

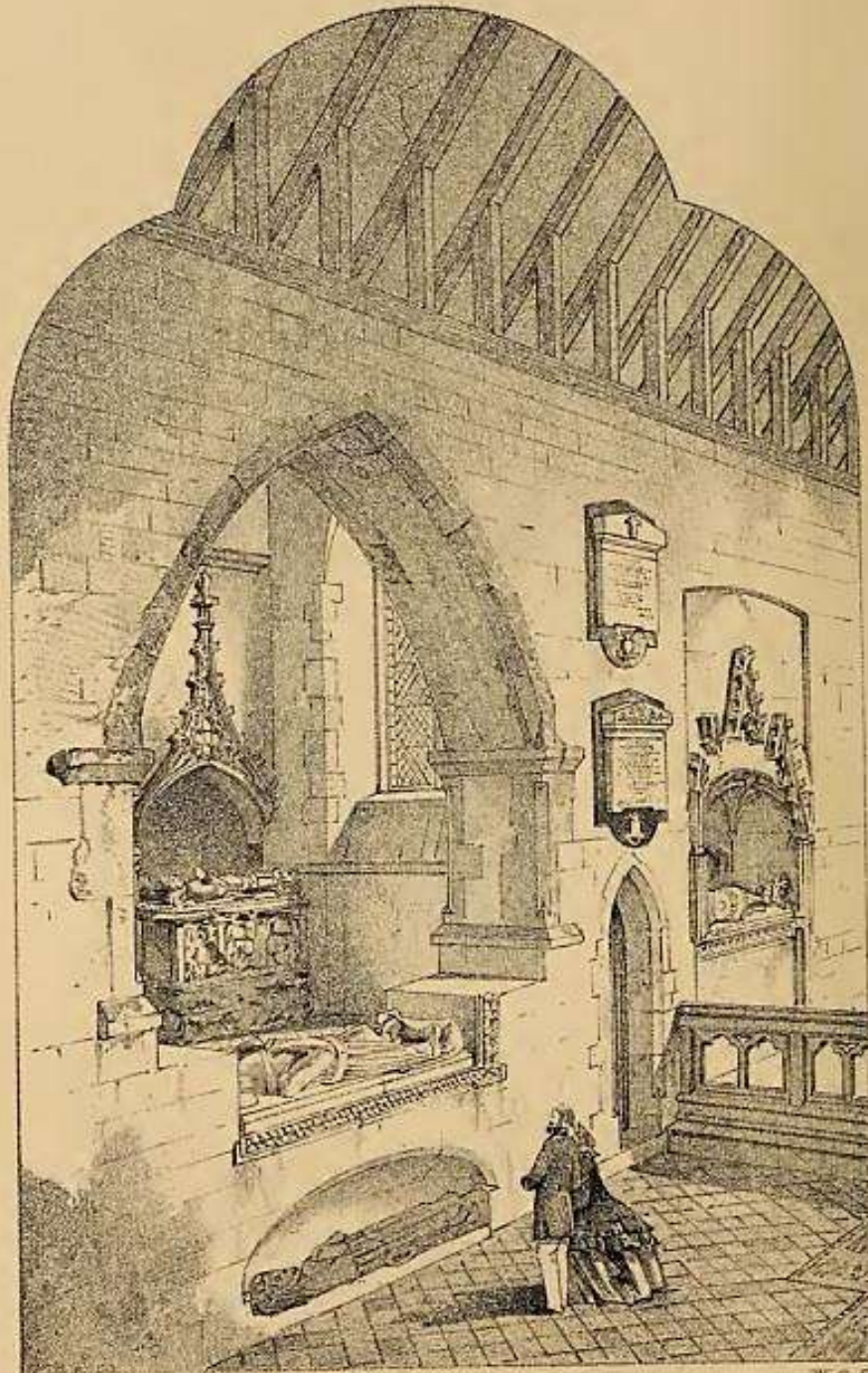
# The Church of St Nicholas, Ash

## Historical Guide



Price £1.00

Revised 2021



F. Waller Lith. 15, Eaton Garden.

W. G. Smith Lith.

View from the South Transept looking through the High Chancel into the Wolland Chancel.

*From a Photograph by Mr W. Dixon*

## GENERAL HISTORY

The present parish of Ash, more than 7,000 acres in extent and one of the largest in Kent, was once only a part of the great manor of Wingham. Originally a royal manor, Wingham was given by King Atheistan of Kent to the See of Canterbury about 850: it covered the present parishes of Ash, Goodnestone, Nonington, Wingham and parts of Staple and Womenswold.

In a list of churches probably made in 1071, in which 'Aesce' is said to belong to Wingham, mention is also made of an apparently more important church 'de Raette', as well as one at 'Fleota' belonging to the manor of Folkestone. If, as seems likely, 'de Raette' refers to Richborough, this is the only record of that church; but the chapel of Fleet, actually within the 3rd century Roman walls of Richborough Castle, continued in use until the 16th century. Leland in the time of Henry VIII wrote that 'withyn the castel is a lytle parochie Chirch of S. Augustine'. It was believed that when St. Augustine first stepped ashore in England in 597 the impression of his foot was miraculously left upon a stone. This relic was afterwards kept in this chapel dedicated to him, and pilgrims flocked there upon the anniversary of the landing to pray and to recover their health. Excavations have uncovered the ground plan of the chapel, and confirm that it was pre-Norman in origin. Excavations in the northwest corner of the Roman fort have also revealed the foundations and font of an even earlier church of c.400, one of the earliest Christian structures known in Britain.

By the 13th century there was another chapel in the northwest of the parish, at Overland, where complaint was made in 1294 that 'there used to be a baptistery and seven years ago it was taken away and is at Esse'. Edward Hasted, writing about 1790, said that the chapel had been 'for some time in ruins ... having been desecrated about the beginning of this century'. Its exact site has now been lost: some carved stonework which may come from it is at Knell; a few more pieces are in the church.

