



**A  
BRIEF GUIDE  
TO  
THE CHURCH  
OF  
ST. PETER  
MOLASH  
KENT**

**Alan Neame**

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MOLASH, KENT

by

Alan Neame

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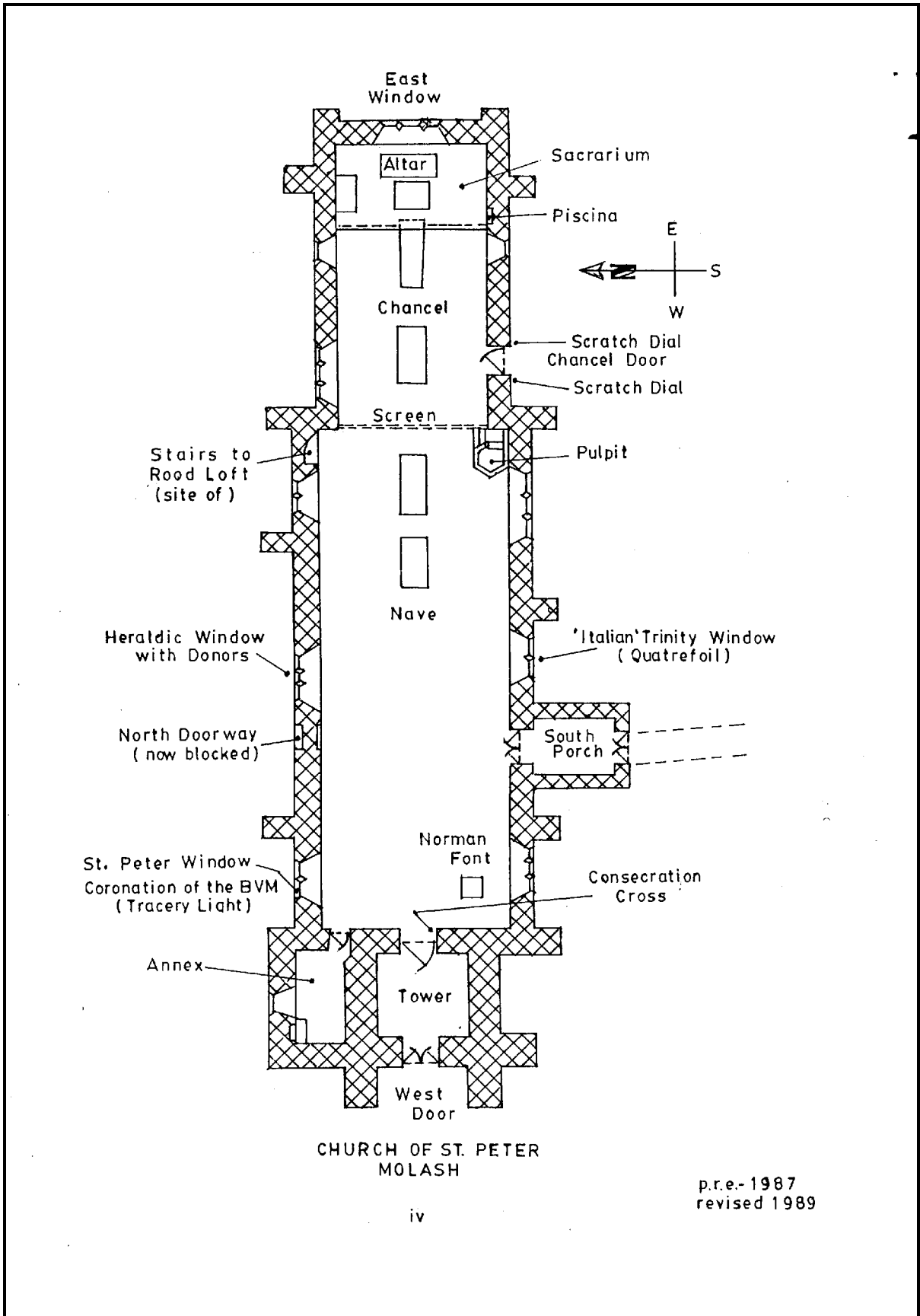
Since the first edition of this guide appeared  
we have lost three people who played a vital part in its production  
and more generally in the life of St. Peter's, Molash:

Tony Smith (1939 - 1988)  
Nina H. Vinson (1908 - 1991)  
Peter R. Elsdon (1915 -1993)

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## **FOREWORD BY THE ARCHDEACON OF CANTERBURY**

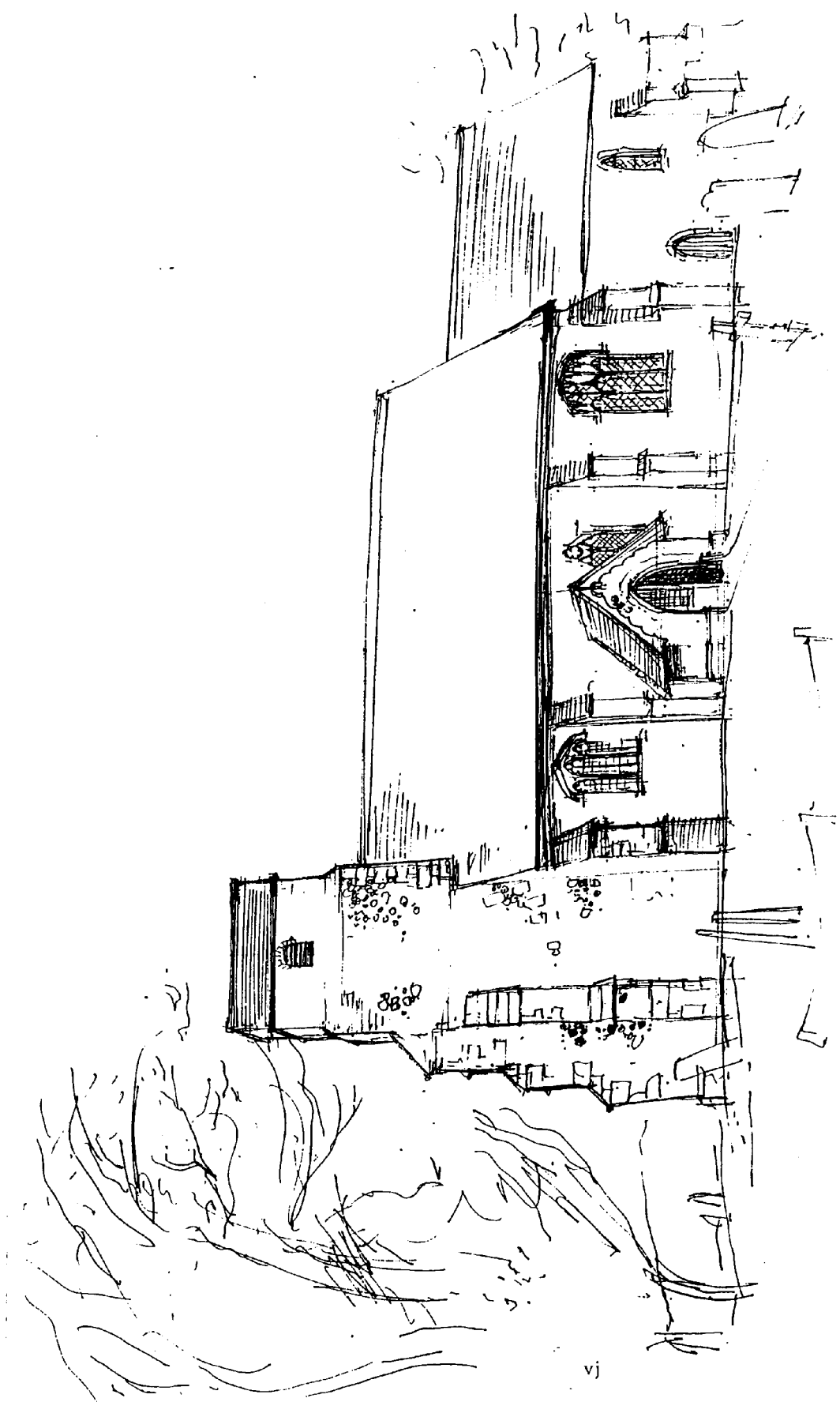
It is a privilege to be invited to contribute a foreword to this excellent guide.

Such a church is a fascinating and moving blend of what is transitory and what is abiding. Here are reminders of just some of the different people who came here for a baptism, a wedding, a burial; brought here before God their preoccupations, even if it was sometimes wild daydreaming through a sermon or a catechism. Some have cherished this church, others neglected it or vandalised it or restored it. Here is all of life and here, for those who can discern it, is a place which has been prayed in.

But leave it at that and we leave out too much; have only as it were the second part of a conversation which begins for each of us with the declaration that we belong to God, that he seeks us and makes himself available to us; a statement to which our ancestors were responding when they built this church and used it. If we are to understand those who came here we will need to understand that as well and, ourselves, turn towards the God into whose continuing life and purposes they have now been gathered.

