

Please tear off this portion of the form and leave it in the box in the church, or send it to:

FOSP,
C/o Mr Stephen Woodley
11 Conyngham Lane, Bridge
Canterbury, Kent CT4 5JX.



Scaffolding bracing the West wall

Damp patches on the interior of the vestry wall caused by damaged external stone-work



What is the Friends of St Peter's Bridge?

The Friends of St Peter's Bridge is formed to provide money purely for the upkeep of the fabric of the church of St Peter's Bridge.

The Friends' Committee will organise membership services for members and fundraising events.

The Friends has charitable status as a sub committee of the PCC and is thus able to receive Gift Aid on donations.

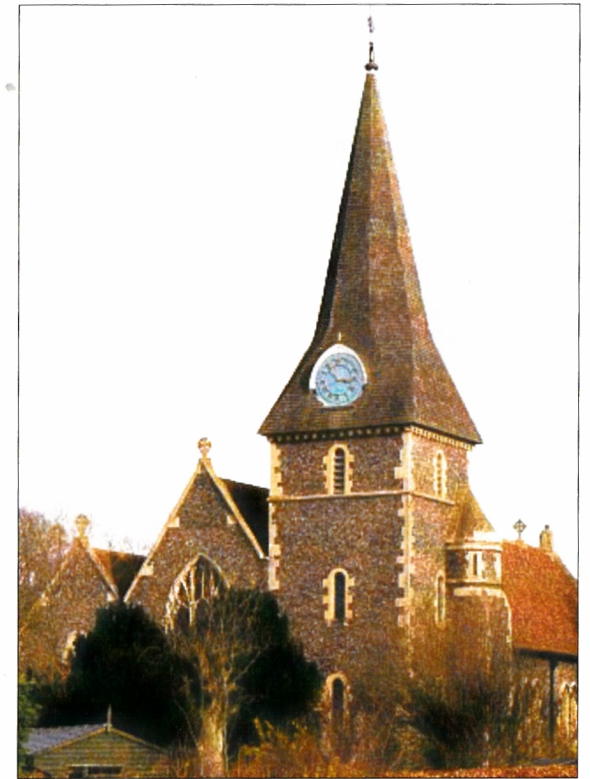
Individuals who are Friends of St. Peter's Bridge do not need to be members of the PCC or even regular churchgoers. They simply need to love our Church and want to preserve our village heritage.

Please join the Friends and help us to guarantee the future of this Church.



Published by Patricbourne with
Bridge PCC

The Friends of St Peter's Bridge



***St Peter's Bridge,
Canterbury, Kent. UK.***

History

St Peter's Bridge is sited on Watling Street, the old Roman Road to Dover, and is a grade 2 listed church. The Domesday Book lists a 'Brige (sic) Hundred', an administrative area with a church. The chancel, south aisle and tower base of the church all date from the 12th century with the nave itself dating from the 11th century. The west doorway is 12th century stonework with very detailed carving. In the 13th century the north transept aisle and chapel were added. During this time the building was a 'chapel of ease' to the main parish church at Patrixbourne.

The church as we see it today is a result of major reconstruction work carried out in 1857 under the direction of the architect Sir Giles Gilbert Scott. This was funded by Mrs Gregory of Bridge Hill at a cost of £4000. The work involved re-facing the external walls with knapped flint and Bathstone stonework and the enlargement of the North and South aisles. These changes to the church in Victorian times were necessary as Bridge village had grown and the church was used by a large congregation. The west doorway was left mostly untouched by this restoration work.

Looking after our village's heritage.

St Peter's Bridge is an important part of our village, available to all who live here for worship, weddings, christenings or funerals. During the floods of early 2014 it became a place where the rescue services could meet, rest and take refreshment and a place where residents could go to obtain help and advice; a resource for the whole community.

The Parochial Church Council (PCC), has to date mostly managed to keep the Church in good condition, in terms of regular repair and maintenance. In the last ten years we have carried out work at the back of the church; a new glass porch entrance hall, toilet and a servery to provide refreshments have enhanced our facilities. However we now find ourselves faced with a number of urgent and expensive challenges, which to rise to will need help and support from the wider community.