In 1282 Ash became a separate parish. In the deed founding a College of Canons at Wingham and dividing that parish into four, Archbishop Peckham explained, 'We have turned our eyes to the church of Wingham as it were to a fruitful vineyard . . . which cannot be easily cultivated by the labours of one husbandman... from the great extent of the parish as well as its numerous population'. He assigned to Wingham parish church the chapel of Overland: to Ash he gave the chapel of Fleet. It was the duty of the canons of Wingham College, to whom the tithes of Ash were paid, to provide a vicar. In 1535 the parishioners of Ash complained. 'There has always been a vicar here to serve the cure till for the last 22 years the said Canons have usurped the vicarage

to their own use.... within a quarter of a year we have had seven curates, which has caused much strife as we are 500 residents.'

In 1547 Wingham College was suppressed by Henry VIII and its possessions forfeited to the Crown; in 1549 'the late chapel called Rich-borough Chapel in Ash Parish with its burial ground, buildings, lead, glass, iron, stones and tiles except the bells and leaden roof and 'the late Chapel of Overland in Ash parish next Sandwich in width 22 feet in length 34 feet with its burial ground of half a rod, buildings, etc.' were both sold to William Hyde and Hugh Cartwright.

The right of presentation to the benefice of Ash was granted by Queen Mary to the Archbishop in 1558, and three years later Queen Elizabeth I gave the rectory—the right to the great tithes—to the See of Canterbury. The Archbishop is still the patron of the living today.

In the 19th century the need again arose for chapels in the more distant parts of the parish. In 1842 Holy Trinity Church at Ware was built, and Westmarsh was formed into a separate ecclesiastical parish in 1849. The corrugated-iron mission room of St. Augustine's, Richborough, was opened in 1888. It was followed in 1892 by a similar room at Goldstone, rebuilt in 1904. But by the 1960s the motor car had made these separate buildings less necessary. In 1967 the parish of Westmarsh was re-united with Ash; St. Augustine's, Richborough, was closed in 1969, and Holy Trinity Church in 1970.

Further pastoral reorganisation began in 2012; a new united canonry benefice was formed of the parishes of Ash, Chillenden, Elmstone, Goodnestone, Preston and Wingham.

In 2015 the parish registers, which contain baptisms, marriages and burials, which had until this time been stored in the vestry, were transferred to Canterbury Cathedral Archives.

### The Exterior

The church is cruciform in plan, consisting now of a nave, north aisle, chancel, north chancel, north and south transepts, with a central tower and spire over the crossing, and a north porch with an upper room. The whole building is of flint with stone dressings. Externally, the mediaeval work is mostly of unknapped flint with occasional brick, probably Roman tiles from Richborough Castle; restorations and modern work may usually be distinguished by being of knapped flint.

The northwest corner of the building is the lowest stage of a tower, all that remains of an earlier Norman building. Under the eaves may still be seen the sill of an oeillet or arrow slit from the ringing loft. Very likely the upper parts were taken down at the end of the 15th century, when the present central tower was built.

Almost all the rest of the church, except the central tower, dates from the 13th century, including the two-bay arcade between the nave and the lost south aisle. It has been suggested that the south aisle must have fallen down or been demolished not later than the building of the central tower, but the second half of the 17th century seems a more likely date. The windows which those now in the blocked arches replaced in 1895 were wooden ones and the numerous stones inscribed with parishioners' names show the south transept was largely rebuilt in 1675.

In the south chancel there survives one lancet window from the 13th century, and the other two on the south side are 15th century. But most of the windows are modern, though in the north chancel they are said to be copies of the originals. The east window of the south chancel (replacing a wooden insertion) and the west windows in both nave and north aisle all date from the restoration work by William Butterfield in the 1840s. (Butterfield was then becoming well-known locally for his work on the restoration of St. Augustine's Abbey at Canterbury, turning it from a brewery into a training college for missionaries.) The windows on the south side of the nave are of 1895, by Edward Fry of Dover.

Butterfield was also responsible for the present north porch which dates from 1848 and replaces an earlier structure. The vestry staircase was added in 1903.

The steeple dominates the church outside, just as do the tower arches inside. The battlemented tower, of three stages with diagonal buttresses, dates from about 1500. Its southwest turret staircase has a circular lowest stage and is octagonal above. On all four sides of the ringing chamber are two-light trefoil-headed windows with hood-moulds, above are similar bell openings. The timber lead-covered needle spire was until the last century a sea-mark, and Trinity House largely contributed to its repair. It was last restored by Ewan Christian in 1881-83, after a vestry resolution 'that the church spire is an excrescence and should be removed' had been lost by 11 votes to 5.

There are ten bells in the tower. Six are dated 1790 and bear the names of Robert Tomlin and Richard Sutton, churchwardens in that year, and of Thomas Mears, late Lester Pack and Chapman, of Whitechapel, who cast

them. They were rehung in 1927, when the tenor and 5th bell were recast by Mears & Stainbank of Whitechapel. In 1978 these bells were again rehung, by John Taylor & Co., of Loughborough, in a steel frame, and two new trebles were added. The huge churchyard was enlarged in 1826, 1890 and 1913, and is still the parish burial ground. Its north wall, the gate-piers, and probably the gates themselves, date from 1775. There are some good 18th century headstones near the church. Close to the boundary southwest of the nave, set in the ground as if it were a headstone, is a mediaeval coffin-lid carved with a raised cross.

### The Interior

Inside, the thick walls of the western bay of the north arcade between nave and north aisle are more evidence of a lost west tower at the end of the north aisle.