Those of us who are visitors to this church have good reason to be grateful to the people who care for it now both for their own and for future generations.

Michael Till  
November 1987



Church of St. Peter, Molash, from the South.  
Tony Smith, 1987

## **A BRIEF GUIDE TO ST. PETER'S, MOLASH**

### **INTRODUCTION**

Molash lies 10 miles S.W. of Canterbury on the A252 between Chilham, of which it used to be a chapelry, and Challock, to which it is now ecclesiastically united. In ancient times the area was densely forested, the haunt of deer and wild boar; nowadays it is largely open, its arable fields forming a windswept, sparsely populated plateau with a modest village street on the main road. There are still deer in King's Wood and Challock Forest, but the wild boar are no more.

The parish church, dedicated to St. Peter, stands half a mile N.W. of the A252, at the end of narrow Church Lane. This contains a number of houses, one of which, Cherry Barton with its walled garden, is extremely old; it ends with handsome half-timbered Church Farm (dated on the woodwork 1624 but surely older) to N. and smaller Old Mill Farm opposite. Apart from these, the position of the church is somewhat isolated but there are signs to S. and S.W. - ancient wells, sherds, a windmill remembered - that this was not always so and that the centre of population has shifted, leaving the church behind.

The church itself is inconspicuous. From most parts of the parish only an informed eye may pick out its unassuming tower among the churchyard yew trees. However, as you enter the village from the W. on the A252, there is a fine view of St. Peter's across the fields.



## **PRE-HISTORY**

The church as it stands dates from the early C.13 but there is every reason to suppose there was an earlier church on the site, for the conversion of Kent had been undertaken with great success some six hundred years before the raising of the present structure. True, in an ancient building like St. Peter's, one might expect to find architectural features preserved from a building more ancient still, but in this case, as it happens, there are none discernible above ground. Even so, the yew trees 'of magnificent foliage and girth' that encircle the church were computed in 1880 to be already one thousand years old (A Kentish Garland, 1881, p. 109): four hundred years older, that is to say, than the present building. There are six of them now and used to be a seventh (on the S. side). It is not fanciful to think that, as young trees, they encircled a Saxon church the forerunner of this one.

Then again, the Norman font, which tradition relates to have been found years ago (in fact since 1800) being used as a cattle-trough at Church Farm, is considerably older than the building in which it now stands.

So, between the Saxon building and the one we see today, there may have been a Norman one as well. But entities are not to be multiplied unnecessarily: the matter could be settled by a controlled dig into the floor and foundations of the church, though this has not been attempted. Equally easily (one might imagine) it could be solved by recourse to Domesday Book. But no! Time out of mind a dependency of Chilham, Molash receives no separate mention in the grand survey, nor is it rated separately in the King's Books.

The name of Molash, variously Molesse, Mollesh, Moldash through the centuries, is derived from OE. mael, speech + aesc, ash, according to Judith Glover (Place Names of Kent, Batsford, 1976) who agrees with J. K. Wallenberg, the Sage of Uppsala. It marks the village as an ancient rural assembly-point where speeches were made and instructive talks delivered under a monumental tree: one day, a royal proclamation as it might be; the next, an eye-witness account of how King Alfred raised the Danish siege of Rochester and sent the heathen packing. Travellers in

Kent must have looked forward to the news service and entertainment available at Molash as they made their way through the deer and boar-infested forest. In, say, 1213 they might have encountered King John in full cry from his hunting lodge at Wytherling Court in the parish. He was locked in negotiations with Archbishop Stephen Langton (Edward Hasted, History of Kent, under Chilham). A day out at Molash with the boar-hounds made a capital change from wrangling in Chilham Castle with the man who first divided the Bible into chapters.

## **HISTORY**

The church is built of flint with robust brick buttresses. It consists of chancel, nave and W. tower, conforming to a C.13 plan, with an annex or priest's maisonette and S. porch added in the C.15 but largely reconstructed in the C.19. The windows of the nave are of later date than the lower part of the walls. Successive stages of the tower witness to different periods of reconstruction on S. and W., the N. side being masked by the annex. The buttresses supporting the church at all salient points date from two restorational bouts in the C.19, one early and the other in 1895.

Of the history of the church very little is known except from its stones. And these testify to generosity and devotion alternating with destructiveness and neglect. Thus, at some point in the medieval period the EE. fenestration at the E. end of the chancel was replaced by a large window, but if this was ever filled with stained glass it no longer is so, and its lower 4 ft. have been blocked off, falsifying its original proportions. In the N. wall of the nave, a modest old window was replaced with a more elaborate one by a medieval donor who filled it with stained glass; C.16 or C.17 image-breakers were at pains to smash this with all the other stained glass presented by other donors. If it is thought strange that so old a church should have so few medieval monuments in it, the explanation is that the stained glass windows were the monuments; once these had been systematically destroyed, no monuments were left.

There are traces of medieval wall-paintings also on the N. wall, which are sadly damaged under their limewash, if not deliberately defaced, and are probably past recovery, thanks to the same destructive zeal.

The font, which is older than the very structure of the church, also fell victim to fashion, but this time to generosity, for it seems to have been turfed out in favour of a newer font presented by the Malmains family who held land in the area during the C.13. Their arms appeared on the new one and also in one of the stained glass windows: Gu. 3 dexter hands ar. a crescent at fesse point. These were recorded c.1750 in the window by the Kentish antiquary Brian Faussett (MS. Vol. 1, fol. 30), and c.1800 on the 'stone font, pretty antient' by Zechariah Cozens (Tour of the Isle of Thanet &c, p.256) and also by Hasted (op.cit. under Molash). But here is the mystery: the stained glass has disappeared; the Malmains armorial font has disappeared; and the pre-armorial C.12 font is back in the S.W. corner of the church after perhaps as long as 700 years in the open air. How can this be explained? A further mystery: where has the Malmains font gone? Will it too turn up again, years hence?

Spoliation is the handmaid of generosity. Here is an inventory made in 1551 (Arch. Cant. x, 283) for the express purpose of despoiling Molash church of its goods. We are now in the last year of the boy-king Edward VI, the age is disordered, the Reformation far advanced, and the best of the stuff has gone already:

Molysh xxviiij Nov. vi Ed.VI.

Reygnold Herrys & John Kennay, churchwardens.

Andrew Amcy, Thomas Gotelye, John Wanstall, parishioners.

Imprimis a chalice of silver with a paten parcel gilt weighing ix ounces iij quarters.

Item a cope & a vestment of blue velvet, a vestment of white damask.

Item iij altar cloths.

Item a pyx of latyn [sc. a ciborium of brass alloy].

Item in the Steeple ij bells.

Item a hand-bell.

Item a pyx of latten.

Item caret [sc. missing] a white cope of damask, stolen.

Item v bad chasubles & a bad cope, stolen.

Item a water pot of latyn.

Item a basin & an ewer of pewter.

Item iij altar cloths.

Item iij candlesticks of latyn & one other little bell.

The destruction of the altars, the rood screen, the statues, wall paintings and stained glass took place about this time by royal command. Not merely at Molash, of course, but throughout the kingdom. But the C.16 was a century of reversals. Three years after the making of the inventory quoted above, the Protestant religion was abolished in England on St. Andrew's day, November 30, 1554.

Three years later, we find Nicholas Harpsfield, Queen Mary's Archdeacon of Canterbury, conducting the last Catholic visitation of Chilham, Molash, Godmersham and Challock on Friday afternoon, September 28, 1557. (He had dealt with Boughton Aluph and Chartham in the morning.) Since the parish of Challock had no priest, parishioners there were directed to attend service at either Molash or Eastwell until an appointment could be made. They were also directed 'to provide that there be a side alter in Our Ladie chaunceill before All Saintes' [November 1], the inference being that, with Dom Hu. Lambert as curate, Reg. Harris as churchwarden and Wm. Woode as sidesman, Molash was properly equipped again for Catholic worship, with its own Lady Altar either replaced or still in position (see Choir below: also Archdeacon Harpsfield's Visitation, Catholic Record Society, pp. 15-16, 111, 301).

But this was not to last. The reformed religion was re-imposed by Q. Elizabeth I on June 24, 1559.

In the course of another upheaval a century later, a second wave of destruction overtook the parish churches of England when, in August 1653, England having by then become a republic, Parliament abolished the Church of England in favour of Presbyterianism. Molash then unexpectedly recovered its ancient function as rural assembly-point, being made the head of a civil registrational district. Here the magistrates of the Commonwealth sat to conduct the civil marriages now obligatory. To avoid centres of population where opposition to the new order of things might run high and boil over in riot or revolt, villages were chosen which were fairly small and remote. We can picture the young couples from Chilham, Godmersham, Challock and even further afield, making their way to Molash to be spliced in a sort of drumhead ceremony at the C.17 equivalent of the old speech-ash. This state of affairs, with the church closed or put to profane use, lasted for four years, until the restoration of Charles II in 1660.

