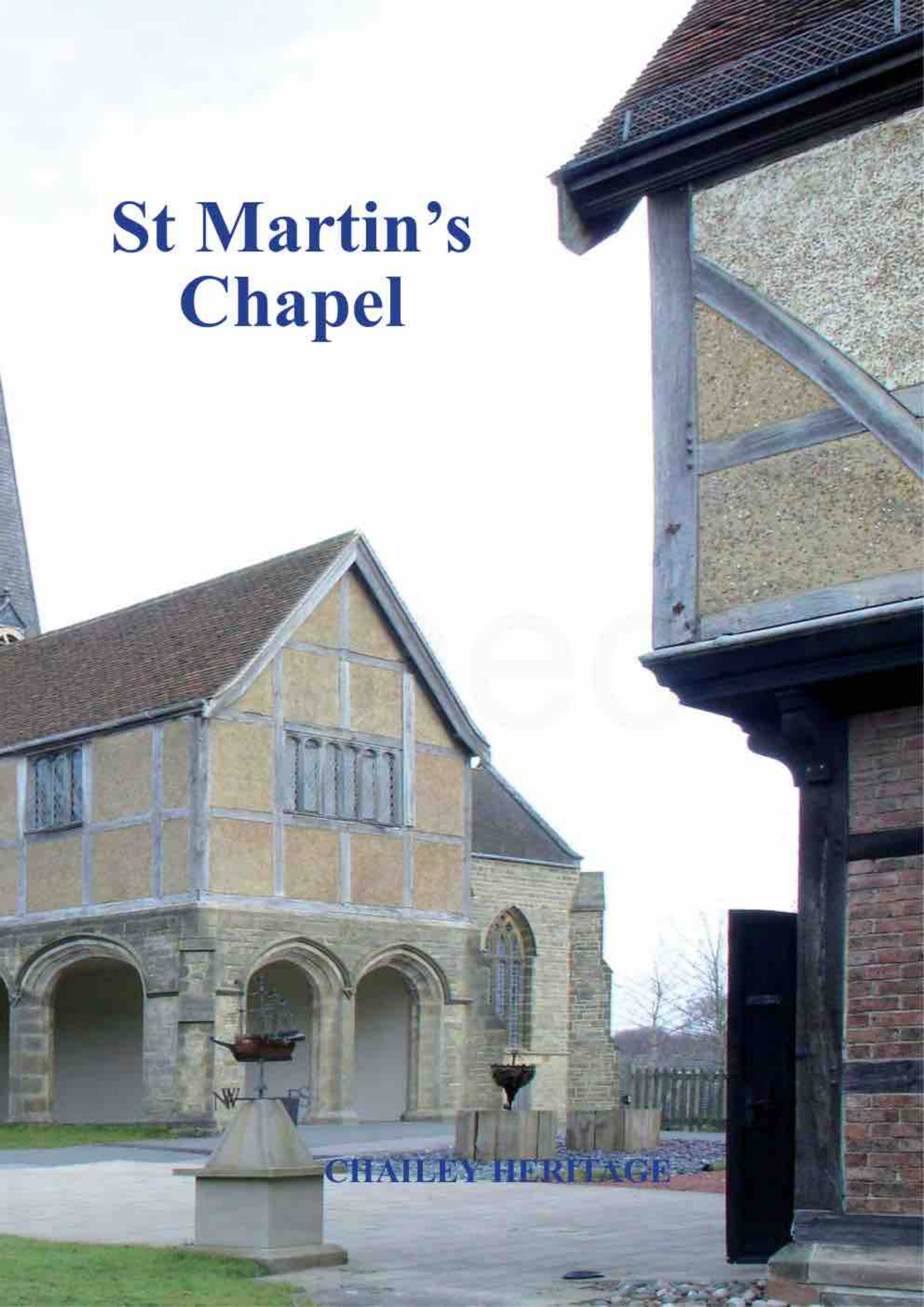


St Martin's Chapel



CHAILEY HERITAGE

SAINT MARTIN'S CHAPEL

*Compiled from notes left by the late
Dame Grace Kimmins
D. B. E., D. St. J.*

*The original issue of this booklet was designed,
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St. Martin's Chapel

The Chapel of St. Martin's was the gift of the late Mrs. Harcourt Rose in memory of her husband. It was designed by Mr. J. N. Comper and built by Messrs. H & E Waters of Forest Row, being dedicated by Bishop Winnington Ingram in 1913. It is the last of Mr. Comper's churches which shows no foreign influence, with the minor exception that the single pillar has a Greek entasis, or the very slight swelling common in classical columns but not in the Gothic.