The challenge

In July 2014 a fall of flints from the gable above the west door took place. Inspection revealed that urgent work was needed to tie the whole west wall back into the structure of the church, to prevent further damage. Scaffolding has been used to brace the wall but long term repair is now needed. An architect's inspection has shown many other problems with this old building. These essential repairs are likely to cost in the region of £90,000.

The PCC is applying for grants to carry out the work, but to assist us with the costs of these repairs we need to set up a 'Friends of St Peter's Bridge' scheme, so that the congregation and the village together can care for this ancient and much loved Church. This scheme will be similar to the Friends group at St Mary's Patrixbourne, which has generously provided funds for a number of projects at our other parish church. Membership of one scheme does not preclude membership of the other scheme, and we recognise the importance of all our local churches to our village communities. St Peter's Bridge needs your help!

Q. How do I become a member of the Friends of St Peter's Bridge?

A. By filling in the following, then detaching this part of the leaflet and sending it in an envelope to the address overleaf.

I / We wish to join the Friends of St Peter's Bridge (FOSP)

Name:.....

Address:.....

.....
.....
.....

Post code:.....

E-mail address.....

◇ I would like to receive details of FOSP events

◇ I would be willing to be a member of the FOSP Committee

◇ Please send me details of how I can make regular donations to FOSP and the Gift Aid Scheme.

◇ I would like to make a donation to FOSP of £.....(Please make all cheques payable to Patrixbourne with Bridge PCC). N.B. FOSP funds held by the PCC are used solely for the upkeep of the fabric of St Peter's Bridge.



1st edition published September 2000. Reprinted May 2001

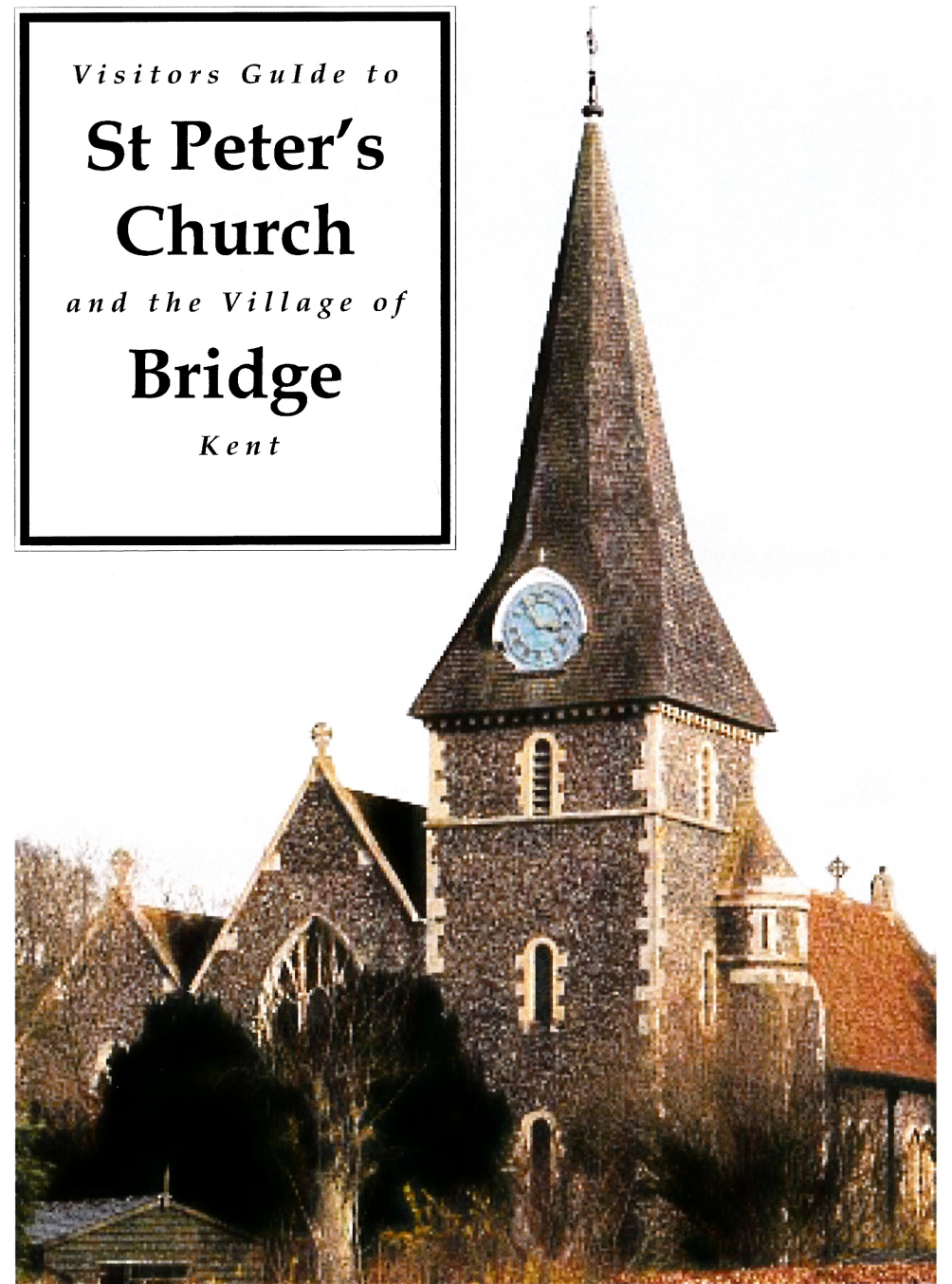
Third edition printed and published by Patricbourne with Bridge PCC October 2003 .