The rest of the 13th century north arcade consists of three chamfered arches, resting on round piers with octagonal capitals: the western pier thicker than the other and perhaps later. The blocked south arcade seems to have been of similar style and date. Each pier of the north arcade has a corbel on which no doubt originally stood an image or light. At the beginning of the 16th century there were very many lights in the church: there were bequests to the Light of St. Mary, to the Light of Our Lady of Pity, to the Light over St. Thomas, to the Light of St. John, to Trinity Light, Holy Cross Light, the 'Light of the Street called Hoc Light', and to lights named after localities in the parish: the Light of Hoden, the Light of Nell, the Light of Fleet, the Light 'called Barding Strete', the Light of Ash Street, and the Light 'of the Brodered of Nash'. Inside the north door is the unusual font of white marble, a bowl standing on a squared baluster, dating from 1727.

The pulpit is of 1854 and by Butterfield; originally much higher, it was moved to its present position from the tower crossing in 1939. The oak eagle-lectern, a memorial to Sir Reginald Tower, the author of the first edition of this guide, also dates from 1939.

The three most easterly stained glass windows in the nave (S) date from 1901, 1900 and 1887, and are all by Ward & Hughes. The modern window in the N Aisle is a gift in memory of Mrs Vi Cowan. Designed and made by John Corley studios of Deal, it is an abstract portrayal of Life and Growth with a text from the Canticle of Brother Sun, by S Francis of Assisi.

The roofs of both nave and north aisle were restored in 1895 by Edward Fry. Above the vestry doorway are Royal Arms of George III of 1810; they are

interesting because in the centre of the main shield, bearing the arms of Great Britain, is a smaller shield with the arms of Hanover surmounted by its Electoral 'bonnet'. Close to the archway leading into the north transept is the wooden poor box, shaped like a miniature long-case clock and dated 1727.

The archway from the north aisle into the north transept dates from the end of the 13th century. The north transept formed the pre-Reformation Chapel of St. Thomas Becket. In 1863 'remains of fresco paintings, borders and inscriptions were found on the walls . . . on the east wall the naked feet and lower portions of the red robe of a figure were discernible. The borders seem to have been black bands with rows of white or yellow roundels.... Of the inscriptions... not one word was legible...' The north window dates from 1874. The arch from the north transept into the north chancel dates from the 14th century. The corbels on each side, in the form of human heads, have been mutilated, probably in the 18th century when the north chancel was blocked off from the rest of the church: it was used as the girls' charity-school until 1825, and not re-opened until 1837. The 15th century screen between transept and chancel has evidently been made both lower and narrower. Probably it was originally the rood screen and was only moved here after 1837. (In 1911 its gates were in the tower, but have since disappeared.)

The north chancel is referred to in 15th and 16th century wills as the Chancel of St. Nicholas. Later it became known as the Molland Chapel, because of the liability of the owners of Molland, an estate in the parish, to keep it in repair. Here is the only surviving mediaeval roof in the church, uncovered in 1964. It is single-framed, of trussed rafters with crossed diagonal struts halved into collar-beams. The ashlar pieces remain only on the north side: on the south side they have been cut away—the mortises remain—and the rafters shortened, slightly canting the whole roof, probably when the south chancel was re-roofed in 1861, for that date was found pencilled on the wall of the north chancel above the line of the old plaster ceiling. To one of the collar-beams is attached a block of wood with two pulley-wheels: from one the mediaeval sanctuary lamp probably hung, from the other the pyx containing the reserved Sacrament. There are also traces of something having been fixed to the rafters at the east end, perhaps a painted roof canopy over the mediaeval altar. The piscina is 15th century. The sanctuary was refurnished in 1964; the frontal is made from material woven for the hangings of Westminster Abbey at the Coronation of King George VI in 1937. The south chancel was known in pre-Reformation days as the Chancel of Our Lady. It was the responsibility of the archbishop, as rector of the parish, to keep it in repair, and so it also came to be known as the Gilton Chancel from the archbishop's rectory there. The furnishings date from 1950, as does the glass in the east window. At that time, with the approval of the Diocesan

Advisory Committee, the stained glass of 1855, by Thomas Willement, 'Herald Painter to George IV' (by whom is, e.g. much of the stained glass at Hampton Court and in St. George's Chapel, Windsor) was taken out. (Only a few fragments survive, reassembled in a tiny window in the tower of Godmersham church by the vicar there, Dr. S. G. Brade-Birks.)

The axis of the chancel is noticeably out of alignment with the nave. It used to be thought that this kind of deflection was deliberate and symbolised the inclination of Jesus' head on the Cross: it is now generally believed to be accidental and to occur only because when a new chancel was built the east wall of the existing nave was allowed to remain until the extension beyond was complete.

The glass in the lancet window of 1919 is by Clayton & Bell: that in the other stained glass window dates from about 1875. The piscina is 13th century. What may be the remains of the original mediaeval font (brought from Overland Chapel in 1286) are embedded in the east wall behind the altar. Ewan Christian, the Ecclesiastical Commissioners' architect (who is said to have restored at least 350 churches and built as many more), 'thoroughly repaired and newly roofed and paved' the south chancel in 1861. He left only a very little of the marble paving of an earlier restoration of about 1721. His encaustic tiles round the sanctuary walls were painted over in 1952.

The history of the sanctuary furnishings here, as told by the parish records, rather sadly reflects changing taste in the Church of England. In 1638, by Archbishop Laud's order, a new communion table and rails were provided by the churchwardens. In 1721 Eleanor and Ann Cartwright gave £100 for 'beautifying' the chancel; what were by 1856 regarded as their 'heavy altarpiece and massive rails' were then removed, and the 'old altar table' sold for 12/-. Another new communion table 'of handsome proportions' was given in 1872. By 1923, however, the Diocesan Advisory Committee was of the opinion that 'the Holy Table is too small' and recommended that it should be doubled in length. In 1952 this was done, and the altar rails replaced, the rails of 1856 finding a home at Goldstone Mission chapel.