Throughout the C.18, Molash church had high pews, a gallery at the W. end and a three-decker pulpit in the centre of the building (Sir Chas. Igglesden, A Saunter Through Kent under Molash, p.18). And thus it remained. There was little alteration to the structure other than a gradual running-down. The steeple mentioned in the C.16 inventory as containing two bells and by Cozens (op.cit.) c.1800 as containing three, inscribed:

- (1) Sancte Martine ora pro nobis (pre-Reformation)
- (2) Joseph Hatch made me 1608 (post-Reformation)
- (3) Joseph Hatch made me 1629 (ditto)

had fallen into a state of decay. Within the next few years it was dismantled and replaced by the brickwork which offended Sir Stephen Gwynne in 1859 (Churches of Kent, Murray, 1877, article Molash dated 1859) with the bells housed in a little belfry on top. But things still went from bad to worse until a major renovation was undertaken in the 1890s.

Here is a contemporary account (1895) communicated to the churchwardens by Mr. R. C. Fellows (1987):

'The old parish church at Molash has been thoroughly restored and reopened for Divine service .... The church which, with the exception of part of the chancel, was in a state of extreme neglect and dilapidation, has been restored through the exertions of the vicar (the Revd. T. J. Holt) and his numerous friends, under the superintendance of Mr. Reginald Blomfield, M.A., architect. The work has been well carried out by the contractors, Messrs. Wise of Deal.

'The roofs which were in imminent danger of falling in, have been thoroughly repaired and strengthened; the buttresses, some of which were ruinous, have been rebuilt and the entire church refloored. The old floor of the church lay below the level of the churchyard, so that the interior was always damp. The outside earth has been excavated and a dry drain formed all round the building. New seats have been provided for the chancel and a new pulpit formed from the remains of the old one, which dated from the C.17 .... The amount of expenditure is between £700 and £800.' To which account should be added that Blomfield raised the tower by as much brickwork again to provide a bell-chamber under a flat roof.

Reginald Blomfield (1856-1942) had been in practice for eleven years when he undertook the restoration of Molash church. Trained in the Royal Academy Schools and by his eminent architect uncle, Sir Arthur Blomfield, he was not only the son of a clergyman but the grandson of a bishop (C.J. Blomfield, Bishop of London, 1828-1857). He was no mean ecclesiologist, and Molash Church was



The Silver Chalice and Platter  
engraved  
"Molashe in Kent 1624"

well served by him, whose work, though thorough was tactful in the extreme. Examples of his domestic work are also to be seen on important houses in the neighbourhood; Olantigh in Wye, Mystole House, Chartham and Godinton Park, Great Chart. His career was most distinguished; he wrote numerous books on architecture, became George V's favourite architect and received a knighthood. His best known work was the memorial to the fallen at Ypres, the Menin Gate (1923-26). Strange to think that the delicacy of St. Peter's E.E. restoration and the imperial classicism of that prodigious monument could have proceeded from the same genius.

For reasons no longer known to us, the Molash parish chest was moved to Chilham in 1895 and has stayed there ever since; also two of the bells. And since this is an account of things disappearing and re-appearing here is a gossip anecdote set down by Sir Chas. Igglesden in the 1930s (*op. cit*):

Besides the font, 'another possession of Molash church with a strange history is a silver chalice. The cup is a specimen of the peculiar ornamented style that obtained in the C.17, a delicately engraved band encircling it. It bears this inscription: "Molashe in Kent, 1624". This is the date carved on the corner-post of Church Farm. In the published lists of Kent church plate I have searched in vain for any reference to this chalice, but I have now found out why the omission occurred.

'Some few years since, a certain farmer lay dying and with his last breath confessed to the parson that he had found the silver cup on a rubbish heap and taken it home. But he dared not show it to anyone, and feared to melt it down, and at last buried it in his garden. He explained the exact spot where it was to be found and, conscience free, died. The parson, without difficulty, found the cup, and it is now again back in the church. This man was no less a personage than a highly respected churchwarden. '

Seventy years after Blomfield's tactful work and Holt's devoted fundraising, the buttresses were so much decayed as to threaten the stability of the building. Running repairs slowed down but could not arrest the process of deterioration and by 1975 the church was in a sorry state with the roof leaking and the ceilings collapsing. The nave was too dangerous for services to be held in it and there was a serious possibility that the church would have to be demolished. In 1975-76 it was due to Mrs. Nina Vinson's inspiration and determined efforts that the village woke up to the true situation. There was a universal feeling that St. Peter's was a part of our heritage that must not be lost. Hence another restoration is now in progress, of which this Brief Guide is a minor product.

The present restoration is being carried out with the advice of Mr. Michael Nightingale, O.B.E., B.Litt., F.S.A., formerly Chairman of the Kent Archaeological Society, and under the skilful guidance of Mr. Anthony Swaine, F.S.A., F.R.I.B.A., Chartered Architect of Canterbury. Already the church has been reroofed, all the ceilings have been redone, the tower has been restored and the wood-block floors have been renewed and relaid. The reconstruction, cleaning and re-leading of the ancient glass has been one of the major undertakings.

This work has been made possible by the devotion and efforts of many residents who have been holding fund-raising events for the last ten years and more, notably a yearly ride which takes place every September on the last Sunday of the month, and the annual St. Peterstide Art and Music Festival at the end of June. Also by generous help, gifts and grants from corporate bodies and private individuals: The Department of the Environment; The Sir James Colyer Fergusson Trust for the restoration of the tower; Mr. Martin Vinson for the restoration of the nave floor; The Historic Churches Preservation Trust; The Incorporated Church Building Society; The Friends of Kent Churches; and Kent County Council. There has been further and immensely generous help from English Heritage. To all these, the Restoration Committee extends heartfelt thanks, since it is due to their efforts that St. Peter's, Molash, far from being closed, has now been listed as a Grade I building in the List of Buildings of Historic Interest.

It is interesting to note that, in comparison with the £700 to £800 spent on the restoration in the time of the Revd. T.J. Holt, the present restoration will have cost not less than £35,000 by the time it is completed.

It is indeed fortunate that so much had been completed by 1987 because the Great Storm of October 16, 1987 threatened to wreck both church and churchyard. Without the previous restoration work, the results of the storm could have been disastrous. Even so, quoins in the tower split. Large cracks developed in the W. wall of the tower. Much of the roof was stripped. Internal plaster gave way. This damage has now all been repaired, and steel tie rods have been inserted through the tower. The cost of this has been almost completely borne by the Ecclesiastical Insurance Company. Not least, many of the ancient yews in the churchyard were torn apart and had to undergo extensive tree surgery with the help of a large grant from the Countryside Commission.

## TOUR OF THE CHURCH: INTERIOR

### S. Porch

The S. Porch as seen by Sir Stephen Gwynne, c.1859, (op. cit.) was built of wood in the late-Perp. style with ornamental spandrels to the doorway; but this has been replaced, c.1895.

Note E. of the S. door the holy water stoup, mutilated below but crisply preserved above, the E. wall of the porch having been deflected to accommodate it. The woodwork of the S. door is very old and strong and, with its slot for a heavy bar, clearly intended for defence.

### Nave

On entering the Nave, be prepared for a surprise. There are no aisles; this is a 'barn church'. It is plain, lofty and of very uncommon appearance. There is no chancel arch. In its place is a boxed-in horizontal beam carrying the arms of George III (dated 1793) on a painted panel below the plastered E. gable. The three crown-posts on thick tie-beams which support the tall roof are set off by whitewashed walls almost devoid of monuments. 'There is beige panelling along the N. wall, giving the church a dance-hall feel', (J. E. Vigar, Exploring Kent Churches, Meresborough Books 1985, under Molash), an impression supported by the woodblock floor but dispelled by a huge limestone slab with four iron rings covering the entrance to a vault and inscribed, albeit now faintly:

PVLVIS CHAPMANNORVM

Also another, nearer the chancel, saying more explicitly:

Entrance / to vault. / J[ames] A[mos] / 1847.

In the E. section of the N. wall, note the housing for the steps to the medieval rood-loft, and on the W. section, beyond the blocked N. door, remains of a large medieval wall-painting in too poor a state for the subject to be known.

The commandments board, formerly in the chancel, is displayed on the



W. wall and conceals a small rectangular window from which the inside of the church might be viewed from the ringing chamber of the tower.

The font, in the S.W. part of the nave, dates from the C.12 at the latest: a block of limestone, 2' 4" square, decorated with four shallow-sunk Romanesque arches on all four sides. Sir Chas. Igglesden, who was very imaginative, claimed (op.cit.) he could just make out the figures of angels on the stand, but J. Newman (North East & East Kent, Penguin, 1969, under Molash) says the stand is modern. Whatever the truth of this, the stand or stem is of the strangest shape, like a star with a very tiny body and four triangular rays. The base is a square affair of the plainest: no angels there! In the course of its mysterious existence, the font has sustained serious damage to one corner.

