundrum is staring us in the face.

Dr Tanton-Brown⁶ believes that in the case of the Saint Botolph's Church it was probably newly built c. 1300 by the Rokesle family but, he says, 'Despite some previous assertions, there is no evidence at all of an earlier 'Norman' church.' This of course comes from his very-professional survey of the existing church but without the benefit of an archaeological dig. He agrees with the notion that the site of the old Lullingstone Church is probably contiguous with the Roman Villa.

St Botolph's Chapel, Ruxley

This chapel⁷ lies just five miles to the north west of St Botolph's Church Lullingstone. I published my research on this chapel in the *Botolphian* of April 2018 and I quote below a relevant excerpt|:

The name of Ruxley is said to be derived from a combination of the Old English words hroc (rook) and leah (clearing) - hence 'a clearing frequented by rooks.'

*After the Norman Conquest the demesne was given to Duke William's brother Bishop Odo of Bayeux who rented it out to a Norman knight by the name of **Malgerius** who subsequently took **de Rokesle** as his family name. It is said that one of Malgerius' duties was to join seven other knights to guard Dover Castle for 21 days each year and that this is perpetuated by one of the castle gates being known as Ruxley Gate. (I have so far been unable to verify this).*

*By the reign of Richard I (1189-1199) both North Cray Manor and Ruxley Manor had come into the possession of **Sir John de Rokesle**. It might well have been Sir John who built the first stone church on the site. I think it is more likely however that it was his eminent descendant Sir Gregory de Rokesle who, between 1274 and 1284 was Lord Mayor of London eight times. Sir Gregory was a wealthy wool merchant & goldsmith. His terms in office are commemorated by a plaque on the wall of Lloyds Bank in Lombard Street, London. Whichever de Rokesle built the church we have to ask ourselves why they would have dedicated it to Saint Botolph. One answer could be that*

⁶ Churches Committee – Kent Churches
Architectural & Historical Information: Rochester Diocese: Historical and Archaeological Survey 1993. Tim Tanton-Brown.
<https://www.kentarchaeology.org.uk/01/03/LUL.htm> accessed 02 February 2023.

⁷ Ruxley chapel is orientated at 95 degrees east of north.

the earlier church was already dedicated to our saint.

Having looked more closely at Lullingstone it seems to me that I was wrong about Sir Gregory and that if churches were built on both the Lullingstone and Ruxley sites in C14 then it is likely to have been his predecessor Sir John who founded them.



Indeed the chapel at Ruxley (used for many years as a barn and more recently as a storehouse for the Garden Centre in which it dwells) also has an unusual south porch.

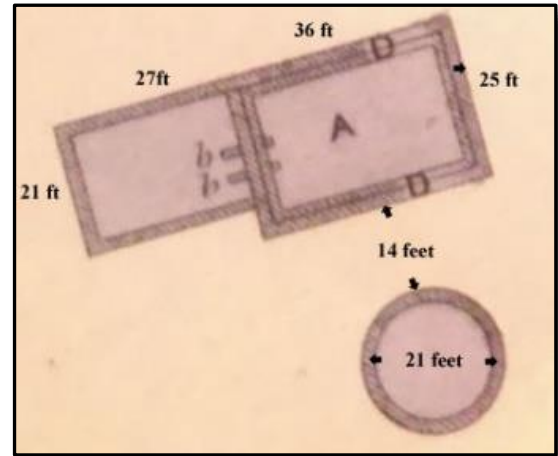
Magic Circles

One of the reasons for my visiting Lullingstone for a second time was in order to photograph a circular foundation at its Roman villa site.

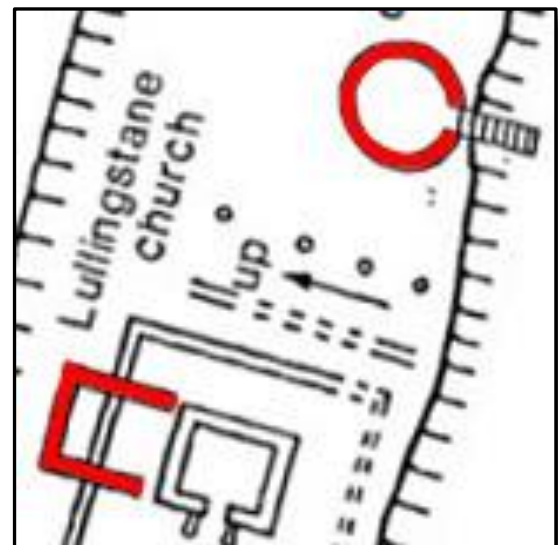


The English Heritage guide book writes: *'To the north of the house a C2 circular structure with the remnants of a floor of coarse red tesserae and traces of red and white wall plaster, may have been a shrine or temple'.*