g. 1

The Chapel was built of Sussex sandstone, with a red-tiled roof, and the lofty spire, which was covered with oak shingles at the suggestion of Rudyard Kipling, is a well-known landmark in the heart of Sussex. One will notice that the spire lacks a clock face on the East side (fig. 2). There is an amusing tale behind this. When Dame Grace was creating the Heritage, most of the surrounding villages supported her work. However, the residents on the Newick side were passionate in their

objections to the establishment of the Heritage. Therefore, when the Chapel was erected, Dame Grace only commissioned clocks to face the three directions that were in favour of her plans, saying dryly that she 'refused to give the others the time of day!'



g. 2

The nave is 76 ft. long, (fig. 1) with an aisle and tower containing the organ gallery. The fine organ was a gift of a member of the Wills family,



g. 3

in response to an appeal made by the late Bishop Forrest Brown. The style of the chapel is truly English in its mouldings and general restraint of design. The very beautiful panelled ceiling of fibrous plaster, decorated in blue and gold leaf with heraldic bosses and carved angels upon the cornices, is one of the principal features (fig. 3).

On the South wall is a memorial to the 28 Heritage boys who were sufficiently cured to fight and give their lives for King and Country in the First World War (fig. 4).

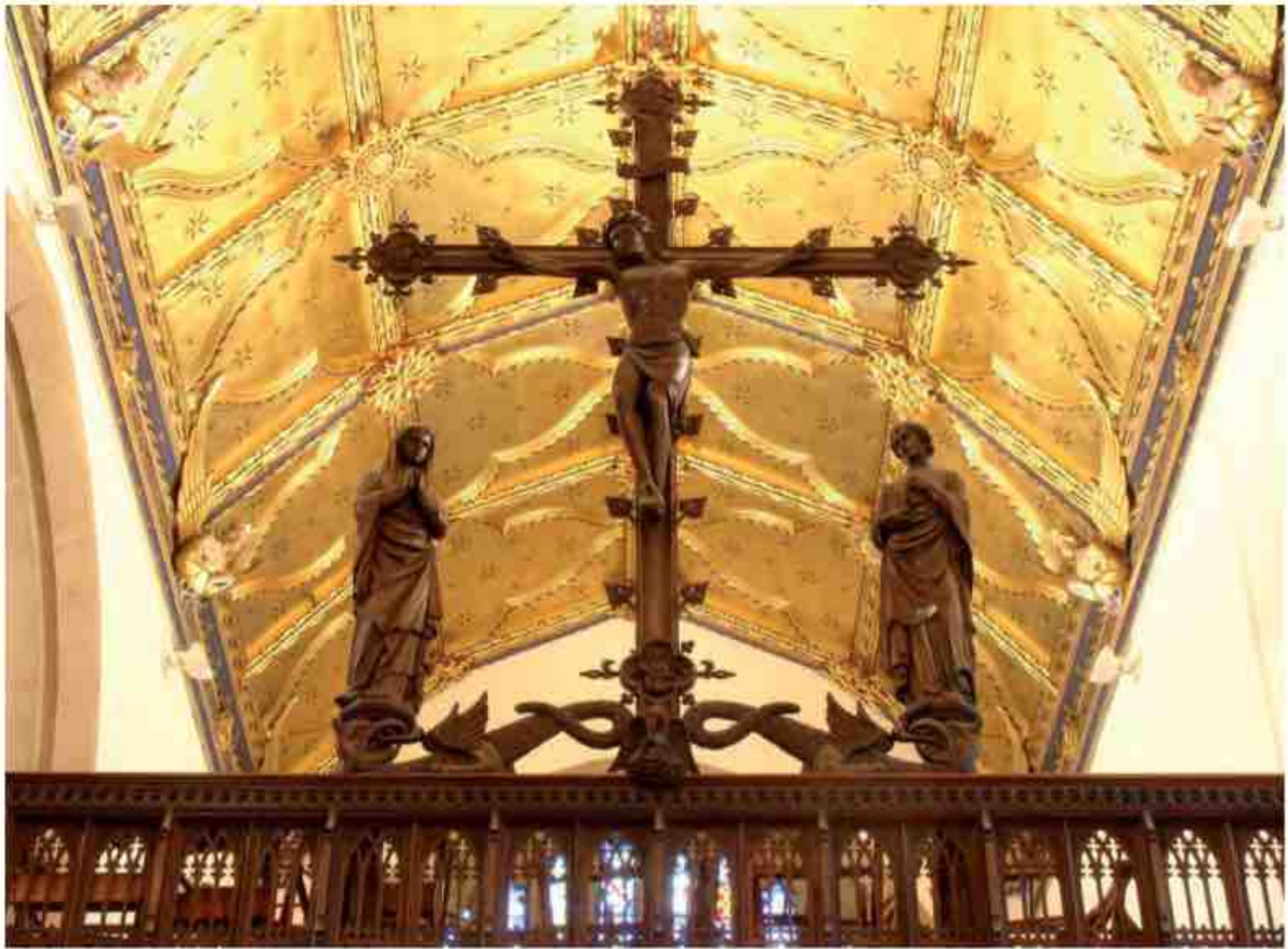
The reredos over the altar (fig. 5) was added at a later date and is a fine example of decorative work in burnished gold and colours: the subjects carry on the imagery of the East Window above it. The figure of the Risen Saviour in a vesica of rays between four cherubs fills the middle panel: the upper tier of the twelve panels illustrates the six days of Creation, and the lower the Annunciation, Visitation, Adoration of the Shepherds, and of the Kings, the flight into Egypt and the Christ Child seated among The Doctors. All these are flat paintings on a burnished gold ground. The best, or festival, altar frontal is of a costly cloth of gold and is a piece of the same material as was given by the King George V as a Coronation gift to Westminster Abbey.