Text © Bill Dawson With acknowledgements to
Canterbury Archaeological Trust and Canterbury Cathedral Archives.
Photos Cover © Rosalie Stacey,; others © Dr Andrea Nicholson

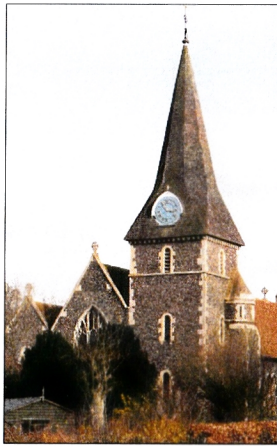
Patricbourne with Bridge PCC is part of the Bridge Benefice



Visitors Guide to
**St Peter's
Church**
and the Village of
Bridge
Kent



£1.00



There is no mention of a village of Bridge in the Domesday Book of 1086, though there is a reference to a 'Hundred of Bridge' which is thought to have been a meeting point on the Roman road from London to Dover for villagers along the Nailbourne living in and around the nearby parishes of Bishopsbourne, Patrixbourne and Bekesbourne, each of which has its own medieval parish church.

Bridge has always been part of the parish of Patrixbourne, and its church is still technically a chapel-of-ease (chapel annexe) to St Mary's, Patrixbourne, which lies three quarters of a mile to the east. There has been a chapel on this site in Bridge since 1189, and it was enlarged through the 12th and 13th centuries to become a church, and because of its position alongside the main London to Dover road it is likely to have been principally used by passing travellers to pray for their protection and safe journeys.

Historically, the land comprising the 'Hundred of Bridge' was contained within the manor of Blackmondsbury which was part of the possessions of St Augustine's Abbey in Canterbury, while in 1258 Bridge's chapel was appropriated by Archbishop Boniface to the Prior and Convent of Merton, Surrey, a situation that continued until the dissolution of the monasteries by Henry VIII in 1538.

In the mid-19th century, at a time of large Victorian congregations, St Peter's was massively restored and enlarged principally through the generosity of Mrs Mary Gregory of Bridge Hill, who was the daughter of Nathaniel Pattison of Congleton in Cheshire, whose family had founded the first silk mill there in 1752.

brick and stone Queen Anne mansion of fine proportions and listed Grade I, it is in private ownership and not open to the public.

Higham Park, which lies off the top of Bridge Hill to the south of the village, was extended in the early 20th century by wrapping a new stone classical style structure around three sides of a much earlier building. It was inherited by Count Louis Zborovski who built outrageously powerful racing cars fitted with First World War aero engines made famous by author Ian Fleming in his children's story *Chitty-Chitty-Bang-Bang*. Also on the estate to entertain his house party guests Count Zborowski built a miniature scale steam railway, and was active in the promotion of the Romney, Hythe and Dymchurch Railway. The house was commandeered by the Army in the Second World War, and for some years afterwards became a hospital annexe.