At **Folkestone** we have one Roman villa that has been extensively excavated, but there is also evidence of second one on the East Cliff close to the site of the buried foundations of our St Botolph's Chapel.



Our local research groups have for a long while been puzzled about this circular structure lying south of the chapel as shown above. In 1872 when last visible before being covered by houses, the remains were said to be '*Romano-British*'. This begs the question of whether the circular remains are truly Roman and associated with the adjacent (as yet un-excavated) villa, or whether they are Anglo-Saxon and associated with the chapel ... or indeed whether the foundations of *both* structures are C2-5 with a C7 chapel as a secondary superstructure.

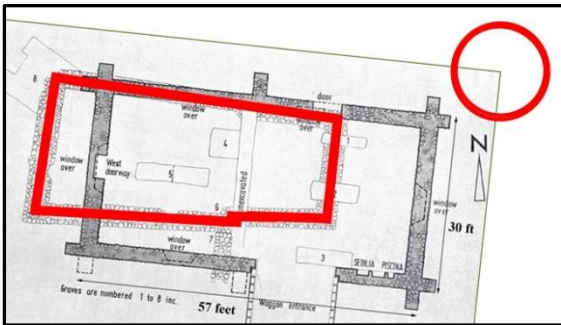


The diagram above shows in red **Lullingstone's** circular '*Temple/Shrine*' and the western half of the foundations of the (Anglo-Saxon?) church that was built over the mausoleum. Another question which begs is whether or not that particular church was the earliest one on the site and whether it might have originally been dedicated to Saint Botolph ... only to be re-dedicated to Saint John the Baptist when the new Saint Botolph's Church was built 650

metres further south by John de Rokesle in C14. As we have seen on page 5, Tanton-Brown writes that there is no evidence that our church had a Norman predecessor. If my conjecture above is correct then of course there would be no such evidence at the present site because its predecessor was 650 metres further north resting on the Roman mausoleum.



So far then, we have two Roman villas and two Saint Botolph/Anglo-Saxon churches, each associated with a circular anomaly. Until I began to write this feature I had no conception of the fact that Lullingstone's sister church at **Ruxley** might add more fuel to the speculative fire – but this St Botolph's too has a circular structure adjacent to it.



For many years it has been accepted that this was just an oast house and it might well have been so, but to my knowledge, no archaeologist has ever looked at its foundations and it might – just might – have been a case of where a farmer-builder saw some good solid Romano-British circular foundations and thought to himself that an oast house might serve well sitting on those. Sadly there is no evidence of an adjacent Roman villa. What we are left with though is the following table.

<i>Location</i>	<i>Circle ?</i>	<i>StB ?</i>	<i>Roman V ?</i>
Folkestone	Yes	Yes	Yes
Lullingstone	Yes	Poss	Yes
Ruxley	Poss	Yes	No

I will conclude by leaving this in the pot as an observation, and hope that someone in the future will come up with an answer to the question of whether there is a connection between Roman villae, St Botolph's churches and anomalous circular structures. (On page 17 there is a map showing the Ruxley site).



The River Darent – shown above flowing past the Roman villa site – is, even today, not an inconsiderable waterway. I am not sure of its depth – probably just a couple of feet – but it would be feasible to navigate a small flat-bottomed boat up these reaches in order (for example) to ship heavy materials such as sandstone to building sites.

One could be forgiven for assuming erroneously that Saint Botolph's Church was Lullingstone Castle's private chapel. This notion must be forthwith banished from our minds however since it has always been a proper parish church and is still used for regular public worship today.



The picture above shows the parking arrangements as they were in 2011, and this had not changed when I visited again in March 2023. To the left of the picture is St Botolph's, in the centre is the house known as Lullingstone Castle and to the right is the gatehouse.