A fine wooden coffer of the 15th century stands in the south chancel: strongly banded with iron, it has three padlocks, one of which secures an iron rod passing through staples over bands connected with the other two. Here also rests a 13th century stone coffin with an overlapping lid, found beneath the north transept in 1863.



It seems probable that in the south transept was the Chapel of St. John the Baptist. The heraldic stained glass window of 1864, by H. Hughes, displays the arms of local families and is a copy of a window in the church in 1613.

The organ, given in 1885 is a 2-manual tracker action instrument of 9 stops, by T. C. Lewis & Co. of Brixton.

Finally, the central tower, the arches of which are the most impressive feature inside the church. Its piers contain unusually large pieces of Kentish rag stone, some six feet long, four feet wide, and two feet thick. Many of them bear the masons' marks of the 15th century builders. On the southwest pier they are in the form of an arrow with only half a head, which alternates on one side and then the other on different stones; on the northeast pier appear marks of crosses within circles. Beneath the eastern arch of the crossing was once the rood screen, of which only part remains in the north chancel, and the rood loft, towards the gilding and decoration of which many bequests were made early in the 16th century.

## MONUMENTS

### Effigies

Ash has the best collection of mediaeval monumental effigies of any parish church in the county. The two earliest date from about 1310. One of these, a stone effigy of a knight, originally painted and gilded, is thought to be Sir John de Goshall (fi. 1306). He wears a hood and coat of mail, covered by a long surcoat open at the front. Fringed leather ailettes protect his shoulders from glancing sword-blows. The Goshall arms were visible on his shield in 1613.

Below is the effigy of a lady, presumably his wife, of Purbeck marble and also once coloured. Lady de Goshall wears a kirtle under a full-length robe, and a wimple on her head. Perhaps she died in her husband's lifetime, for Purbeck marble effigies became unfashionable soon after 1300.

Under the remains of a vaulted triple canopy is a stone effigy of c. 1350, said to be Sir John Leverick, whose family arms were on his shield in 1613, Here chain mail is giving way to plate armour. The long surcoat has been abandoned as dangerous - if the wearer was unhorsed in battle, it too easily became entangled with his legs - and, instead, a short jupon with ornamental border covers a steel breastplate, the wearing of which is shown by his swelling chest and narrow waist. Exceptionally, the lacing of the jupon reveals riveted steel plates beneath. His arms and feet are protected by flexible laminated scales, and his hands encased in steel gauntlets with spiked

knuckles. Round his hips is a baudric, a richly ornamented belt; to a second belt is attached his sword.

The alabaster figures of John de Septvans (died 1458) and his widow Katherine Martin (died 1498) lie on a Purbeck marble chest tomb. Bareheaded, with hair worn short, he is dressed in a full suit of plate armour of the finest period, very strong yet marvellously flexible. His head rests on a tilting helm, circled by an 'one', a roll of velvet set with pearls. Over his armour he wears a tabard originally blazoned with his arms. Round his neck is a collar of SS, the livery collar of the House of Lancaster. (He was among those pardoned for taking part in the Kentish insurrection led by Jack Cade in 1450 against the incompetent and oppressive government of Henry VI.)

His widow is dressed in a tight-sleeved kirtle, under a full-skirted surcoat, over which in turn is a mantle of state. As a widow she is veiled and wears the barbe, a kind of pleated gorget. She is 'barbed above the chin', a mark of nobility. The figures only doubtfully belong to the marble tomb on which they now rest. Until a disastrous fire in 1762 there was in Sittingbourne church 'a fayre Alabaster Tomb' with an inscription to this same John de Septvans. Yet in her will his widow expressed the wish to be buried with him, her first husband, in Ash church. Their effigies were certainly here in 1613; perhaps they had by that date been moved from Sittingbourne to the tomb at Ash where the bodies had always lain. The coats of arms probably of enamel which formerly adorned both the tomb and its fine crocketed ogee canopy have all gone.

### Brasses

Under the central tower are the remains of the brass of c. 1435 to Richard Clitherow of Ash, lord of the manor of Goldstone and Sheriff of Kent 1404-5 and 'Admiral of the Seas from the Thames westwards', and his wife Maud Clitherow, daughter of Sir John Oldcastle, the Lollard. Only the upper part of her figure now remains, with part of the double canopy, the figures of her husband and their six children having entirely disappeared. She wears the costume of a widow; a mantle over a tight-sleeved kirtle with a veiled head-dress and the 'barbe'.

In the centre of the chancel is the brass to Jane Keriell (d.1455), granddaughter of Richard Clitherow. She married into an unlucky family, her husband John Keriell was a prisoner in France for 22 years from 1450; his brother, Sir Thomas Keriell, K.G., was beheaded in 1461. Over her kirtle, she is wearing a high-waisted gown with turned-back collar and deep full sleeves. But it is her head-dress which is, on a brass, unique. The 'horned' shape had

first appeared about 1420; here it is carried up into the form of a horse-shoe. Beneath her feet are written these lines:

Prey for the sowle of Jane Keriell  
Ye ffrendis alle that forthby pass  
In endeles lyff perpetuell  
That God it grawnte mcy and grace  
Roger Cletherowe hir fadir was  
Thowgh erthe to erthe of kynde reto'ne  
Prey that the sowle in blisse sojo'ne.

Also under the crossing, by the south west pier, is the brass to William Leweis and Annys Leweis his wife, who both died on 23rd March, 1525/6. The size and proportions of the small figures, the coarse shading, his long wavy hair and the treatment of the fur lining of their gowns all suggest that this brass was made locally, probably in Canterbury. He wears a long, loose-sleeved gown; she has a pedimental headdress typical of the reign of Henry VIII.

In the north chancel is the big brass with 39" figures to Christopher Septvans (d. 1575) and his widow Mercy Septvans (1530-1602). He is bareheaded with short hair and pointed beard; the pointed breastplate and steel skirts of his armour conform to the current fashion of long doublet and puffed trunk-hose, and above his gorget he wears a ruff. She too has a ruff, and is dressed in a French hood of the kind associated with Mary, Queen of Scots, a stomacher, and a full gown open to reveal her embroidered petticoat.