There was once a fourth house, Bifrons, which stood halfway between Bridge and Patrixbourne; it had been built in the mid-17th century and remodelled by the Victorians 200 years later. It was demolished after the Second World War during which time, like Higham Park, it had been commandeered by the army to augment Canterbury's extensive garrison.

In both World Wars Bridge was home to numerous temporary training and transit camps for large numbers of troops before they continued their journey along the old Roman road to Dover to fight on the Continent.

In the winter of 200-2001 the Nailbourne rose dramatically to cause extensive flooding in and around the High Street.

Bridge is fortunate to have a number of notable houses close to it. A little way along the Bourne Park road, south-west of the churchyard, lies Bridge Place which was built in the 17th century by Sir Arnold Breams to a large C shape plan using hand made Dutch bricks he had imported through Sandwich. At the time it was the largest house in East Kent after Chilham Castle and boasted a deer park and an



Bridge High Street looking north from Bifrons Walk

Country Houses Around Bridge

aviary, but its vast size made it uneconomic to run, and in the 18th century a new owner had all but one wing pulled down. In the early 19th century it belonged to Edward Taylor of nearby Bifrons, a friend of George IV, and also of novelist Jane Austen; since the 1960's it has been home to Bridge Country Club.

Further along the same road about half a mile from the village Bourne House can be glimpsed set at the end of a long drive. An outstanding red

St Peter's Church Exterior & Churchyard

As seen today the church is the result of the extensive restoration work undertaken in 1859-60 by the architect Giles Gilbert Scott, when the outside of the walls were completely refaced with dark knapped flint - a fine example of the Kentish craft, and Bathstone facings. Canterbury Archaeological Trust surveyed the church in 1994 and said that behind this flint facing the core of all the main walls must be medieval, with the exception of the vestry on the north-east side and most of the tower and its stair-turret on the south-east side. Also during the restoration the north aisle was enlarged by extending it westwards, and the wall of the south aisle was raised to its present height.

There are two original doorways, a small one leading to the vestry in the north east corner by the side of the chancel showing deep chevron mouldings, and the west doorway through which you enter the church.

The west doorway is mid-to-late 12th century, and unlike virtually everything else on the exterior, was not totally renewed in 1860, its fine moulding standing out in bold relief, with carved capitals on the shafts and three weathered heads. The 3-light west window above it is in the early perpendicular style and the only late-medieval survival dating from the late 14th century and appears to contain much original stonework.

The original late 12th century tower had deteriorated to such an extent by the 17th or 18th centuries that it had proved necessary to support it with brick buttresses to the south-east and south-west. But in the 1859-60 restoration it was



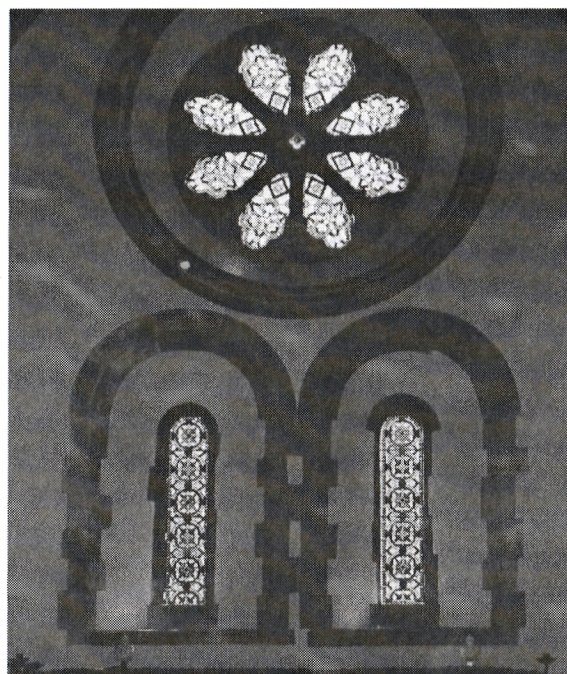
West window, top.
West doorway, above.



Vestry doorway

completely rebuilt above its medieval base, with a shingled spire and the addition of the south-east stair turret. The tower is hung with a ring of three bells, of which only the tenor bell, thought to have been cast in the 14th century by William le Belyetre of Canterbury, bears an inscription, reading: ANE: MARIA: GRACIA: PLENA; DUS: TECU.