We make our way along to the gatehouse and turn left, passing through it towards the church.



⁸ i.e. the new ceiling needed to be installed at a greater height than that of the existing walls in order to show off its beauty.

One might at first be surprised by the sight of the church's porch sitting incongruously against the C14 knapped flint south wall, but there is not as much difference in their ages as one might think since the porch dates from as long ago as C18. Whatever one might feel about the porch, the church does look smart and the upper trim of red brickwork contributes to this.

The brick insertion between the old walls and the roof gables was necessitated by the need to raise the roof to accommodate⁸ new moulded ceilings donated by one of the church's most generous benefactors Percyvall Hart (IV) Esq.⁹ The work was contemporaneous with the building of the porch.



As an experiment I have here photographically lowered the roof back down again, and replaced the doorway with one stolen from another source – just to see how it would have appeared originally. While I was about it my friends Joanna and George Comer (both of whom are Lullingstone parishioners) suggested that I unbrick the west doorway and remove the cemetery wall to make the church look properly as it would have been in C14.

Doing that however makes it look rather unremarkable so I think we will revert and just leave it as it is - gloriously individualistic.

You will notice that this photographic operation has excised the bell-cot (which contains one bell). There is some doubt whether a belfry was an early part of the structure or whether it too dates from C18.

⁹ Coincidentally Saint Botolph's rather more impoverished sister church at Ruxley also had its roof raised by a similar amount but for a different reason.

Despite never having been the castle's private chapel, its preservation and improvements have almost entirely all been due to the benevolence of the castle's owners (the Hart-Dyke family) who as we have seen, trace their residency back to C15.



As you enter the church, if you look behind the entrance door you will find a unique font: a small marble basin in a wooden case. This was another of the C18 gifts of Percyvall Hart (IV) Esq. There is a story which might be apochryphal which blames some staining on the font as being caused by soldiers who, on returning from the the first World War brought

back in their rusty flasks, water they had collected from the River Jordan specifically for the baptism of their children. By the time it reached the children it had turned from transparent to a rusty brown.



Turning to look back at the western end of the nave the font can be seen on the south wall; looking upwards the beautiful moulded ceiling (c. 1723) is to be admired as are, looking down, the black and white floor tiles and oaken pews (the wood was locally-sourced from the Lullingstone estate). It was this ceiling that caused such trouble to install.