Note, disposed about, two generations of communion table preceding the one recently designed for present use.

To judge from its windows, the nave appears to belong to the Decorated period of architecture but this is an illusion. The doors, of which there are four, are all of the EE. period. One is in the N. wall (blocked but see outside); one in the N.W. corner (Blomfield's reconstruction of an earlier door into the annex); the W. tower door, the S. door and add to those the small S.E. door in the chancel. The W. door into the tower has T-shaped mason's marks on the upper ends of the stones that form the N. side of the arch and one of the original consecration crosses of the church cut into the N. surface of the S. jamb.

The fenestration is later and replaces the EE. scheme. See N. wall of chancel, where old and new overlap. In the nave there are three Dec. windows on the N. side and one Dec. and two large Perp. ones on the S.

### **Stained Glass in the Nave**

There is no stained glass elsewhere than in the nave. When the restoration of the stained glass, all of it medieval, was undertaken in 1984, some was still in its original position though much damaged; other fragments collected over the years and particularly during the digging of the outside drains in 1895 had been leaded higgledy-piggledy into the windows for safe-keeping.

The following survey of the stained glass is based on notes made for the use of the churchwardens by Professor C. R. Cuncer from his contribution to Corpus Vitrearum Medii Aevi. Since the notes were made however, the glass has been restored by the West-country glazier Sally Jackson: scattered fragments have been re-united, missing faces replaced and damaged robes made good. Where the original painted glass was not to be recovered, the artist has used transparent glass instead, on which she has continued and completed the original design. The distinction between old and new being therefore plain to the eye, I have taken the liberty of updating Professor Cuncer's notes to describe what you see now, rather than what you would have seen before the operation began.

Each piece of glass bears the date of its restoration. The roundels in the N.E. window and the Trinity in the S. Central window alike have the figures 1985 inscribed clockwise between the members of a cross, and the word 'Restored'. But this is art to conceal art, for these details are too high up to be appreciated from the ground. By contrast, see St. Peter in the N.W. window, where the figures 1986 under the arms of a cross are only a little above head-height.

### **N. Wall of Nave**

**N.E. Window**: two lights trefoiled with quatrefoil tracery light: C.14. The quatrefoil contains grisaille with a foliated roundel in the centre, and smaller roundels, one set in green, the other in red in the side foils.

This is the oldest piece of glass in the church and dates from the late C.12 or early C.13.

**Centre Window**: three lights cinquefoiled with elaborate intersecting tracery containing eighteen lights: C.14. The tracery lights contain ancient glass somewhat later than the stonework. The design in each light is a roundel of green, blue or red, painted (with one exception - a red estoile) with a rose set in white foliage with yellow-stained, cross-hatched background. The foliage is more rounded and less like seaweed than that in the N.W. window.

In the head of the left-hand main light, an armorial shield (Ar. on a chief gu. 3 martlets or, MORSTON) held by an angel, whose wings descend on either side, habited in an alb and amice; and some quarries.

The Morston family held lands in Murston and the Sittingbourne district, also the Manor of Hurst (or Herst), situated in Chilham and probably stretching into Molash: which would account for the presence of the shield here.

In the head of the centre main light: quarries. It is possible that the arms of MALMANS (see History above), described vaguely by Faussett (loc.cit.) as being 'in the windows', actually belonged in this light. The Malmans family held land in Sheldwich not far away (Arch. Cant. iv, 315; Kent Feet of Fines, Kent Records, xv, 158).

In the head of the right-hand light, an angel as in (1.) with another shield: Gu. on a fesse ar. between 3 griffins segreant or a crescent, impaling Of nine pieces sa. and ar. with a molet at fesse point; plus a few quarries. The impaled coat may be St. BARBE, but all attempts to identify the dexter coat have failed, and it may be even more correct, the heraldic expert Mr Hugh Murray has recently suggested, to blazon it: Sable on a cross quarterly pierced a molet argent, though so far at least no other identification has been proposed.

In the lower parts of the three lights: (l. & r.) panels made up largely of grisaille fragments; and, in the centre, a panel largely of blue fragments with, below, two small figures of donors, kneeling in the attitude of prayer on yellow stained cushions and looking to right. The woman (l.) wears a blue robe and red mantle; her name was Elizabeth. The man (r.) has a blue collar and red garment; he was her husband but his name and family we do not know.

Only eleven letters remain of the dedicatory inscription in Latin: ... sue Elizabet, from which it appears the original inscription read: [Pray for the souls of So-and-so and] Elizabeth his [wife]. Since the surname has been lost, this window with its heraldic content, potentially the most informative about the church's medieval benefactors, presents an enigma.

**N.W. Window:** two lights trefoiled: in tracery, central cinquefoil-headed light, flanked by two perpendicular bars and two angle-lights: C.15.

In the central tracery light, a C.15 representation of the Coronation of the Virgin of great beauty. Our Lord wears a white robe powdered with trefoils in yellow stain, and over it a dark ruby or purple mantle. He holds a book in his left hand and blesses with his right. The Virgin wears a blue mantle over a white robe richly embroidered in yellow stain, and her hands are raised in an attitude of prayer. The background to the figures has white seaweed-like foliage on a yellow-stained cross-hatched background.

The piece of furniture on which the figures are seated is not a throne but a marriage-bed, the iconography of the Coronation of the Virgin being linked with the Marriage of the Lamb.

In the left-hand main light is a figure of St. Peter, patron saint of Molash, with curly hair and beard and blue nimbus. He wears a white and yellow-stained mantle over a red robe and holds in his right hand a large key. His left hand holds a book. Background of quarries with yellow-stain pattern.

The right-hand light has more fragments of quarries. There is no figure now, but would there originally have been one of St. Paul?

All this glass is of refined execution, of the C.15.

The resemblance in style between St. Peter's head and some of the work of the York school of glaziers - notably in the St. William window in the Minster - is surely too close to be the result of pure coincidence. Even more striking is the resemblance of this head to that of the disciple seated on the left of Our Lord in a scene of the Last Supper in the E. window of Malvern Priory Church.

The affinity between this Malvern and York glass has long been recognised, though no definite connection between the two places has been established. At Molash we are more fortunate, for the family of ROS OF HAMLAKE, who gave the St. William window to York Minster, were for about a century and a half until 1461 Lords of Chilham and considerable local landowners, holding among other estates the important Manor of Wytherling in Molash. It is perhaps not too far-fetched to suggest that they employed a glazier or firm whom they had already patronised in their native North-country on glazing in this church.



## **S.Wall of Nave**

**Centre Window:** stonework as in N.E. window of nave: C.14.

In the tracery light, a C.14 'Italian' Trinity. God the Father enthroned, supporting the Cross with his left hand, his right hand raised in blessing. On the Cross, the Son crucified with head inclined to the right. The Cross is planted on the globe. Between the heads of Son and Father, the Holy Ghost in the form of a dove flies upwards. Original background of yellow-stained foliage. Cf. a much defaced mural painting of the same subject in the N. aisle at Boughton Aluph.

In the main lights are white and stained borders, and the beginnings of 'false' quarries with conventional design very like those in the St. Peter window (N.W. window of Nave: C.15).

## **Chancel**

**Choir:** The pretty neo-Perp. screen dividing nave from chancel was made for Eastwell. When Eastwell was demolished, the screen was shared between Molash and Challock and installed about 30 years ago. In the S. wall, E. of the screen, an EE. door, very plain.

The chancel roof, as lofty as the nave's, is supported by a further three spindly crown-posts.

On the S. wall, above the modern choir stalls, are traces of medieval wall painting: a pattern of scrolled leaves and swags of cloth, possibly serving as two-dimensional reredos for the Lady altar, removed at the Reformation (see History above).

In the floor are two ledgerstones. To the W. the memorial of Michael sone of Gabriel Gyles, gent. who died May 31, 1611, aged 40. And to the E. an unusually long coffin-shaped stone with the matrices of two lines of brass lettering at its E. end, other lines giving the names and dignities of the deceased being covered by the liturgical step inserted by Blomfield during his renovation of the sacarium, c.1895. The brass letters were lost before 1800 but consisted of Gothic capitals, common in inscriptions of the second half of the C.14, arbitrarily divided into groups of three,

four and five by circular brass studs. The upper of the two remaining lines is in very poor condition, though part of a date in Roman numerals can be descried: ...[M]C . CCL... which agrees well with the style of the lettering. The concluding words of the Late Latin inscription have recently been deciphered by the palaeographer, Mr. David Wright, as forming the second member of a Leonine hexameter much in favour during the Middle Ages:

[. . . M]C . CCL[. . . MOR]  
ATE . OLE . CTOR . ORAT[E]

This yields a date somewhere between 1350 and 1400 and, without the arbitrary divisions, the exhortation: Morate, o lector, orate! O reader, pause and pray! Mr. Wright observes that if the stone, with head to eastwards and foot towards the congregation, is in its original position, it marks the tomb of a medieval vicar of Molash who on Judgement Day should rise to face and marshal his flock.