The churchyard contains many interesting headstones dating from the early 17th century, and was extended to the west at the beginning of the 20th century, and although technically full since the 1980's, burials still occasionally take place in family plots. Kent County Council took over the responsibility for basic maintenance in the 1990's.



South aisle: Wheel window and Norman windows

than most villages in the area, including three public houses, the White Horse- traditionally the travellers hostelry, the Red Lion - traditionally frequented by the military, and the Plough and Harrow- still very much the villagers' pub. There is also a surgery, veterinary practice, baker, newsagent, hairdresser, photographers studio, small supermarket, combined chemist and post office/bank, restaurant, and night club. All this combines to make Bridge an attractive and much sought after village in which to live, which is reflected in its premium property values.

The 1960's saw three housing developments within the village: to the east in Riverside, parallel to the High Street, to the west in Western Avenue, and to the south in Bridge Down. Since then apart from infil-



Bridge High Street looking north from Brewery Lane.

ling there has been little housing built, although the local landowner Lord Conyngham is keen to develop the land between Riverside and the bypass for affordable housing. In 2000 planning permission was granted for a new surgery to be built along the Patrixbourne Road to replace one in the centre which had outgrown the practice.

The Village of Bridge

Bridge is unique in being the only village in the country with only that one word as its name. The village straddles the old Roman road known as Watling Street in a valley where the seasonal Nailbourne stream flows north out of the head of the Elham valley to turn right angles east on its way out to the sea. Watling Street was constructed by the Romans to serve as their overland route from Dover to London via Rochester, and for almost 2000 years was used by pilgrims, private and commercial travellers, and not least by the military on their way to and from battles on the Continent.

So from the earliest times Bridge became established through its role in tending to the needs of all this human traffic and their horses, due to the availability of fresh water, the first they would encounter before or after travelling over the long high ridge of the downs to and from Dover. It was finally by-passed in 1976 to relieve what had by then become intolerably and dangerously high levels of heavy articulated goods vehicles to and from the continent, but only after protesting villagers had created their own chaos by blocking the High Street in a series of sit-in protests until the Government was forced to act.

Along with vast tracts of East Kent, the Garden of England, hop growing in Bridge was a major feature of agriculture in the surrounding countryside and covered an extensive acreage. Until mechanisation was introduced in the 1950's, at harvest time for a fortnight every September large numbers of hop pickers and their families travelled down from south and east London, and lived in specially built huts on the farms. Hops were a very valuable commodity and for centuries were subject to double tithes of 20 per cent which had to be paid annually to the established Church until the 1920's, when the system was abolished by Parliament.

Although just under three miles from Canterbury, Bridge boasts a wider variety of amenities

St Peter's Church Interior

St Peter's follows the traditional layout of three aisles and a chancel with a wooden barrel roof over the nave and plain wooden roofs over the side aisles. From the surviving remains Canterbury Archaeological Trust report says that there is no doubt that the nave, chancel, south aisle and tower base all date from the 12th century, and though it is possible that the nave may date from a century earlier there is no visible evidence for this. The south aisle and tower were added in the later 12th century, and the north aisle and north-east transept chapel date from the early 13th century.

Though a small amount of Norman stonework is visible, almost all of what is seen today is Victorian work dating from the 1859-60 restoration when the south aisle wall was raised to its present height, and the north aisle extended west. At one time the eastern end of the north aisle was partitioned off for use as a schoolroom.

The columns in the church are generally considered disproportionately large for the size of building. On the north side the arcade is of four bays with the four arches supported by unusual coupled circular piers- formed from what may once have been square shafts, and crowned with floral capitals of Early English design. Pevsner writes that they are in about the same scale as the top two thirds of William de Sen's piers at Canterbury Cathedral, but paired E-W, not N-S.