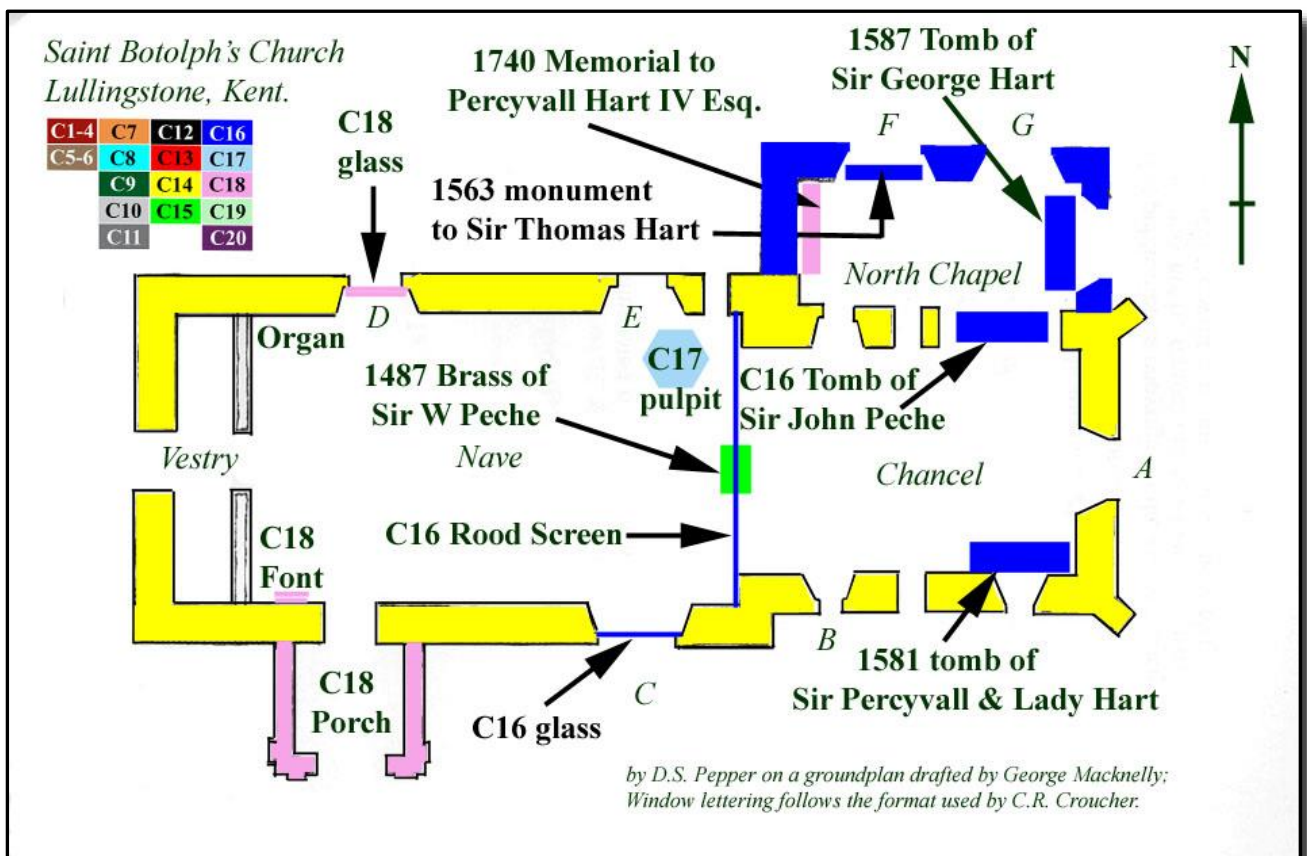
Until the Reformation, rood screens were regular features in most churches and this one is a fine example of early C16 craftsmanship although within a few years of the date of this one's construction they had been banished. Are we to assume that this screen somehow escaped?

It is known that Henry VIII was a regular visitor here so did he give special permission? This seems rather unlikely. It is however a rood screen without a rood. The usual rood cross is missing as are the statues of Mother Mary and St John the Evangelist who usually stood on either side of the cross. Perhaps this was the reason for its survival on the basis that the absence of these features turns it from being a Papist symbol into a simple division between Chancel and Nave. The alternative of course is that it was stored until C18 when the restoration work was done and then it was replaced at the

same time that the ceilings were installed. The upper balustrade is a modern addition.

Of the *Rokesle - Peché - Hart - Dyke* sequence of families who were involved with the manor and this church over the years, the last member of the Rokesle dynasty to have a connection with the church was the aforementioned John de Rokesley.

His brass memorial lies under the gateway of the rood-screen. The bird on his shield is a rook (a pun on his name) and the brass records the date of his death as 1361. He was rector for thirty years during which time he rebuilt the fabric of the church in Gothic's Decorated style and personally donated some C14 stained glass. This has lodged in several places around the church during its lifetime but finally came to rest when it was inserted in the north window of the north chapel when it was built in C16.



The main benefactors and personalities:

Sir John de Rokesle d.1361

(Founder of the church. C14 glass now in North Chapel window G)

Sir John Peché (Peachey) d.1522

(Central tomb, rood screen and stained glass)

Sir Percyvall Hart (I) d.1580

(South tomb)

Sir George Hart d.1587

Sir Percyvall Hart (II) d.1641

(Embellishments to windows C,G & chapel)

Sir Percyvall Hart (III) d.1700

(Late C17 pulpit)

Percyvall Hart (IV) Esq d.1738

(Ceiling, porch, font, balustrade of rood screen and 1740 memorial)

Sir Thomas Dyke d.1756

(Employed William Peckitt¹⁰ to install painted stained glass in all the windows of the nave).