g. 4



g. 5



g. 6

The Rood Screen follows the traditions of separating the chancel from the main body of the church and is made of dark polished oak. The Crucifix with the attendant figures of St. Mary and St. John (known as the Rood fig. 6) is in the mediaeval tradition, though the Reformation swept them away from the majority of our churches. The screen at Chailey was purposely made (in 1927) with a singing gallery for the choir.

At the rear of the nave, directly across from the cloister doors, there is a large wooden box housing a private pew (fig. 7). This was installed as Dame Grace's personal seat from which she would take part in the services. Although the Dame was a highly religious woman, she couldn't abide people being long winded. Therefore she had installed a switch in the box that was connected to a small light within the pulpit. If she felt the chaplain's sermon had gone on for too long she would flick the switch, signaling him to round up and conclude what he was saying.

The Chapel was enlarged in 1924 by adding to the length of the nave, and at the same time the Song School was built out to the South and the tower at the West end was built to meet a practical need of holding an 8,000 gallon water tank. These gifts were made by Mrs. Edward Douty, afterwards Mrs. Rees Mogg, in memory of her husband. The Song School (see front cover photograph) consists of an open stone



g. 7

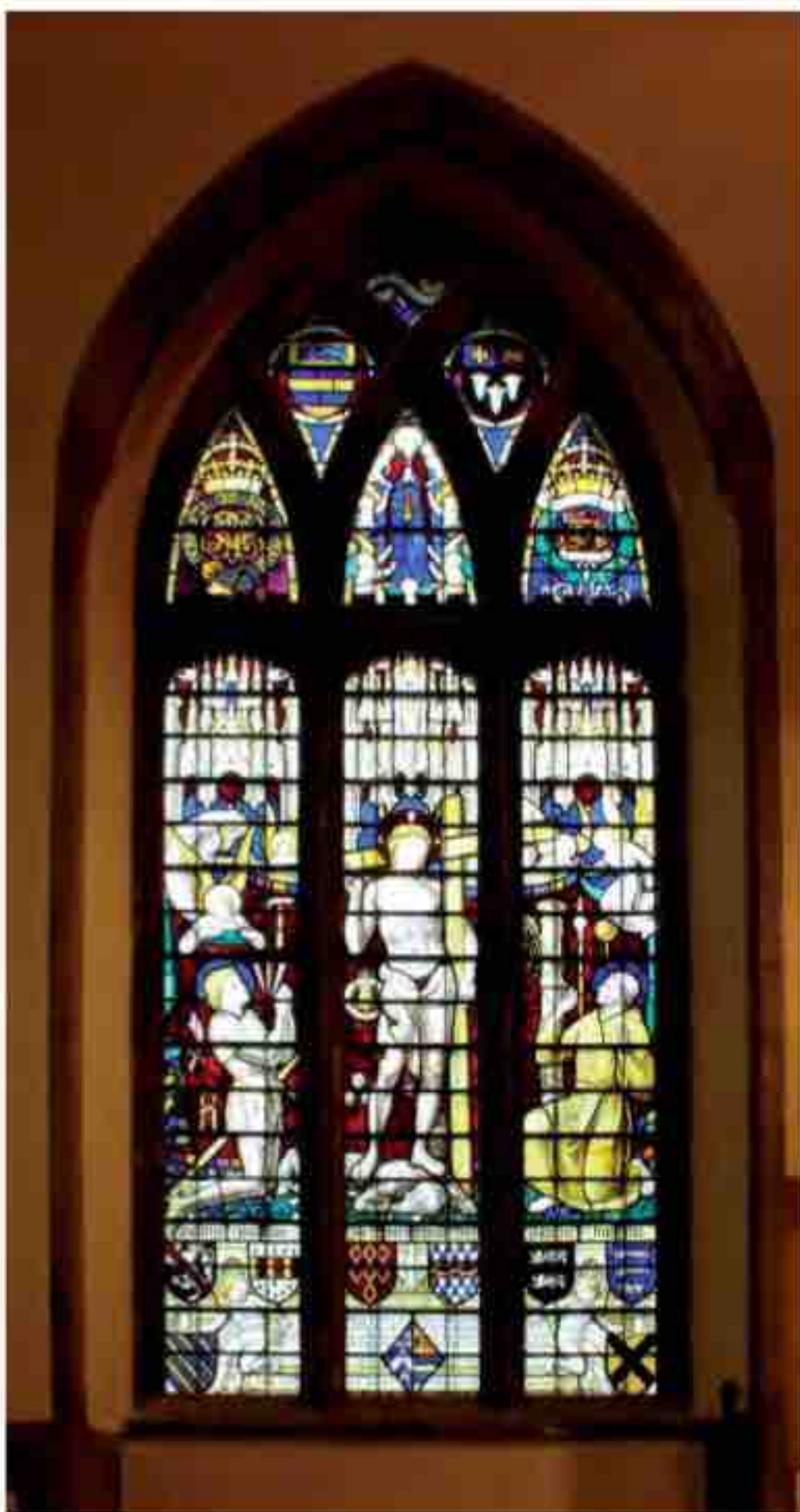
cloister connected with the nave by a large double door, and carrying a large half-timbered room. The oak window, timbers and Sussex rough cast make it a very beautiful addition to the School Chapel. The building is a replica of the Psallete at Tours which shelters the tomb of St Martin and, in the Cloister at Chailey, after her death on March 3rd 1954, were buried the ashes of St Martin's disciple, the Founder of the Heritage, Dame Grace Kimmins (fig. 8). There is also a memorial plaque in the cloister opposite the Dame Grace stone (fig. 9).



g. 8



g. 9



g. 10

The Windows

No description of the Chapel would be complete without mention of the glass in the windows. Every window has some personal or historical association with those who contributed to the building of Chailey and its Chapel.

The earliest of the memorial windows (fig. 10) was given by Mrs. Ellen Elizabeth Harcourt Rose in memory of her nephew, Lt. Geoffrey Francis Gregory of the Royal Berkshires, who was killed at the Battle of Loos. It contains her arms on a lozenge (as a window) and separate shields of the quarterings. It portrays the Roman soldier St. Quintin, (fig. 11) and Lt. Gregory's patron saint, St. Francis (fig. 12), with the figure of Our Lord, holding His Cross and surrounded by instruments of His Passion, trampling the figure of conquered Death. In the tracery above Lt. Gregory's shield is repeated flanked by Eton and with his motto, *Vigilanter*. The middle light shows the Assumption of Our Lady, which is the seal of Eton, between the badges of his regiments.