More than this we cannot tell about it.

### **Richard of Rochester**

Standing before this mysterious tomb, we feel prompted to explode the myth of Richard of Rochester, invented in the mid C.18 by the Revd. Thomas Austen, M.A., Vicar of Allhallows in the Hundred of Hoo, embellished by the Revd. J. W. Ebsworth, Vicar of Molash in the 1880s, and propagated by, among others, Alan Brignell in our own day (cf. his Kentish Lore, Robert Hales, 1983).

Between 1759 and 1767 Thos. Austen compiled two folio volumes which he entitled: Collectanea Cantiana; or, Hints and Helps by way of Memorandum and references to various and mostly obscure authors, with occasional observations of my own towards a Natural History of the County of Kent &c. Among the entries is a sketch for a history of Rochester. In AD 885, as the Anglo-Saxon Chronicle records in three brisk sentences, the city of Rochester was besieged by the Danes and gallantly relieved by King Alfred the Great: 'They [the Danes] surrounded the city and threw up an outer ring of fortifications to protect themselves. The people however defended the city until King Alfred advanced with his army. At this, the



enemy withdrew to their ships, abandoning their operations.' To commemorate this event, Austen quotes five quatrains in (supposedly) archaic English, attributing them to 'Richard of Rochester, monk of Feversham'. With modernised spelling the last three stanzas read as follows:

...Our houses they burned, the cattle were slain  
    In the country; then came they to Rochester  
And fight against her castle walls, but in vain,  
    For the good King Alfred he soon did appear.

Then the barbarous Danes were in fright full sore,  
    'Fly! Alfred, that devil, is coming!' they said  
And run to their ships full quickly therefore  
    And leave their booty and also their dead.

Then were much merriment in Rochester made  
    That we been so soon delivered from evil  
Of these furious Danes. Our hearts were glad  
    That they fear our good King more than God or the Devil.

Mr. Brian Miller, Fellow of Brasenose College, Oxford, who has kindly analysed Austen's original text, concludes on grounds both of vocabulary and of preposterous syntax that the poem cannot have been composed before 1650 at the earliest - when there had not been monks in England for a century - and that it is a pastiche or fraud. The tone of the poem (as witness the verses above) smacks more of the irreverence of the Enlightenment than of the devotion of the Middle Ages. The author, inspired by the Anglo-Saxon Chronicle, was probably Austen herself, who included many, many other of his verses in his Collectanea. Be that as it may, Richard of Rochester, poet-monk of the Cluniac Abbey of the Holy Saviour, Faversham, is an invention.

In 1861, the Collectanea was acquired by the British Museum, where it may be inspected today, catalogued as Brit. Mus. Add. MS. 24,270 (see folio 33 verso & f.34) in the King's Library.

And in 1881, the Revd. J. W. Ebsworth, under the impression that the poem was genuine, printed an accurate transcript of it in A Kentish Garland (pp. 109-110)

with his own fantastical commentary, viz. that the said Richard of Rochester had ended his days in retirement at Molash hearing confessions and dying 'when a little past middle age ... inside the still uninjured Priest's Chamber' (see Annex below).

Ebsworth had the curious notion that Richard's 'weary eyes were turned in death' to the giant yew-tree outside the sacristy window and that he was buried under its branches - 'no stone marks the spot but it is not difficult to recognise' - or alternatively, in the chancel floor under a brass plate reading: Hic jacet Richard[us] Roff[ensis]. The plate originally said more, but was vandalised by 'a crowd of crazy fanatics from Bosenden Wood and Chartham Hatch'.

We need not take any of this too seriously. An inscription, had it existed in this form, would have commemorated a bishop of Rochester or some famous scholar connected with the city. For Ebsworth's self-effacing hermit, the appropriate formula would have been: Hic jacet Richard: de Hrobicester, Abbatie Sci Salvatoris apud Feversham mon: prof:., or something along these lines. But in any case, none of the Kentish antiquarians - not Faussett in his MS collections, not Cozens (op. cit.), nor Philip Parsons (Monuments & Painted Glass &c., Canterbury, 1794) - records a memorial brass of this sort in the chancel or anywhere else. And whatever was inscribed on the defaced coffin-stone, it never said what Ebsworth said it might have said.

**Sacrarium:** Two EE. lancet windows, one N. and one S. In the E. wall, a C.19 window of three lights, the least successful part of Blomfield's restoration, and about 4 ft. shorter than whatever, dilapidated as it may have been, was there before. In the S. wall, a piscina with shoulders and flattened trefoil arch. And above it, a corbel with a grotesque male head matched by another on the N. wall opposite. What were these corbels for? Too solid to support a curtain, too small for statues and too high for lights: Jessup & Cox in Kent (Methuen & Batsford, 1950), followed by Newman (op. cit.), suggested they were for the Lenten veil, though this would surely have been found in association with the rood at the junction of chancel and nave. Besides, can we be certain the altar stood hard against the E. wall in medieval times and not forward from it? Supports for a wooden canopy perhaps, over a free-standing altar? Or for a pyx-beam?

Or that beam from which hung the sanctuary lamp? Or perhaps they are not medieval at all but ornaments inserted by Blomfield in 1895 to relieve the austerity of the sacrarium and commemorate the bishop and the vicar in whose days the restoration was carried out, viz. (N.) Edward White Benson, Archbishop of Canterbury 1883-1896, and (S.) the Revd. T. J. Holt who financed the undertaking and saw it to completion.

In the floor: two ledgerstones of members of the Chapman family (see also Nave) of Bower Manor (or Great Bower). In the centre, Henry Chapman (1668) who acquired the property in the N. of the parish from Sir Thos. Moyle some time during the reign of James I (1603-1625); and his wife Mary (1680), both of them aged 80; and their infant grandson Henry who was buried two days after being born: a brief life from March 24, 1677 to March 26, 1678 with New Year's Day falling on the intervening day, March 25. Against the N. wall, John Chapman, bachelor son of Henry and Mary, died Nov. 19, 1679, aged 47.

<u>Henry Chapman</u>	-	<u>Mary da of James</u>	
born 1588	*	Coppins of Molash	
died Apr. 13, 1668	*	born 1600	
died May 2, 1680		died May 2, 1680	
+))))))))))))))))))))))))))2))))))))))))))))))))))))))))))			
<b>R</b>		<b>R</b>	
Edward Chapman	-	Amy da of ...	<u>John Chapman</u>
	<b>T</b>	Baldock of Faversham	born 1632
	*		died Nov. 19, 1679
	*		unmarried
+))))))))))))2))))0))))))))))))))))0))))))))))))))))0))))))))))			
<b>R</b>	<b>R</b>	<b>R</b>	<b>R</b>
Edward Chapman	<u>Henry Chapman</u>	Thomas Chapman	James Chapman 6 others
died Molash	born Mar.24,	died 1734	died 1750
1743 unmarried	1677	bur. St. Bride's	bur. Milton
	bur. Molash		nr. Sittingbourne
	Mar. 26, 1678		

The infant Henry's three surviving brothers, Edwd., Thos. & Jas. sold Bower in gavelkind to Christopher Vane Ld. Barnard c. 1700 (Hasted, op. cit. & for the Chapman pedigree, Berry, Kent Genealogies with minor adjustments).

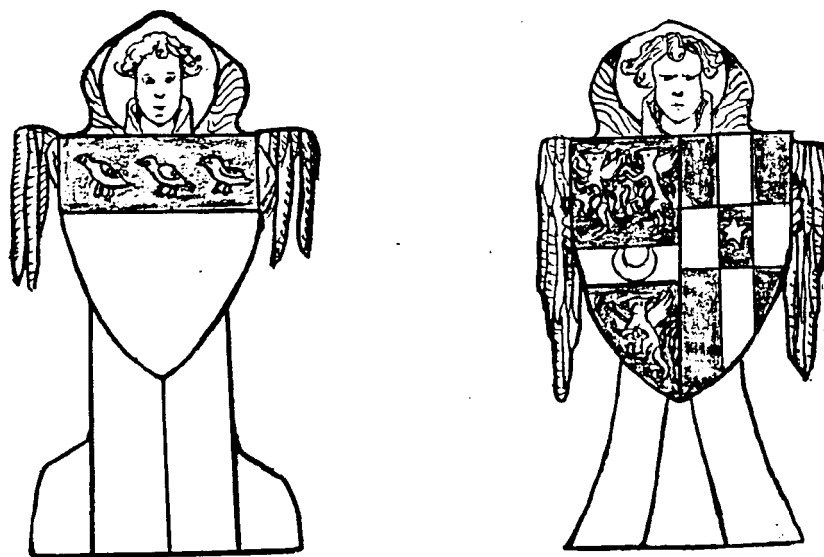
Though externally Bower Manor has changed a good deal, many of the inside rooms would still be completely familiar to the Chapmans buried in the sacrarium: one feature in particular, the amazing Elizabethan spiral staircase with mast-like oak post nearly 20 ft. high running up the middle to help you keep your balance.