Next to them is the brass to their third son, Walter Septvans (1567- 1642) and his wife Jane Septvans (1567-1626). Like his father he has a pointed beard, but his hair falls to his shoulders, and he is no longer shown in armour but in doublet and full breeches, shoes and stockings, and a long full cloak. Both he and his wife are wearing the wide falling lace collars to which ruffs gave way. She has a cap and veil, with a girdled bodice under her short-sleeved full gown.

Nearby is the heraldic brass in memory of John Brooke (d. 1583) who included this quaint acrostic in his will:

John Brooke of the parishe of Ashe  
Only he is nowe gone:  
His dayes are past, his corps is layd  
Now under this marble Stone.  
Brookestrete he was the honor of

Rob'd now it is of name:  
Only because he had no sede,  
Or childe to have the same.  
Knowing that all must passe away  
Even when God will, none can deny.  
He passed to God in the yere of grace  
A thousand fyve hundrith ffowerscore & two it was  
The sixteeneth day of January I tell yowe playne  
The five and twentyeth yere of Elizabeth rayne.

Other inscribed brass tablets include one to Vincent St. Nicholas (d. 1589), one to Samuel St. Nicholas (1614-24), and another to two brothers Michael Huffam (d. 1596) and Richard Huffam (d. 1606): 'men both of a tall stature and comely persons, besides were well esteemed among all sortes of people, both for their vertuous lives and also in their younge yeares for there good and thriftie government, not of themselves onlie, but also they were a good stay in this Parish amonge ther neighboures'.

After the Civil War, during which many brasses were destroyed, their place was largely taken by heraldic ledger stones. The black limestone slabs, on each of which was cut an achievement of arms with an inscription below, were probably imported from the Low Countries, just as the 'latten' plates had been in the period of brasses. Several examples at Ash include one to Dame Elizabeth Peke (d. 1691), niece of 'the most Illustrious Thomas late Earl of Strafford'.

### Mural monuments

In the north chancel are two fine alabaster tombs each with two kneeling figures. One is to Sir Thomas Septvans (1562-1617), son of Christopher, and his second wife Bennett Septvans (d. 1612). Less and less armour is worn, and it no longer covers Sir Thomas's stuffed breeches. Lady Septvans wears a farthingale and French hood and, like her husband, a ruff. Of their seven daughters, five are shown with skulls in their hands to denote they died in childhood.

Very similar is the monument to Christopher Toldervey (d. 1618), and his widow Jane Toldervey, daughter of Sir Thomas Septvans. He is dressed in doublet, full breeches and cloak; she in gown, mantle and French hood; they, too, each wear a ruff. Mural tablets, often displaying painted coats of arms, took the place of ledger slabs towards the end of the 17th century. Of a number of these in Ash church may be mentioned two in the south transept; of 1661 to Richard Hougham (d. 1606), and of 1743 to Mary Lowman, her

husband, son-in-law and daughter; and one in the south chancel to Elizabeth Cartwright (d. 1713), Jervas Cartwright (d. 1721), who endowed a charity school in the village, and his sisters Eleanor Cartwright (d. 1722) and Ann Cartwright (d. 1722), whose gifts to the church have already been mentioned.

## ALTAR PLATE

There is a 9-inch paten of 1721, by the famous silversmith Anthony Nelme. Its companion flagon was, sadly, sold in 1876 as being 'inconvenient'. They were 'the Gift of Mrs. Elenor Cartwright'. There is also a pair of 6-inch patens, by Thomas Tearle, given in 1728 by Mrs. Susan Roberts. The rest of the altar silver is not old.

## PARISH RECORDS

The parish registers begin in 1558, with a gap 1641-53. The church-wardens' accounts are complete from 1634, and the vestry minutes from 1704. The poor law records are very comprehensive, and include one volume of overseers' accounts beginning in 1601.

## RECENT / CURRENT WORK

In late 2009 the Exterior Doors to the North Porch were replaced with a fine set of doors made by local craftsmen Nick Hassall & Darren Masters, and funded by "The Friends of St Nicholas."

Some external restoration work to window stonework was carried out in 2010. In early 2011 the choir stalls and old pew platforms were removed and a new stone floor laid across the area of the North & South Transepts. This project was partly funded by "The Friends". During this work the Ledger stones with the brasses of Maud Clitherow and William & Annys Leweis were moved from under the tower to the east end of the sanctuary. In 2014 the stone floor was extended into the nave. "The Friends" funded refurbishment of the porch and vestry in 2016, and refurbishment of the kitchen and toilet in 2019. During 2021, the wooden doors at the rear of the porch were replaced by glass, and the lead on the spire was renovated.

## INCUMBENTS OF ASH

Until 1282 Ash formed part of the archiepiscopal manor and parish of Wingham.

## Vicars of Wingham

1228-1241 Gilbert Marescal, Earl of Pembroke  
 1243- Ph's di Sabeudia  
 Richard  
 -1271 John de Sarestonc  
 1271-1262 Theodosius di Camille

On 4 July 1282, by order of Archbishop Peckbam, 'the Church of Eshe, nearby Wingham was constituted a parish and cure of souls'.