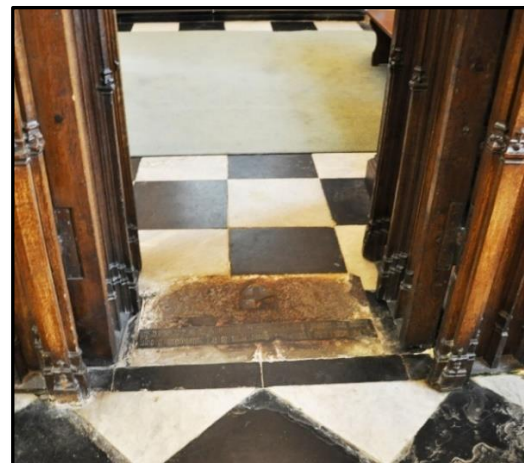
Returning to the (c. 1525) rood screen, close inspection will reveal the rose of England (representing Henry VIII) and the pomegranate of Aragon (representing his first wife Katharine) who were frequent visitors here.



There are also peach stones embossed with the letter 'e' to give a clue to the provider - Sir John Peachey: (Peach plus é = Peché).



The pulpit is late C17 and was donated by Sir Percyvall Hart III.



Before passing through the gateway in the rood screen be aware that under the rug lies a 1487 brass commemorating Sir William Peché.

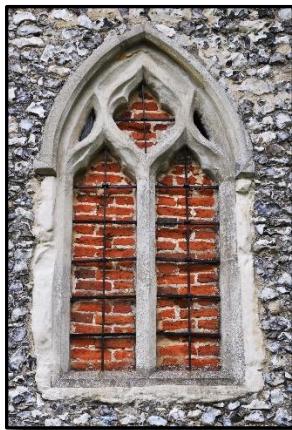
¹⁰ William Peckitt (1731-1795) claimed that he had invented the art of painting everlasting pictures on glass.



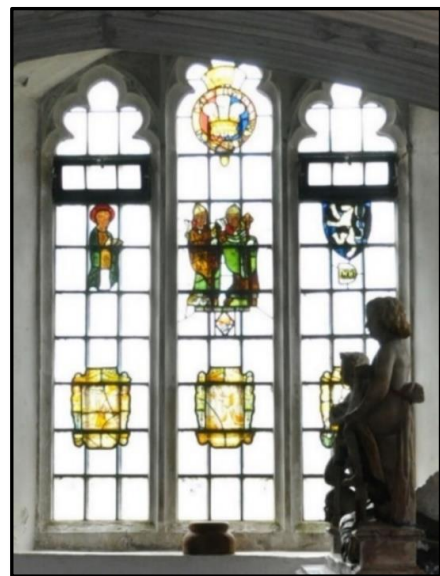
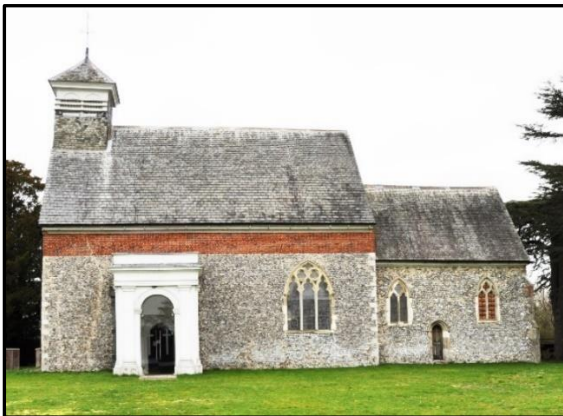
As we enter the chancel, we find to our right, the tomb of Sir Percyvall (I) and Lady Hart.



Breaching the gap where the north wall of the chancel would have been before the chapel was built, lies the important tomb of Sir John Peché (1473-1521), above which the easternmost (Window G) of the North Chapel's north wall windows is visible.



The tomb's installation in 1581 necessitated the bricking up of the east window of the south chancel wall.



This window (G) contains the earliest glass – namely the solitary figure in the west light and the two figures in the central light. Both date from C14 and would have been part of the glazing of John de Rokesle's original church.

As C.R. Councer in *Archaeologica Cantiana* tells us '*the glass in this small building is perhaps the most remarkable of any parish church in the county, offering examples of the work of every century from the fourteenth to the eighteenth. Not all the panels are in the positions they occupied before their removal for safety during the second World War ...*'.

In the eastern light of this same window, the blue shield is that of Sir William Peché (d.1488) and the glass dates from C15.

Turning from our stance under this window, its beneficent light illuminates beautifully the effigy of **Sir John Peché (1473-1521)** where he lies under the protective embrace of the marble slab.