## Annex

On the N. side of the tower is a 2-storey lean-to built of flint and attributed to the C.15. Access is through the narrow N.W. door of the nave. The ground-floor, now used as a vestry, is lit by the upper, ornamental section of a Perp. window. It has a fireplace with depressed arch; the inside of the chimney looks pleasantly modern and is completely free of soot.

The upper room is now inaccessible, has no window, but may originally have communicated with the belfry.

Sir Chas. Igglesden would have it that this annex was a kitchen and dormitory for the monks, but he and the Revd. Joseph Ebsworth had monks on the brain. The fireplace is too small for communal cooking, with hardly room in it to heat a stew, and it is awkwardly placed in the N.W. corner of the apartment. The whole does justice to Blomfield's reconstructive genius, chimneys having been rarity itself in medieval times. Nonetheless the original 'uninjured' structure probably served as sacristy and bedroom for the visiting priest from Chilham.



The

Armorial Shields of the Centre North Window

Drawn by Sally Jackson, 1989

## **TOUR OF THE CHURCH: EXTERIOR**

### **South Side**

Moving E. from the S. porch, note on W. side of chancel door a scratch-dial in excellent working order, with remains of an older one above it. To tell the time when the sun is shining, insert any convenient stick into the hole. When the shadow produced is vertical, add 1½ hours for BST.

Also a third dial, E. side of chancel door, at ankle-height: inconvenient.

### **East Side**

On the frame of Blomfield's E. window, note two neat neo-Gothic corbel heads; male on the left, female on the right, sensitively treated. Portraits?

### **North Side**

Compare the foregoing with two real-Gothic corbel heads on the N.W. window of the chancel, representing Edward III (1327-1377) and his queen Philippa of Hainault (as it is said).

The churchyard on this side contains four fine yew-trees. Past the blocked N. door (EE.), under the largest of these trees, are seven tombstones of the Videan family standing in a row. The earliest date on them is 1792; the latest, 1935. A farming family whose ancestor Hamo Videan bought Wytherling Court from John Moyle in the 4th year of Henry VIII (1513), they remained in possession until the reign of Charles II (1660-1685) when they sold out though staying in the parish ever since. Their name attaches to a piece of land in the parish, variously known as Videan's Green or Videan's Forstal.

Immediately W. of these stones is the wreck of an imposing chest-tomb, the panels of which have collapsed. The vast ledgerstone lies at an angle, its surface completely eroded and inscription gone. Legends inevitably cling to it: the tomb of a crusader &c. In all likelihood it is the poorly constructed monument of the mid C.18 Videan patriarch whose descendants lie in a long row at his feet.

At the foot of the tower, note the truncated window of the annex with label and double feathering. Its proportions are so strange, originally it must surely have come from somewhere else? Note also the crisp C.19 masonry of the chimney.

Wytherling Court has been mentioned once or twice in this essay and it may not be out of place to insert a few words about it here. In ancient records of Dover Castle, according to Hasted (*op. cit.*), this manor was numbered among the estates which made up the Barony of Fobert, by means of which and others the fortress was garrisoned and maintained. For centuries the manor was held at one knight's fee. Robert de Wytherling appears to have held it in the reign of King John, when the king is said to have used the house as a hunting lodge (see Pre-history above).

The name Wytherling is Old English and the house is thought to be pre-Norman in origin, though the earliest record of it is dated 1171. The derivation of the name, according to the Sage of Uppsala, is either from OE. wither, a personal name, compounded with some ambiguous element; or, more probably, from witherlingas, the adversaries or opponents, a nickname for the people who lived there, as today we might refer to 'those old devils!'

### **West Side**

The moulding of the W. door is much eroded but seems to be EE. Low down on the N. jamb is an Ordnance Survey bench mark. The church stands 404.3 ft. above sea level. Immediately over the door are signs of a stone super-structure that has long since been dismantled: the bottom of a niche for a statue of the patron saint perhaps. Below this: knapped flints. Above it, coarse flint-work with two rectangular windows, the lower one late medieval, the upper one possibly so but as crisp as the masonry of the annex chimney. Above this again, courses of red brick with four round-headed, tunnel-like apertures (early C.19), replacing a medieval shingled steeple. And above the string-course, more brickwork of Blomfield's restoration (c. 1895).

There is an elegant C.18 limestone headstone (Monumental Inscriptions of St. Peter's, Molash, Kent Family History Society Record Publication No. 405, MI.45) directly to the W., carved with cherub, two palms and two hour-glasses: commemorating Henry Dane (1771). See also, a few yards away to N.W., a double-column sandstone headstone with (N.) skull and long-bones, (S.) hour-glasses with heart-shaped bowls. It reads as follows (ibid No. 50):

<p>Here lieth ye body of CHRISTOPHER WELDISH of this Parish, the husband of MARY WELDISH who died ye 31 day of July in 1708 aged 70 years &amp; left two Sons CHRISTOPHER &amp; ISAAC WELDISH</p>	<p>Here lieth ye body of JOHN WELDISH son of CHRISTOPHER &amp; MARY WELDISH who died ye ..... in 1698 aged 24 years &amp; [here] lieth a Sister of his, ELIZABETH WELDISH. When this you see remember me</p>
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In the Bishop's Transcripts in the Library of the Dean and Chapter of Canterbury, Christopher Weldish is described as 'Householder'; John was 'brought from Selling' & buried Feb. 2; and Elizabeth was buried Feb. 2, 1680.

Further W. still, the headstone to Mercy West (1910) has the sprightliest of epitaphs (MIs of Molash, No. 57);

She was! Ah! What was she?  
What a wife and mother should be.

### South Side

W. of the path is the oldest monument in the churchyard: a double-headed limestone headstone which reads (ibid. No. 64):

Heare lieth the bodys of  
LERANC GOATLEY yoman  
& MARGEAT GOATLEY his  
loving wive.  
As you are we weare  
As we are you must be

Lawrence and Margaret Goatly were buried on Dec. 14 & July 13 respectively in the year 1653. Lawrence was the great grandson of the Thomas Gotelye whose name appears as a parishioner on the inventory of church-goods taken in 1551 (see History above & the pedigree of Goteley reproduced on page 29). The family owned Chiles, a small manor in the parish, otherwise known as Slow Court, from the time of Mary I (1553-1558). By 1661 it had passed out of the family and changed hands twice (Hasted, op. cit.). Slow Court no longer exists and its place is forgotten.

E. of the path and about 18 yards S. of the chancel door is the headstone of Daniel (1877) & Elizabeth (1884) Swan from the Halfway House, Challock, with these obscurely edifying verses on it (MIs of Molash, No. 14):

Dark, silent grave, low in thy narrow bed,  
Weeping, we lay the body of our dead.  
All that was mortal now hath ceased to live  
And all that earth can claim to earth we give.  
O Lord who in thy anguish did commend  
Thy gentle mother to thy chosen friend,  
To Thee our dearest parents we have given,  
At once our God, and Friend in earth, in Heaven.

Nearer still to the chancel door but unfortunately broken is the cruciform headstone of Mary Annie, beloved child of William & Mary Linkin, died August 29, 1883, aged 7. Of her Mr. Ebsworth noted in his Bishop's Transcript:

'After one day's illness, bilious fever;  
one of the sweetest little maidens, & brightest, in Molash.'

This is the most touching tribute of them all and the Revd. Joseph Ebsworth was a man of sensibility to write it. The Aldridge MS in the possession of the churchwardens relates of him: 'He was a very eccentric poet & novelist. He retired and went to Ashford where he was a notable sight, wearing a large black woollen shawl summer and winter. '



## Monumental Inscriptions at St. Peters, Molash

**Note!** Key letters indicate the monuments are located inside the Church.  
Key numbers indicate that the monuments are located in the Churchyard.