g. 11



g. 12

The Gregory shield occurs again, with the quarterings of Mrs. Harcourt Rose, hanging from branches of roses and beech in the tracery of the East Window. This contains as its principal subject the figure of Christ (fig. 13) within a vesica of rays and seated upon a rainbow between the Cherubim : the traditional Saviour of the early church, which adopted the Greek conception that Divinity was Eternal Youth. He holds in His left hand an open book inscribed in Greek : I am the Light of the World. His right hand is raised in blessing, whilst His feet rest upon the winged wheels that represent the Thrones, who are the ninth order of Angels. On the left is St Martin with the ball of fire which appeared above his head when he celebrated Mass after giving some of his vestments to a beggar. On the right is St Nicholas with one of the boys, restored to life and strength, helping him in return to bear his pastoral staff. Below them are St Anthony of Padua carrying the Christ Child in his arms and St Francis preaching to a stork, a swallow flying to him and a wise owl and other birds listening. At the foot of the window in the middle light immediately above the alter is the Divine Child in His Mother's arms, and on the right the Carpenter's shop with Joseph teaching joinery to the Child Jesus, and His Mother seated at her work and pondering in her heart; with six white fantail pigeons (recalling the many pigeons who used to flock the quadrangle) around them. Opposite is St Martin's dream in which Our Lord appeared to him in half of his soldier's cloak which he gave to the beggar on a cold January day in A. D. 332.



g. 13

The Ewing Window, (fig. 14) given by Mrs. Harcourt Rose as an Anglo-American tribute to Mrs Ewing's Genius, was unveiled at a service held on Wednesday, 11 December 1918. The service included the famous 'Tug-of-War' hymn referred to in *The Story of a Short Life*, Psalm 16, a special Te Deum and hymns written by Mrs. Ewing. The following description of the details of the window will interest all lovers of Mrs. Ewing's books.



g. 14

In the tracery at the top are the doves, their scrolls labelled with Seven Gifts of the Spirit, viz: the Gifts of Intellect, Council, Fortitude, Wisdom, Learning, Piety and Holy Awe.

Towards the Holy Dove in the centre ascend the Ladders to Heaven, out of a sward of Lilies of the Valley. Jacob, (or as the children persistently call him, Lob-lie-by-the-fire,) dreams on his pillow of stone, and the angels ascend and, on the other side, descend upon Charity, enthroned and crowned with flames, while two cherubs play on her lap.

On the extreme left, Faith, crowned and holding a chalice and torch, is enthroned above two crippled boys of the Guild who hold a tablet bearing the motto: Laetus Sorte Mea – 'Happy in my lot.'

On the extreme right, Hope, with hands stretched forth towards a crown, is enthroned above two crippled girls of the Guild, who hold a tablet bearing the motto: 'Yea, I have a goodly Heritage' – Psalm 16

At the foot of the window are four lights illustrating Mrs. Ewing's stories. Beneath St. Martin dividing his cloak with the beggar, the 'V. C.' holds the crippled 'Leonard' in his arms, with 'Sweep' at his side. A tiny inset shows Amelia and the Dwarfs and A Flat Iron for a Farthing is also seen in the corner (fig. 15 left).

Beneath Our Lord blessing crippled children is a copy of Caldecott's beautiful drawing of 'Jackanapes and Lollo saving Tony Johnson' (fig. 15 right)



g. 15



g. 16

Beneath the Divine Child in His Mother's arms are Mary, with the Hose-in-Hose in her hands, seated in her meadow, and 'Saxon' the bulldog. A ship is introduced representing We and the World; also the 'Blind Hermit', his eyes on heaven, and the boy finding the opened Trinity Flower (fig. 16 left).



g. 17

Beneath St Nicholas is 'Madame Liberality' with her oyster shells, dividing her plums with a baby guest. This panel also introduces the Chailey Windmill, and the Tree, the centre of Sussex, depicting 'Jan of the Windmill' (fig. 16 right). The toad, 'M Crapaud,' is also seen. At the foot of the window is seen a tiny Guild of Play child laying a wreath – above these words:

*From children of all ages who love her books-
To JULIANA HORATIA EWING, whose
Story of a Short Life
inspired the foundation of the Guild of Brave Poor
Things and of the Heritage Craft School.
In Grateful Affection*

Next to the Ewing Window is the Bunyan Window (fig. 17) given by his wife in memory of Captain Harcourt R. Rose, which shows eight scenes from The Pilgrim's Progress and needs little explanation except perhaps for the sixth scene in which Christian's burden falls from his back when he comes up with the Cross, for it is not until the next scene that we learn that this was at the sight of Him Who hung thereon.

In the north wall of the nave are four windows, the lower pair of which are Canticle Windows picturing the Benedicite and the Nunc Dimittis.

The Benedicite or Animal Window shows (fig. 18 working left to right) St Bernard of Clairvaux, with his dog to symbolise the Beasts, St. Hugh of Lincoln, with a white swan to symbolise the Birds, St. Antony of Padua



g. 18



g. 19

with his lily growing on the sword from which he is preaching the Fishes; to symbolise the creatures that move in the waters, and St. Felix of Nola, with a spider in its web and butterflies to symbolise all the Works of the Lord.