Sir John Peché was an eminent citizen, one time Sheriff of Kent, Lord Deputy of Calais and arguably the main benefactor of this church. It was he who decreed in his will of 1522 that the North Chapel should be built, a chantry priest established and his tomb placed where it is.

His effigy is finely carved and its clever protective framework has ensured that the intricacy of workmanship is not lost on us half a millennium later.

In fact we should be celebrating the beauty of this marvellous piece of sculpture particularly today because 2023 marks its 500th anniversary.





Nearly seventy years later in 1587 the tomb of **Sir George Hart** - the grandson of Sir John Peché's sister - would take up residence at the *east* end of the chapel. The magnificent tomb bears the effigies of Sir George and his wife clasping hands in eternal affection.

A plinth on the right supports a cherub and bears the inscription 'LABOR' (work) and this is balanced by another on the left which reads 'QUIES' (rest).

At the back of the tomb on the left is a gruesome skeleton (realistically minus its lower jaw) labelled 'MORS' (death), while a more optimistic angel on the other side is entitled 'RESURRECTIO'.



Studying the north wall of the 500-year-old chapel from the outside we see that age has left it 'blind' in its western eye, the facility of a window having been appropriated by the C18 installers of the memorial to **Sir Thomas Dyke (d.1756)**.



The memorial was installed as the result of instructions left in her will by Thomas's wife Anne who seems to have been rather fond of her husband. We read that she was first married to a Devonshire man, John Bluet, who died in 1728 at the early age of twenty-nine. Thomas Dyke was her second husband and she praises him as a truly honest English man - in his domestic concerns discrete and frugal; in all acts of hospitality magnificent and noble - ever zealous to maintain and defend the true principles of religion, liberty and loyalty. He died in 1756 at the rather more acceptable age of fifty-six.

Turning one's back on Sir George Hart's tomb one is faced with a (c. 1740) complex heraldic memorial to **Percyvall Hart (IV) Esq** - the church's principal benefactor in the second half of its life, for it was he who provided the ceiling, the font, the porch, the balustrade over the rood screen, the black and white floor tiles and other treasures.



Percyvall Hart (IV) (1666-1738) seems to have been the only owner of Lullingstone Castle to have missed out on a knighthood. This proves to have been due to his ardent Jacobite and Royalist inclinations during the time of a fervent Whig government (1714-1760) which was doing its best to lessen the monarch's power. His sympathetic epitaph is likely to have been written by Percyvall's son-in-law and successor Sir Thomas Dyke and it reads:

*In Memory of Percyvall Hart Esq;
The munificent repairer and beautifier of this church, himself a true lover of the Church of England and Representative of this county in the two last parliaments of her most pious majesty QUEEN ANNE, during which time the*

Church and the Clergy received greater tokens of royal bounty than from the Reformation to her time or since to this day.

Mr Hart's steady attachment to the Old English Constitution disqualified him from sitting any more in parliament; abhorring all venality and scorning as much to buy the peoples voices as to sell his own.

Conscious of having always preferred the interest of Great Britain to that of any foreign state he passed the remainder of his life in hospitable retirement with as much tranquillity as possible under the declension both of his own health and that of his native country which, when he could not serve, he could not but deplore.

There is more to be said about Percyvall but time forbids so we pass back into the chancel and head towards the nave



... and here is the magnificent ceiling that Percyvall installed, the pattern being carried over onto the chancel arch



... where the alternating crowns and mitres are perpetual memorials to his Christian beliefs and his devotion to Queen Anne.

Stained glass windows.

Many of the stained-glass windows are of importance due to their early provenance.

Sir John Peché (1473-1521), who provided the rood screen and the north chapel also contributed the three panels in the south window (marked C on the groundplan on page 10) of the nave. This work was done by the Anglo-Flemish glaziers of the Southwark School established by Henry VII. They depict St Erasmus, St John the Baptist and St George and the dragon.