L	<u>ALDRIDGE</u> ALFRED JAMES ALDRIDGE, Churchwarden 1928 - 1965 (Brass Plate)	JOHANNES CHAPMAN, d. 19th. November 1679, age 47 (Slate ledgerstone)
E	<u>AMOS</u> JAMES AMOS, 1817 (Limestone Vault Slab)	F <u>CHAPMAN</u> PULVIS CHAPMANNORUM (Limestone vault slab)
H	<u>AMOS</u> HARRIET, wife of JAMES AMOS, d. March 20th. 1847 Age 42 Yrs Also Children, DANIEL, d. August 26th. 1831, Infant WILLIAM, d. March 7th. 1838, age 1 Yr. HARRIETT, d. January 6th. 1849, age 14 Yrs	93 <u>CLARK</u> ISABELLA CLARK, d. 5th. December 1946, age 86 Yrs Also her son ROBERT GEORGE CLARK, d. 21st. August 1950, age 52 Yrs
1	<u>AMOS</u> WILLIAM AMOS, d. October 9th. 1835, age 81 Yrs MARY, his wife, d. January 23rd. 1842 age 84 Yrs Leaving children DANIEL, WILLIAM, ANN, JAMES, JOHN & KATE	K <u>CLARKE</u> Lighting in Chancel given in memory of MAJOR KEI TH CL AR KE, MC d. 24th . Sept emb er 196 5 (Bra ss Plat e)
5	<u>AMOS</u> MARY AMOS, daughter of James & Sarah Amos, d. 11th. June 1800 age 6 Yrs	71 <u>CLARKE</u> GEORGE EDWIN CLARKE, d. May 9th. 1950, age 63 Yrs.
6	<u>AMOS</u> MARY ANN AMOS, daughter of James & Sarah Amos, d. 16th. June 1813 age 7 Yrs	70 <u>CLIFFORD</u> CYRIL C. CLIFFORD, d. 11th. August 1937, age 38 Yrs.
7	<u>AMOS</u> THOMAS AMOS, son of James & Sarah Amos, d. 19th October 1917 age 4 Yrs	J <u>COLLINS</u> GRU 2nd. Lt.N.L. COLLINS, 15/8/16 FT 40
8	<u>AMOS</u> JAMES AMOS, d. 28th. February 1818, Age 55 Yrs Leaving Children, SARAH, ELIZABETH, JAMES, DANIEL. HELEN, CHARLOTTE & GEORGE	66 <u>CREWSDEN</u> CECILY D. CREWSDEN, d. 6th. February 1932
9	<u>AMOS</u> SARAH, wife of James Amos, d. 17th. February 1862 age 90 Also ELIZABETH, d. October 1st. 1849, age 53	52 <u>CROW</u> FRANCIS CROW, d. 28th. January 1774, age 98 Yrs.
10	<u>AMOS</u> DANIEL AMOS, d. 2nd. July 1818, age 58 Left surviving 1 daughter Sarah JOHN AMOS, son of above, d. 3rd. May 1806 age 2 mths SARAH AMOS, wife of above, d. 21st. January 1838, age 78 Yrs.	69 <u>CROW/KEMSLEY</u> DOROTHY ELENOR CROW, d. December 29th 1931, age 34 Yrs EDWARD KEMSLEY, d. June 5th 1936, aged 75 Yrs JEAN MAY CROW, d. August 8th 1932, age 8 Yrs ELENOR ANN KEMSLEY, d. May 12th 1949, aged 84 Yrs.
59	<u>AMOS</u> THOMAS AMOS, d. 13th. April 1785, age 62 Yrs Left surviving NICHOLAS, RICHARD, JOHN, WILLIAM, DANIEL & JAMES	99 <u>CRUTE</u> ADRIANNE ELIZABETH CRUTE, d. 9th November 1988, aged 40
B	<u>CHAPMAN</u> HENRY CHAPMAN, d. 13th. April 1668, age 80 Yrs His wife MARY, d. 2nd. May 1680, age 80, Also HENRY CHAPMAN, son of Edward, bur. March 26th 1678 (Slate ledgerstone)	45 <u>DANE</u> HENRY DANE, d. 13th November 1771, aged 82 Yrs.
A	<u>CHAPMAN</u>	

- 46 DAY  
ELIZABETH, wife of Samuel Day, d. 13th March 1812, aged 71 Yrs  
Also SAMUEL DAY, d. 6th July 1816, aged 73 Yrs
- 34 DIXON  
THOMAS DIXON, d. 27th November 1832 aged 73 Yrs  
Left surviving, his Wife & 9 Children, viz Mary, Thomas, Daniel, John, George, Richard, William, Anna & Basil  
Also, ANNA, wife of Thomas Dixon, d. 24th July 1841, aged 83 Yrs.  
GEORGE DIXON, d. 3rd. September 1835, aged 47 Yrs  
ANNA DIXON, d. 2nd. October 1835, aged 39 Yrs
- 32 DIXON  
DANIEL DIXON d. 18th November 1855, aged 72 Yrs  
MARY, his wife, d. 15th June 1849, aged 68 Yrs
- 33 DIXON  
THOMAS DIXON, d. 22nd. August 1867, aged 85 Yrs  
MARY, wife of above, d. September 1852, aged 65 Yrs
- 16 EBSWORTH See LINKIN/EBSWORTH
- 24 ELDEN/SANDERS  
FLEET ELDEN, d. 25th June 1799, aged 63 Yrs  
ELIZABETH SANDERS, Daughter of above, d.21st. June 1804, aged 48 Yrs
- M ENGLAND - Royal Arms of GEORGE 111, 1793
- 3 EYRE  
FALKINER EYRE, d. 18th July 1897, aged 59 Yrs  
His wife, ISABELLA ELIZABETH, d. January 23rd. 1914
- 48 FARLEY  
HANNAH FARLEY, d. January 31st 1779, aged 68 Yrs  
JOHN FARLEY, d. June 20th 1792, Aged 80 Yrs
- 64 GOATLEY  
LERANC GOATLEY, bur. December 14th 1653, MA  
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- 60 GOODE  
JOHN GOODE, d. 31st. October 1887, Aged 44 Yrs
- 1 GOODE  
CEPHAS GOODE d. September 17th 1871, Aged 62 Yrs.  
EMMA, His wife, d. April 5th. 1896, Aged 82 Yrs
- D GYLES
- MICHAEL GYLES, Son of Gabryel Gyles, d. 31st. May 1611, Aged 40 Yrs (Limestone Ledgerstone)
- 47 HART  
HENRY HART, d. June 7th. 1856, Aged 60  
Also CHARLES HART, d. August 5th. 1852, Aged 77 Yrs  
Also HENRY WILLIAM HART, d. September 11th. 1856, Aged 23 Yrs.
- 87 HOLMES  
GEORGE HENRY HOLMES, d. 9th. October 1939, Aged 61 Yrs.
- 88 HOLMES  
PHOEBE HOLMES, d. 10th. January 1944, Aged 61 Yrs.
- 28 HYDER  
MARY ANN HYDER, Wife of Thomas Hyder, d. July 2nd. 1915, Aged 46 Yrs.
- 83 HYDER  
THOMAS HYDER, d. November 4th. 1935, Aged 69 Yrs
- 75 JACKSON  
JUN JACKSON, d. 24th. February 1970, Aged 56 Yrs.
- 86 JENKINS  
EMILY ELIZABETH JENKINS, d. 22nd. March 1932, Aged 71 Yrs.
- 43 JONES  
ELIZA, Daughter of Edward & Louisa Jones, d. 21st. May 1832, Aged 3 Yrs.
- 68 JORDAN (See MILLAN / JORDAN)
- 69 KEMSLEY (See CROW / KEMSLEY)
- 77 KENNETT  
STEPHEN KENNETT, d. 11th. June 1922, Aged 89 Yrs  
Also MATILDA, Wife of above, d. 17th. October 1922, Aged 82 Yrs
- G KERR  
JONATHAN H.J. KERR, Vicar of Molash 1919 - 1928 (Marble Tablet)
- 68 KERR/HOGBEN  
JONAHTAN H.J. KERR, Vicar of Molash, d. 9th. June 1928, Aged 80 Yrs  
Also MARY AUGUSTA, Wife of above who pre-deceased him.
- 26 KINGSLAND  
SARAH KINGSLAND, Wife of Late Daniel Kingsland, d. May 21st. 1855, Aged 65
- 27 KINGSLAND  
MARY JANE KINGSLAND, Wife of Henry Kingsland, d. August 1st. 1877, Aged 65
- 101 LEES  
In memory of IVY MURIEL LEES, 1900 - 1985. (Brass Plaque on wooden bench seat)
- 16 LINKIN/EBSWORTH