The Nunc Dimittis Window (fig. 19), in memory of Richard Lionel Ford, son of the Headmaster of Harrow, shows the shields of Eton and Harrow in the heads of the window and a hint of a portrait of Richard Ford as an infant is seen in the representation of the Divine Child. The general subject shows the Presentation of Jesus in the Temple.

In the dexter light are St. Joseph, with doves in a basket or wicker cage, and, in front of him, the Blessed Mother. She is holding the Child Who stretches out his arms to Simeon in the sinister light, and behind him is the aged Anna. The sun in the small piece of tracery gives the leading thought of light. The window was designed and carried out by Mr. J. N. Comper.



Above the Benedicite Window is the 'Guild Window' (fig. 20) showing St. Martin sharing his cloak with the beggar, which was presented in 1924 by the members of the Guild of the Brave Poor Things, Old and Young, in memory of Ada Vachell. Next to it and nearest to the organ is the Music Window (fig. 21) in memory of Nina Power, showing St. Cecilia and an angel.

g.20



g. 21

In the transept, a small window includes a number of insets from devastated churches of Belgium (fig. 22) brought here during the First World War, and two leaded lights in the north wall of the sanctuary commemorates the late Princess Louise, who contributed much of artistic merit to the Heritage, and shows her arms as Duchess of Argyll and her Royal arms as daughter of Edward VII when Prince of Wales.



g.22

Lastly, in the westend is a fine, high Rose Window (fig 23), fittingly and finally re-stating the arms and quarterings of Lt. Gregory, with the lozenge of the chapel's great benefactress, Mrs Harcourt Ranking Rose.