The arcade on the south side is of three bays and the three arches are considered fine specimens of Early English work. The east end of the south aisle contains a huge wheel window set above two Norman windows which are deeply splayed and filled with stained glass. The south aisle windows are unusual as the centre shafts stand out by themselves in front of the glass. One of them contains a stained glass memorial to the memory of May, wife of Major Farwell of the 44th Regiment and daughter of Mr & Mrs

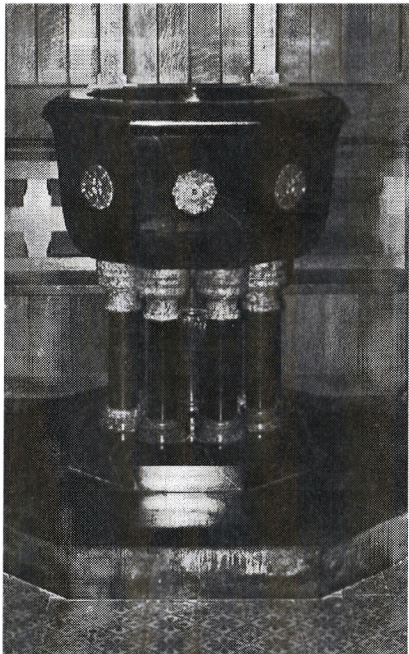


*Double columns in the north aisle, above.
South aisle window, below.*





*Richly decorated tower arch, above.
Cornish red serpentine font, below.*



Winter of Bridge Hill, who died in Madras in 1882

On the north side of the tower there is a fine stone arch with rich billet moulding supported by grotesque heads. A board above the belfry states that the church and steeple were repaired by Samuel Hills, churchwarden in 1787.

Standing on the floor of the tower the octagonal font is carved out of rare, and now unobtainable, Cornish red serpentine marble, and is considered to be of outstanding workmanship. Unusually, the bowl is supported by a central pillar itself surrounded by eight shafts, all in the same material. The glass in the west window was installed to the memory of Dr Amelius Sicard who died in 1880.

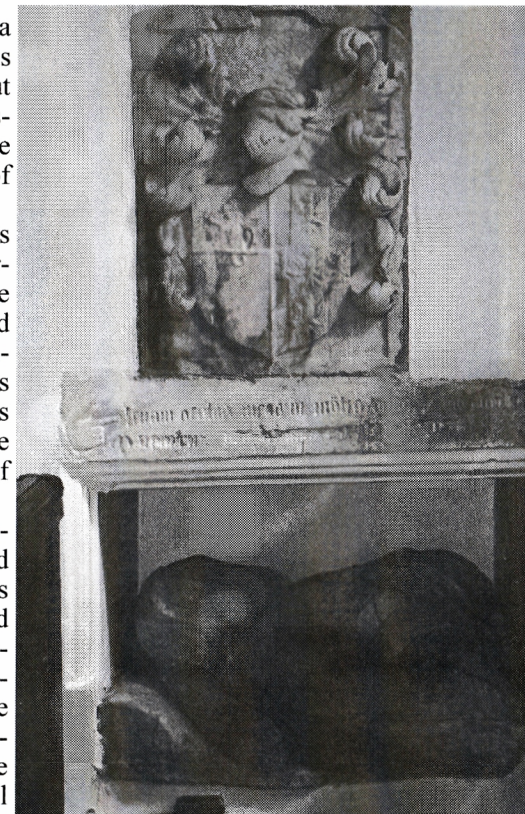
In the chancel on the north wall there is a fine semi-circular Norman carving, all that survives of a lost doorway, depicting scenes from the Book of Genesis. One sequence shows Adam and Eve in the Garden of Eden listening to the Devil and then being driven out by an Angel, and another shows the story of Cain and Abel.

Below this carving is the figure of a robed priest, believed to be Marcobus Kaseley a vicar until 1512, apparently cut in two and reclining in two small recesses. The two carved scrolls on the opposite side of the chancel may have been part of his tomb.

There are several interesting tablets within the church two of which are particularly interesting. In the middle of the chancel floor lies buried the second daughter of Sir Dudley Bigges of Chilham Castle who was Master of the Rolls in 1643, and in the left side aisle there is a tablet to Mr Sicard who is one of the many people who lived in the village of Huguenot stock.

High on the east wall is a portrait attributed to Cornelius Jansen, a noted painter at the time of Charles I, who is known to have stayed with Sir Arnold Braems at nearby Bridge Place. Sir Arnold had settled in England from his native Low Countries and made his fortune first as a builder and then as harbourmaster of Dover docks, and there is a plaque to his first wife Joan on the south chancel wall. Her memorial is flanked by two marble carvings, on one side by a skull through which a serpent entwines, and on the other side by a coat of arms; these may be all that remain of a once much larger tomb.