	MARY ANNIE, Child of William & Mary Linkin, d. 29th. August 1883, Aged 7 Yrs	2	<u>SCOFIELD/HOLT</u> SARAH ANN SCOFIELD, nurse & friend of Rev. H.S. Holt, d..... 1898
76	<u>LINKIN</u> MARY ANN LINKIN, d. August 16th. 1918, Aged 55 Yrs	51	<u>SHILLING</u> TOM SHILLING, Husband of Mary Shilling, d. 1st. October 1907, Aged 54 Yrs
N	<u>MANFIELD</u> JOHN MANFIELD, d. Apr. 7th. 1511, URSULA, His Sister, d. May 22nd. 1518 (Ledgerstone in Nave - No longer extant)	78	<u>SHORTER</u> FANNY SHORTER, d. 12th. April 1949, Aged 87 Yrs.
25	<u>MARTIN</u> ? (No Surname, Railed Family Plot)	62	<u>SMITH</u> JOHN SMITH, d. 7th. September 1885, Aged 93 Yrs. HESTER, his wife, d. 9th. April 1862, Aged 71 Yrs HESTER ANN, eldest daughter, d. 2nd. May 1822, aged 1 Yr.
56	<u>MAXTED</u> SYBILLA HARRIOT MAXTED, d. July 30th. 1879, Aged 58 Yrs.	63	<u>SMITH</u> JOHN SMITH, d. 24th. October 1784, Aged 60 Yrs ELIZABETH, HIS WIFE, d. 30th. October 1801, Aged 80 Yrs
82	<u>MERSTED</u> JOHN HORTON MERSTED. d. 2nd. May 1939, Aged 86 Yrs	74	<u>SMITH</u> GEORGE SMITH, d. 9th. August 1953, Aged 72 Yrs DAISY RUTH ELIZEBETH, his wife, d. 22nd. January 1958
98	<u>MILLEN / JORDAN</u> JOHN MILLEN, d. 22nd. July 1879, Aged 77 Yrs. MARGARET, His Wife, d. 27th. July 1895, Aged 84 Yrs JAMES, Their son, d. 27th. October 1879, Aged 44 Yrs JOHN, Their son, d. 20th. December 1880, Aged 49 Yrs SARAH, Their Daughter, Wife of Frederick Jordan, d. 29th. July 1886, Aged 43 GEORGE MILLEN, bur. 14th. May 1854, Aged 8, CHARLES MILLEN, bur. 9th. April 1854, Aged 5 Yrs	91	<u>SMITH</u> JOSEPH HENRY SMITH, d. 26th. September 1953, Aged 61 Yrs.
79	<u>MUMFORD</u> ELLEN FRANCES MUMFORD, Wife of James Mitchell Mumford, d. 9th. April 1945, Aged 56 Yrs. JAMES MITCHELL MUMFORD, d. 3rd. May 1953, Aged 78 Yrs	100	<u>SMITH</u> TONY ROLAND SMITH, Artist, d. 1988, Aged 49 Yrs
21	<u>NORRINGTON</u> FRANCES NORRINGTON, d. 30th. November 1861, Aged 39 Yrs.	15	<u>SOUTHERN</u> SAMUEL MANNINGS SOUTHERN, d. 2nd. November 1899, Aged 66 Yrs ELIZABETH, his wife, d. 30th. October 1901, Aged 61 Yrs.
80	<u>QUEEN/RUSSELL</u> HARRY QUEEN, d. 18th. July 1950, Aged 78 Yrs LIZZIE QUEEN, d. 5th. January 1962, Aged 86	13	<u>SWAN</u> ALLAN SWAN, d. 18th. February 1859, Aged 13 Yrs. Also PHOEBE, d. 27th. April 1961, Aged 27 Yrs, Children of Daniel and Elizabeth & Swan
85	<u>QUEEN</u> CHRISTINE MERCY QUEEN, d. 20th. January 1967, Aged 67 GEORGE THOMAS QUEEN, d. 23rd. October 1972, Aged 77 Yrs	14	<u>SWAN</u> DANIEL SWAN, d. 22nd. October 1877, Aged 74 Yrs Also ELIZABETH SWAN, d. 9th. July 1884, Aged 80 Yrs.
55	<u>ROGERS</u> SARAH ANN ROGERS, Wife of William Rogers, d. 10th. September 1846, Aged 28 STEPHEN, Son of above, aged 18 weeks, bur. 20th. May 1846	23	<u>SWAN</u> DANIEL SWAN, d. 15th. August 1894, Aged 56 Yrs Also WALTER STEPHEN SWAN, Son of above d. 30th. October 1881, Aged 25 Yrs
53	<u>ROGERS</u> WILLIAM ROGERS, d. 24th. February 1863, Aged 72 Yrs SARAH LOUISA, his wife, d. 7th. September 1877, Aged 89 Yrs	29	<u>SWAN</u> STEPHEN SWAN, d. 19th. July 1906, Aged 78 Yrs Also MARY ANN SWAN, Widow of above d. 30th. October 1911, Aged 77 Yrs
54	<u>ROGERS</u> HARRIOT, Daughter of William & Sarah Rogers, d. 2nd. May 1843, Aged 14 Yrs MARTHA LOUISA, d. 24th. November 1821, Aged 2 Yrs	12	<u>SWAN</u> GEORGE SWAN, d. 18th. March 1903, Aged 72 Yrs Also ANN SWAN, wife of above, d. 30th. August 1914, Aged 77 Yrs
		65	<u>TAMSITT</u> ELIZA TAMSITT, d. 7th. December 1884, Aged 51 Yrs

- 89 TAYLOR  
ROSA TAYLOR, d. 18th. February 1948, Aged 70 Yrs  
Also JAMES, her husband, d. 20th. September 1954, Aged 74 Yrs
- 4 TEATHERY  
THOMAS TEATHERY, d. 13th. June 1782, Aged 69 Yrs  
Also AMY, his wife, d. 14th. February 1768, Aged 69 Yrs
- 67 TORR  
FREDA TORR, wife of John H. Torr, d. 22nd. September 1922
- 39 VIDEAN  
WILLIAM, Son of Thomas & Elizabeth Videan, d. 28th. May 1808, Aged 11 Yrs
- 40 VIDEAN  
HARRIOT, Daughter of Thomas & Elizabeth Videan, d. 20th. July 1809, Aged 18 Yrs
- 42 VIDEAN  
THOMAS, son of Edgar & Anne Videan, d. 13th. May 1833, Aged 7 Yrs
- 38 VIDEAN  
ANN, Wife of Thomas Videan, d. 6th. May 1791, Aged 48 Yrs  
Left surviving, Elizabeth, John, James, Thomas, Jane & Martin
- 37 VIDEAN  
THOMAS VIDEAN, d. 2nd. November 1824, Aged 81 Yrs  
Left Surviving, Richard, Edgar, Joseph, Hester, Maria-Ann, Louise, Matilda, Harriott & Eliza
- 41 VIDEAN  
HARRIOTT, daughter of Thomas & Elizabeth Videan, d. 11th. March 1832, Aged 21
- 36 VIDEAN  
ELIZABETH, 2nd. wife of Thomas Videan, d. 27th. July 1840, Aged 71 Yrs
- 71 VIDION  
GEORGE VIDION, d. 17th. January 1931, Aged 83 Yrs  
Also ANNIE AMELIA VIDION, d. 14th. May 1935, Aged 83 Yrs
- 95 WATERS  
SOPHIE, wife of G.H. Waters, d. 13th. February 1932, Aged 38 Yrs  
Also ROBERT GEORGE WATERS, d. 25th. March 1990
- 50 WELDISH  
CHRISTOPHER WELDISH, Husband of Mary Weldish, d. 31st. July 1708, Aged 70 Yrs  
JOHN WELDISH, son of Christopher & Mary, d. 1698, Aged 24 Yrs  
ELIZABETH WELDISH, His sister, bur. 2nd. February 1680
- 57 WEST  
MERCY WEST, Widow of Joseph West, d. 10th. October 1910, Aged 83 Yrs.
- 96 WILLIAMS  
JOSEPH WILLIAMS, d. 1st. October 1941, Aged 78  
Also AGNES LOUISA, d. 13th. April 1951, Aged 92 Yrs
- Also Agnes Louisa, Daughter of above, d. 15th. March 1954, Aged 64 Yrs
- 81 WISE  
WILLIAM WISE, d. 10th. November 1935, Aged 89 Yrs  
Also MARY, his wife, d. 17th. January 1937
- 31 WOODWARD  
JOHN WOODWARD, bur. 13th. April 1847, Aged 47 Yrs  
Also MARY, his wife, d. October 11th. 1855, Aged 23 Yrs.
- 30 WOODWARD  
ELEANOR, daughter of John & Mary Woodward, d. 17th. October 1857, Aged 31 Yrs
- 44 Large Ledgerstone, totally effaced  
58A Childs Grave, No Inscription.  
90 Wooden Kerb, No Inscription  
92 Cross on Plinth, No Inscription  
94 Mound, No Inscription  
97 Mound, No Inscription  
C Ancient Coffin-stone, with Inscription in old French Capitals (Illegible)





### **A PARTING WORD**

The Church of St. Peter in Molash is an ancient part of our heritage. It is a simple, honest church without pretensions. Yet it is full of interest and in some ways unique. We think we owe a debt of gratitude to all the people who have done so much to preserve this church, not only now but in past centuries. We hope and believe that future generations will also recognise its importance in the life of the community and give it as much devotion and care as it has already received. But it is, of course, a continuing battle to keep the building maintained and in good order, and financial contributions to its maintenance and the Church Restoration Fund will be essential and always gratefully received.