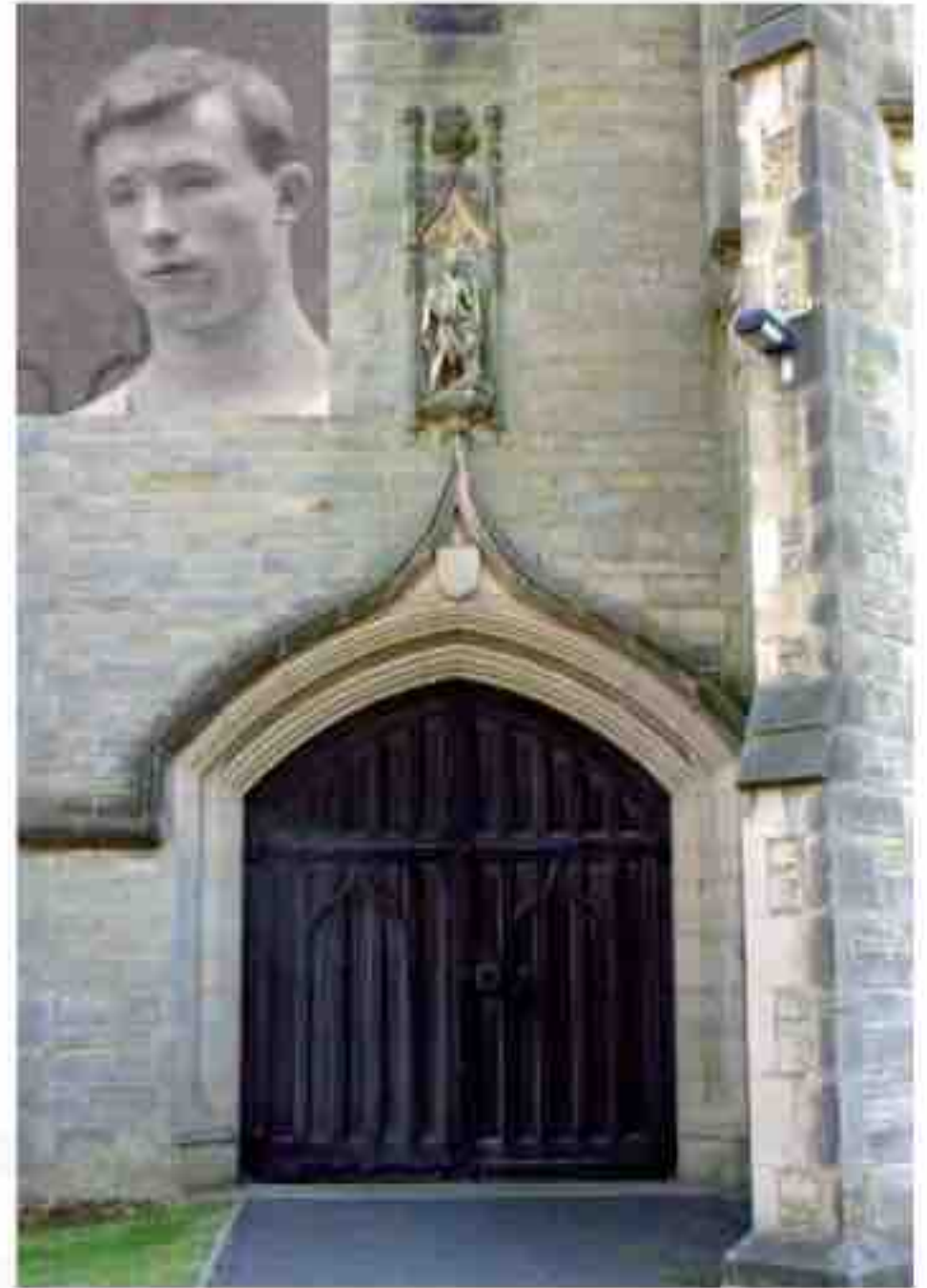


g. 23

Artifacts

The Chapel is home to many interesting and beautiful artifacts, many of which have been donated to the School or made by students and staff throughout Chailey's history. On the following pages, you will see photographs of many of these fascinating items, as well as a short description of how they came to the Heritage.

These heavy wooden doors on the West wall of the Chapel formed the main entrance to the building until the cloister and Song School were added. They were designed and made by George Price (insert), one of the first seven boys who came to the Heritage from The Guild of Brave, Poor Things in London. They are a perfect example of the quality of craftsmanship taught to the students in those early years.



The large chair by the alter came from a church in Ypres, France after WWI after its original home was damaged during the fighting.



This rope hangs in the cloister of the chapel and was used in Scott's expedition to the Antarctic. It was brought back by one of the doctors who accompanied Scott and worked with Dame Grace at the Heritage. It was hung in the chapel to remind the boys of the importance of teamwork.



This statue stands above the cloister door. It is believed to depict St. Christopher bearing the infant Christ on his shoulder although the records confirming this can't be found. The statue originally is believed to have come from Italy.



This plaque in the cloister commemorates Captain Antony Kimmin son of Dame Grace. Due to his theatrical connection, personalities such as film stars Kenneth More and Jack Hawkins were visitors to Chapel services.

This door came from a church in Ypres, possibly at the same time as the large chair near the altar. On the reverse of the door is a letter from a Caroline Huddart, explaining the doors transition to St Martin's.