Vicars of Ash

1282-1294	Anselm di Easuy	1285-1288	John de Lewes
c.1361	Robert Kenting	c.1297	Henry Beaufiz
c.1416	Adam	c.1369	Alan
-1493	Thomas Monketon	c.1463	John Middleton
1511-1519	John Russell	1494-1511	John Saunders
c. 1550	Thomas Bode	1534-	Robert Ell...
	William Berimell	c. 1554	William Lynch

Perpetual Curates of Ash

c.1577	John Brooke	1519-1615	John Stybbinge
1616-1638	William Brigham	1638-71641	William Lovelace
?1641-1655	William Brigham	1657-1660	William Nokes, B.A.
1661-1679	James Benchkin	1679-?1690	Alexander Mills
?1690-1712	John Shocklidge	1712-1721	Obadiah Bourne
1721-1753	Francis Conduit	1753-1783	Benjamin Longley, LI.B.
1783	John Lawrence	1783-1784	Robert Philips
1784-1802	Nehemiah Nesbitt, M.A.	1803-1810	Charles Hougham Baker, M.A.
1810-1812	Henry Dimock	1812-1817	Joseph Smith, B.A.
1817-1821	Charles James Burton, M.A.	1821-1834	George Robert Gleig, M.A.
1834-1838	Charles Forster, M.A.	1838	John Jebb
1838-1842	Francis Russell Nixon, D.D.		
1842-1849	Edward Penny, M.A.		

On 29 June 1849, Westmarsh was created a separate parish and benefice.

Vicars of Ash (Perpetual Curates until 1868)

1849-1854	George Ridout, M.A.
1857-1868	Henry Smith Mackarness, M.A.
1868-1884	John Richards, M.A.
1885-1901	Edward Samuel Woods, M.A.
1902-1919	Francis Rodon Michell
1919-1928	Conrad Henry Barton, M.A.

### Vicars of Westmarsh

?1849-1872	William Baldock Delmar, B.A.
1872-1885	Lewis Clarice, B.A.
1885-1892	William Joseph Rundell
1893-1904	John Wilson Coe, D.D.
1904-1923	George Henry Huddleston
1924-1928	John William St Aubrey Davies, L.Th.

On 4 August 1928, the benefices of Ash and Westmarsh were united

### Vicars of Ash with Westmarsh

1928-1934	Conrad Henry Barton, M.A.
1934-1945	Charles Magraw, M.A.
1945-1958	Cyril Walls Carter, A.K.C.
1958-1967	Norman Baldock, A.K.C., B.D.

On 17 November 1967, the parishes of Ash and Westmarsh were united

1967-1970	Leslie Wikinson, M.A.
1970-1977	Edwin Arnold Wild, M.A.
1977-1992	Clive Christopher Barlow
1993-2002	David John Barnes
2002-2011	John Sweatman, B.A.
2012-	David Moulden, B.A.

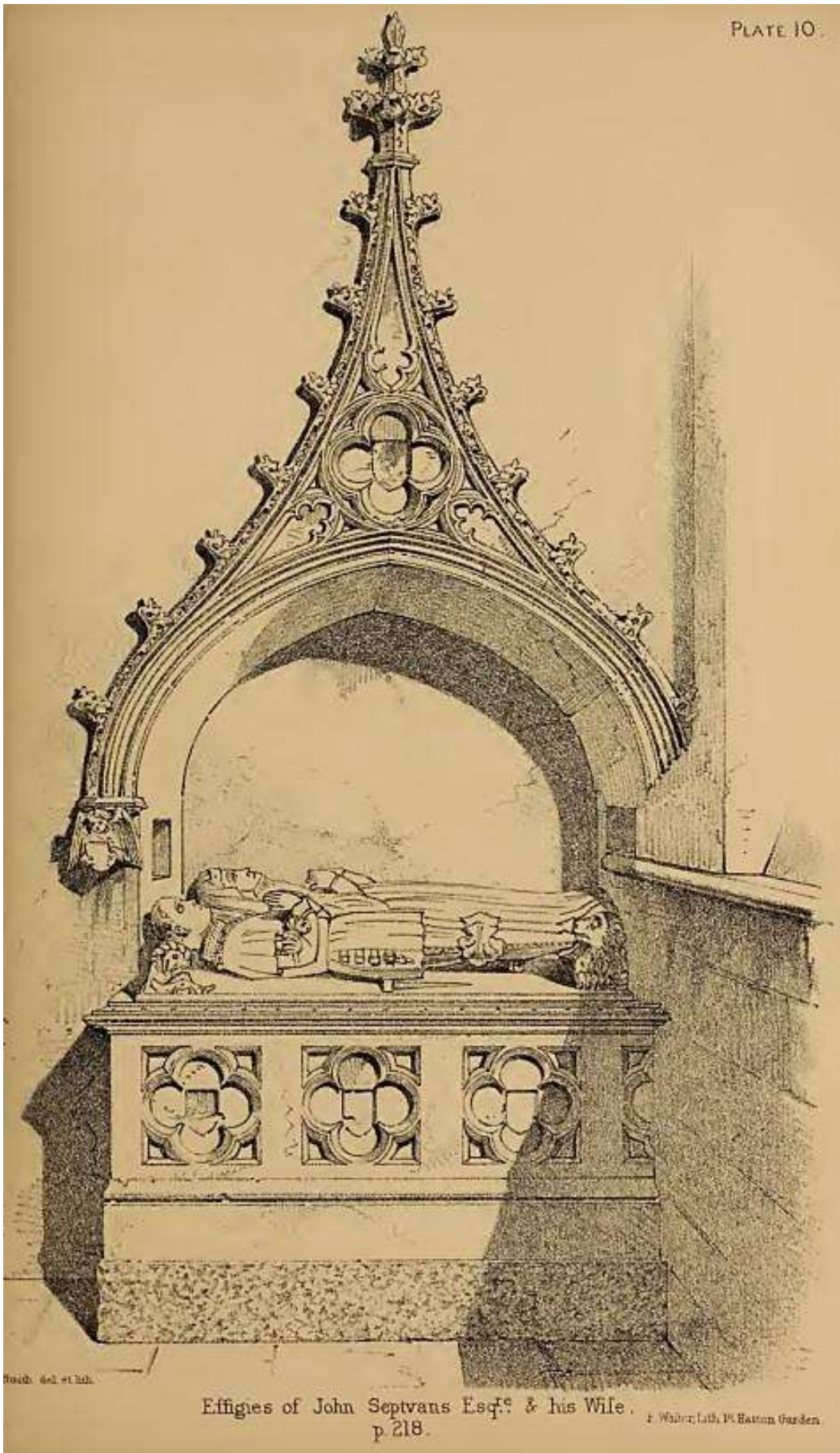
First Edition 1928, by Sir Reginald John Tower,  
K.C.M.G., C.V.O., M.A., F.S.A.