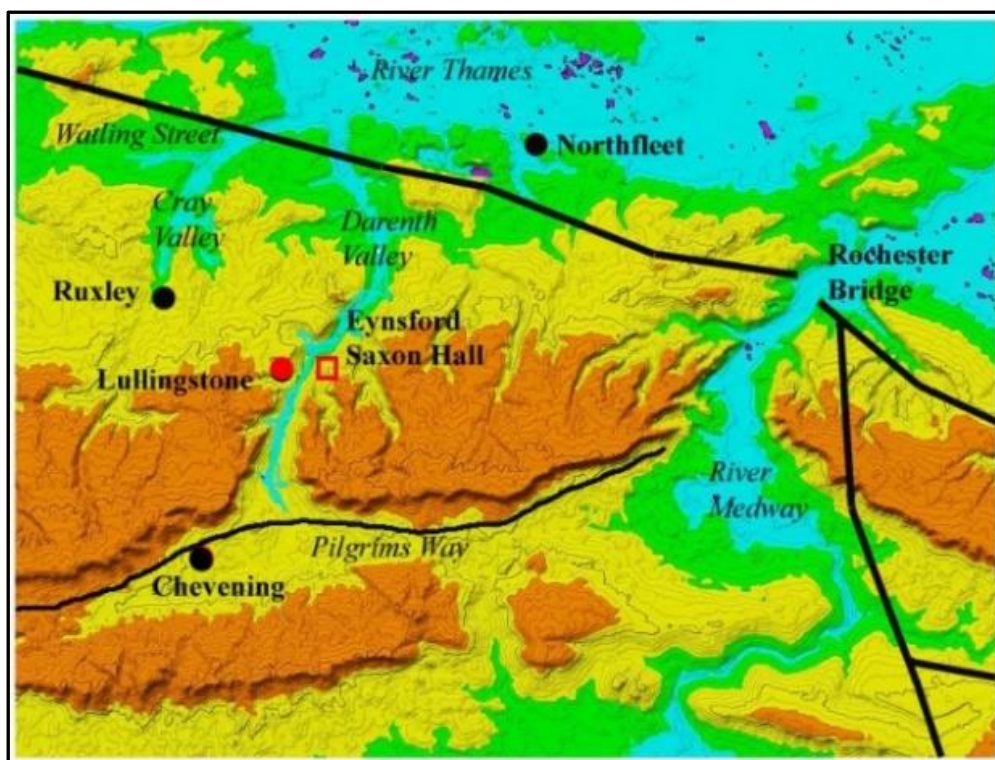
Sir John also donated the glass (c. 1522) in the east window (A) of the chancel which shows St Agnes, St Anne and St Elizabeth of Hungary. In the south window of the chancel (B) are St Nicholas of Myra, St Philip the Apostle, St Adrian and the Mystical Fountain of Life.

William Peckitt of York (1731-1795) (reputed to be the 'only notable English glass stainer of his day') was appointed by Sir Thomas Dyke to install the glass in the nave.



In the north wall (window D) we see St Luke standing at a desk and opposite him an unusual depiction of St Botolph. Our saint is wearing a purple gown which is most definitely not C7. His facial colours apparently faded quickly and it became necessary to add a second piece of stained glass to replace his head.

Another glass shows the Ascension and there is also one showing (it is thought) Elijah. Beneath the picture are the arms of Dyke and Hart with the Hart-Dyke motto 'Prest a faire' (ready to act).



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Relevance to Botolph's life.

The Darent Valley was clearly an important place in Roman and Anglo-Saxon times.

The River Darent was the next break in the North Downs following that of the Medway Valley. The Darent Valley was closer to London and offered good access both to the River Thames and to the ancient religious site near Northfleet at Springhead (Vagniacae). Between that and Eynsford ran Watling Street passing east-west.

Eynsford Castle was built on the Anglo-Saxon foundations of a previous fortification. Lullingstone Roman villa, although only a farmstead was nevertheless an important one; it of course preceded Botolph. The discovery of an Anglo-Saxon Hall on the opposite side of the river adds to the evidence of the site's significance.

An Epitome of Saint Botolph's life found in the Schleswig Breviary (written c. 1512) tells us:

'And one day when visited by the aforesaid King he had asked for another place to dwell in, because the other place was too much infested with unclean spirits. The King granted his prayer and gave him a more suitable place on the River Thames in which the man of God built a church in honour of St. Martin.'