This tablet was brought to Chailey Heritage School from Dartmouth Home for Crippled Boys which was amalgamated with The Heritage Craft School in 1921. The proceeds from the sale of its property were devoted towards the west extension of the Chapel.

This statue of Jesus in His carpenter's apparel stands on a shelf in the nave of the chapel. Like many others, this carving was done by a pupil of the School and is a rather suitable depiction of Christ, considering Chailey's long history of carpentry education. This is not the original statue for this position in the Chapel. The plinth used to support a carving in wood of St Martin sharing his cape with the beggar (inset) by Mr Legget, a woodwork master at the School and is similar to the one outside the Chapel, above the West door. This was however, sadly stolen in the early 1990s and never recovered.



This icon of St Martin is in the transept window. It is rendered in wood with embossed detail in gold, scarlet, blue and white. It is an interesting depiction of the Saint, as his armour appears to be medieval in style rather than the Roman soldier's garment he is more traditionally shown in.



The memorial book case was purchased by the Friends of Chailey Heritage in the early 1990s and lists the pupils past and present who have passed away.

An early project for the boys at the Heritage for the development of craft skills was the making of model sailing ships. Several of these models adorned the Chapel. Sadly, the last surviving ship was stolen from the Chapel in the early 1990s (see the section on the statue of Jesus). The present ship was made by ex-pupil Denis Shirley and presented to Chailey Heritage on Old Scholars Day.



This plaque commemorates the Centenary of St Martin's Chapel.

A very special day, with HRH the Duchess of Gloucester unveiling the plaque, accompanied by HRH the Duchess of Cornwall who later opened Dame Grace Kimmins House.



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