Revised & re-set 2005, 2010, 2011, 2015, 2019

All illustrations are from *A Corner of Kent; some account of the parish of Ash-next-Sandwich*, by J.R. Planche, 1864.

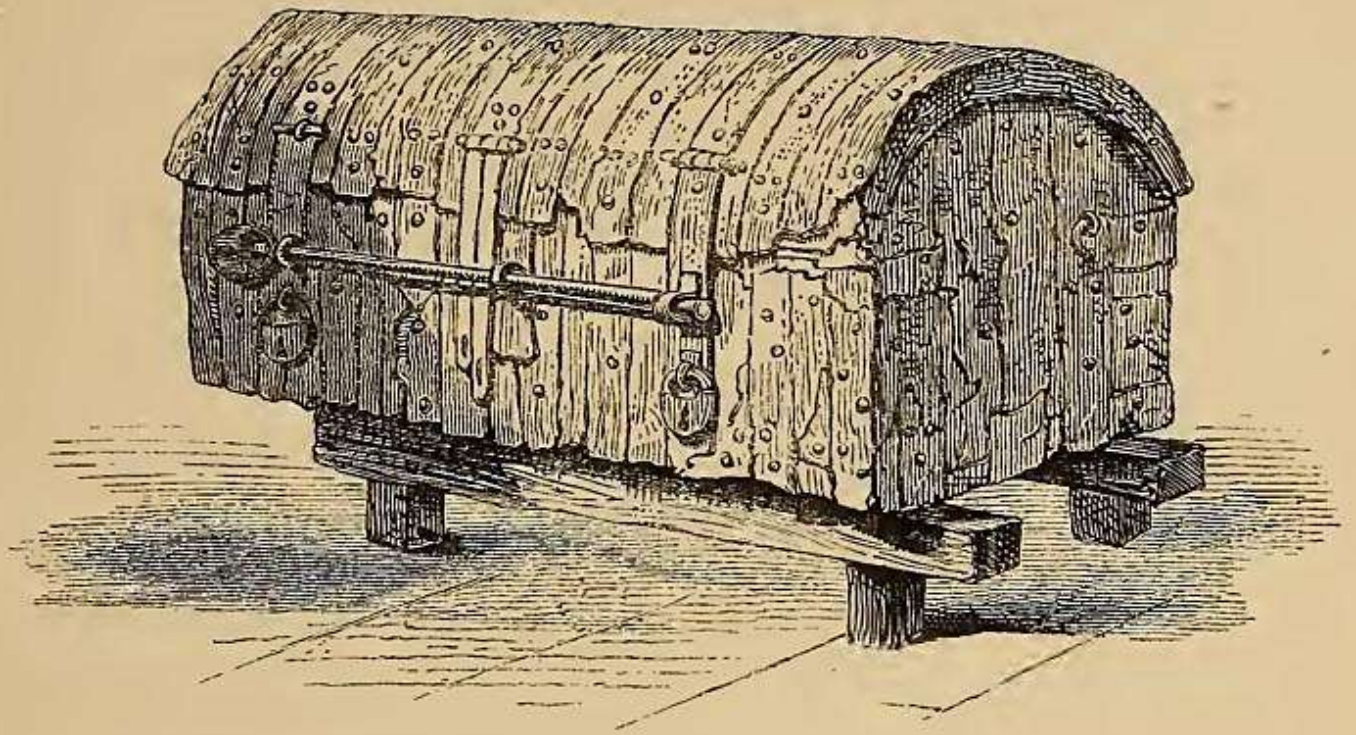






Effigies of John Septvans Esq. & his Wife.  
p. 218.

Walter, Lith. 18, Ballton Garden.



*Coffer of the 15th Century in the Vestry of St. Nicholas Church, Ash.*



*View of Ash Street.*

J.R. Haashe. del.

W. Wilson, Lith. 22, Nassau Street.

W.C. Smith. Lith.

PLATE I

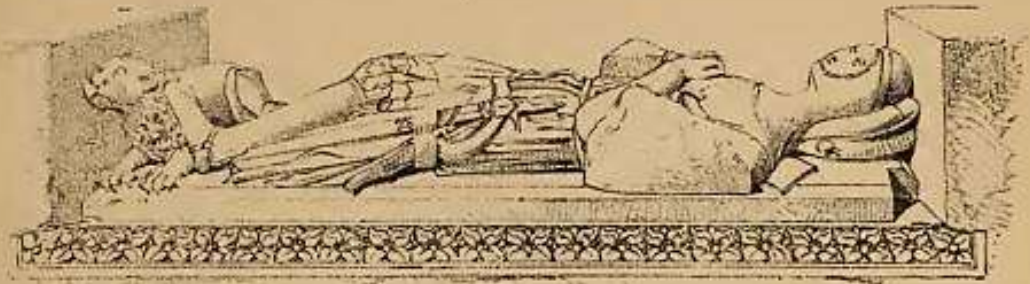


Fig 1. Effigy of Sir John Goshall. p 203.

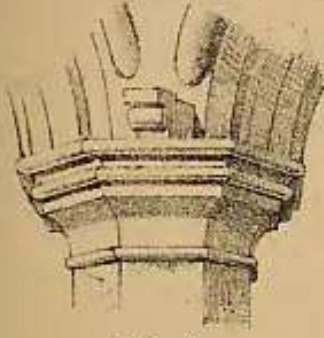


Fig 3  
Capital in Nave



Fig 4.