St Martin's church Eynsford is close to the River Thames and its history reads:

'In 1066 ... when William of Normandy conquered the Anglo-Saxons and was crowned King of England, he rewarded all the Norman Knights who had fought with him. He gave a knight called Unspac the lands of Eynsford. Ralf, son of Unspac built the castle out of the local Kentish flint and re-named himself William d'Eynsford out of respect for his king. William d'Eynsford then built St. Martin's church on the site of an old Anglo-Saxon church, again using the local Kentish flint strengthened by Kentish ragstone.'

Could that 'old Anglo-Saxon church' have been the one built by Saint Botolph as written in the Schleswig Breviary? I have always assumed that the St Martin's mentioned was either at Northfleet (although there is no record of the Northfleet church site ever having been dedicated to St Martin) - or north of the Thames - or much further to the west.

The 'Great Anglo-Saxon Hall' was only discovered in 2012 and the Spring 2013 edition of the Kent Archaeological Review reads:

'West Kent had at least two Anglo-Saxon sub-kings in the 7th and 8th centuries ... It now seems highly likely that this was in fact the regional palace of the West Kent kings.'

If the original Anglo-Saxon church at Eynsford was founded by St Botolph and then dedicated by him to St Martin then it would not be unreasonable to suppose that a church built later on the other side of the River Darent at Lullingstone would be dedicated to St Botolph himself. Whatever the answer, a lot was going on here in C7 and there seems a strong likelihood that St Botolph was part of it.

Classification of Lullingstone church.

I speculated earlier regarding the intricacies of the foundations of the Lullingstone and Lullingstone churches.

I believe that St Botolph's at Lullingstone is likely to be the younger foundation of the two and that its C14 date is genuine. Like the nearby St Botolph churches at Ruxley and Chevening it *does* lie on a pilgrimage route and I think that probably had a major bearing on why John de Rokesle founded it at this location and why it was dedicated to Saint Botolph, i.e. to provide sustenance and spiritual encouragement for wayfarers.

I believe it therefore merits a **Type 6** classification.

Thanks

My sincere thanks to Joanna and George Comer (below) for all their help at Lullingstone, for greeting us at the church, for their supply of extra photographs and information, for their friendship and for buying us lunch! We were really spoilt!



REGULAR END-NOTES

If this is your first *Botolphian* and you have acquired it by circuitous means but would like to receive an email copy each month then just send an email to dp@botolph.info saying 'YES PLEASE'. If you wish to UNsubscribe then send the message 'NO THANKS'.

If you wish to purchase any of the books of the Botolph Trilogy please use the same email address.

You will frequently see the 'twin' towns of *Boston* mentioned in these newsletters, - one in Lincolnshire and the other in Massachusetts USA. The relevance to the Society is that the name 'Boston' is said to be a contraction of *Botolph's Town*.

Types of Botolph Church sites: -

The list of classifications I use has been subject to constant revision over the past ten years. The current version, first revised in December 2020, is as follows:

1. A church on a site which might have been founded directly by St Botolph during his life or by his acolytes soon after his death.
 2. A church the original of which is thought to have been the product of Danish landowners (c.878-890, c.1016-1035).
 3. A church originating from and as a result of Monastic Revival (c. 950 - 1016).
 4. A church which, even if it had a humble predecessor on the same site, mainly blossomed as a result of opulence gained from the wool trade (c. 1150-1450).
 5. A church lying on or close to one of the major ancient trackways, rivers, Roman roads or city gates, the proximity of which merits the suspicion that a major aspect of the function of the church has for a long while been closely linked with long-distance travel.
 6. A church lying on or close to a pilgrimage route. Churches roles have always needed to be flexible. The **Type 6** classification takes into account the increased influence of pilgrimage that occurred from late C12.
- * A star is added to the 'Type' when the church lies on a county border.

Changing functionality.

One church will often have fulfilled many roles during its lifetime so a 'type' will often be transient and must of necessity be defined by dates.

Typical Characteristics of early St Botolph Churches.

1. Nearly all are in the eastern half of England
2. Many lie on what today are county borders.
3. Most have Anglo-Saxon foundations.
4. Many lie within 3 miles of a Roman road or well-used waterway.
5. Most are situated close to the bottom of an escarpment but well clear of water levels.
6. Many are strategically placed in areas which represent the beginnings, middles and ends of long journeys.

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