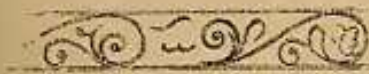


Fig 5.



Fig 6.  
Lid of Stone Coffin

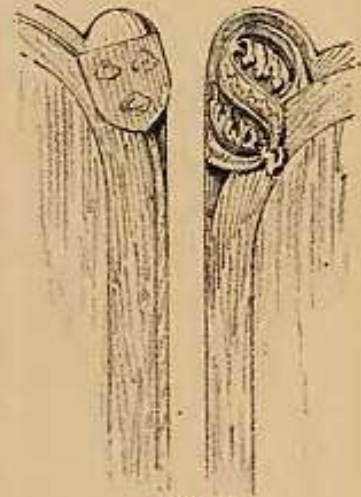


Fig 7  
Portion of the Septvans  
seat discovered 1864.

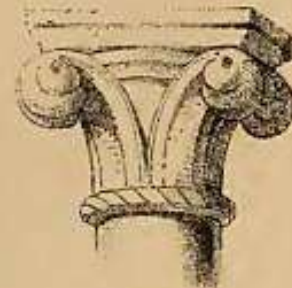


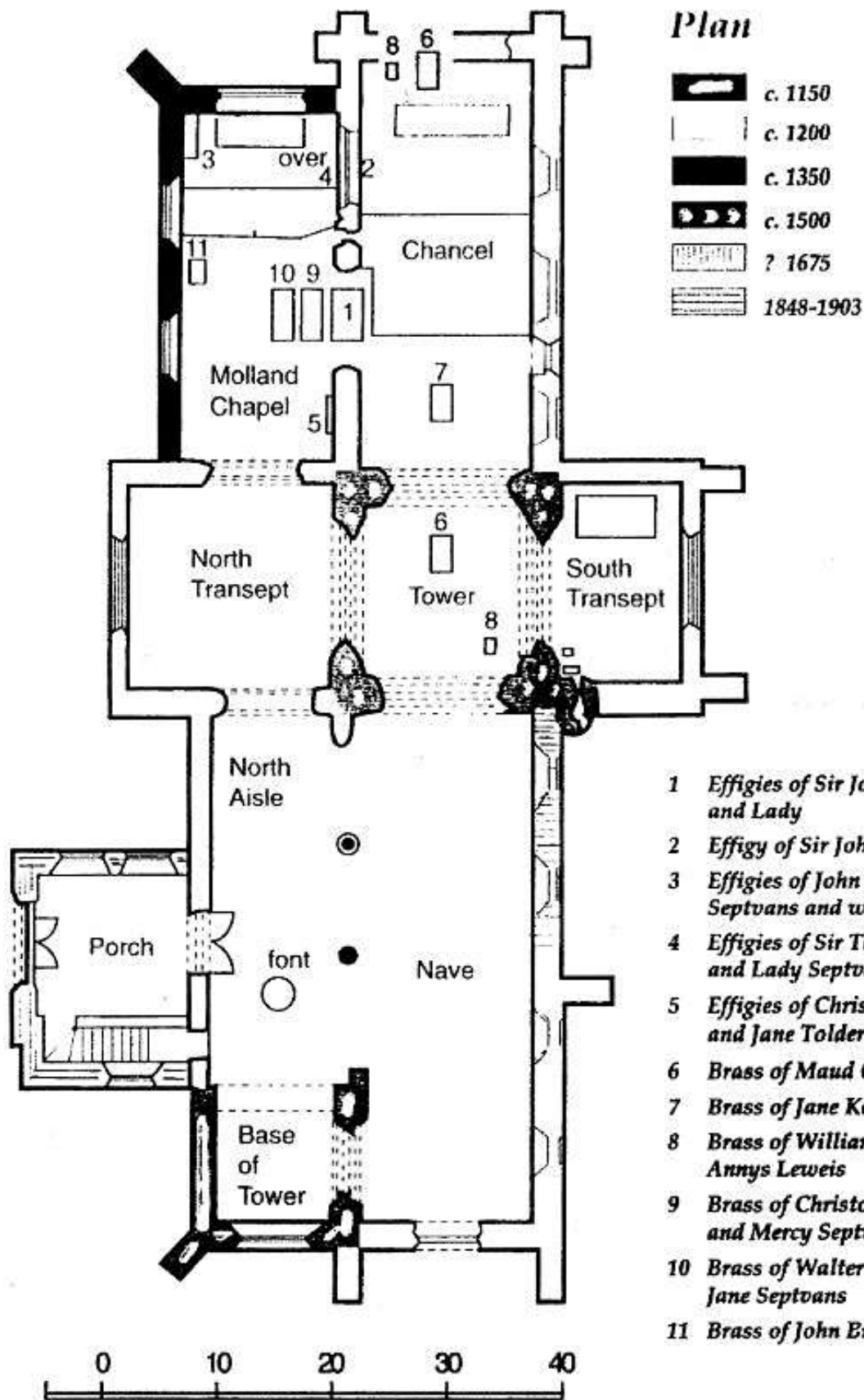
Fig 8.



Fig 2.  
Effigy of a Lady (unknown) p 205.

F. Waller del. 18. H. H. G. del.

W. G. Smith del. et lith.



- 1** *Effigies of Sir John de Goshall and Lady*
- 2** *Effigy of Sir John Leverick*
- 3** *Effigies of John de Septvans and widow*
- 4** *Effigies of Sir Thomas and Lady Septvans*
- 5** *Effigies of Christopher and Jane Toldervey*
- 6** *Brass of Maud Clitherow*
- 7** *Brass of Jane Keriell*
- 8** *Brass of William and Annys Leweis*
- 9** *Brass of Christopher and Mercy Septvans*
- 10** *Brass of Walter and Jane Septvans*
- 11** *Brass of John Brooke*