The Victorian organ dates from 1860 and is typical of its period; it was renovated in 1975. The church interior was repainted in 1998 by a volunteer team drawn from the congregation. (Note to the third edition—Since this booklet was first compiled, repairs to the roof have been carried out. This work was supported by grants, including those from Friends of Kent Churches and Entrust)



*Memorial to Marcobus Kaseley, above.
Skull and crossbones carving, below.*



The Portrait of Robert Bargrave in Bridge Church

Many people fail to notice it. Cozens (1793) saw it, and recorded such of the inscription as he could read then. WP Griffith (1844) in a careful survey fails to mention it. Has it always been there, or was it moved, like so much else, in the restoration of 1860? (cf the Tympanum on the S wall & other bits; the tomb table-top outside).

Who is it? There are some clues.

Zachariah Cozens, in his unpublished History of Kent records the inscription which is barely visible now, and was hardly more so then, in Latin, the main points of which are that it is Robert Bargrave of Bridge, Gent. Born 5 Feb 1584 (1585), died 20 Jan 1649 (1650) Aged 64, a citizen of Canterbury. Executors Tho Hardres and S. Bargrave.

The name Bargar, Bargrave, Bargrove, variously spelled can be found near Canterbury from late mediaeval times – the inventory of church goods at St Andrews, Canterbury includes a vestment donated by Syr Deder (desiderius) Bargar, sumtyme parson. A century later families of the name are found in Willesborough (Robert, a tanner, 1599), Arnold Bargar, 1570, Robert Bargar, yeoman of Bridge, a tanner, his will 1600. The family in E Kent died out without male heirs in the 19th c, but there are plenty more about elsewhere, acc to Ancestry.co.uk

In 17th c. An extensive and very well connected (and firmly royalist) family, related variously to many of the great names – Boys, Wootton, Crouch Dering, Filmer, which brought in good dowries, as well as fortune (and failure) with the Virginia Company.

It is very hard to disentangle the members of the family, though. The same name recurs: in the 17th c alone there are 6 Johns, and no fewer than 9 Roberts.

- 1) The aforementioned Robert, ca 1540-1600, the tanner, a son of John (d.1585), and father of 5 sons – John, who built Bifrons in 1618, Thomas, who died in Virginia in 1621, Richard, Georg, Isaac (1586-1643), who inherited Eastry Court and became Dean of Canterbury, and our
- 2) Robert (1584-1649), also
- 3) Robert, a brother to Alice & Joan, unconnected?
- 4) Robert Son of Bifrons John, b 1600
- 5) Robert, his son, grandson of Bifrons John c 1650s-1697
- 6) Robert son of Isaac, a levant merchant and author of a travel diary
- 7) Robert son of no 6, died in infancy
- 8) Robert, 1694-1779 son of Charles
- 9) Robert, his son.
- 10) What do we know of our Robert (1584-1649)? Twice married (1) ?Wood, (2) Margaret Coveney, brother of the more famous Isaac (Dean) and John (Bifrons) who in 1611 was granted arms: “Or, on a pale gules a sword erect argent, hilted and pommelled gold, on a chief azure three bezants” This is just visible in the portrait. His executors, mentioned in the inscription, were Thos Hardres and S. Bargrave. These are his niece Sara, and Sir Thomas Hardres (1610-1681), barrister & politician, MP for Canterbury 1664-1679, and his brother-in-law, Thomas having married (1) Dorcas, the daughter and heiress of George Bargrave Robert’s elder brother (d.1643), and then (2) Philadelphia, widow of Peter Manwood (another famous name).

All we know of Robert is that he was heavily involved in the Kentish rebellion of 1648 – the last great insurrection in English history, when Sir Thomas Peyton (another close relative) along with the Bargraves of Bifrons, Sir Henry Palmer (who had married Isaac’s widowed daughter Anne) and other local families led support for a petition to parliament on behalf of the king. Palmer, a former naval officer, encouraged a mutiny of the fleet in the Downs, aided by both Robert and his brother Richard Bargrave. They flatly turned

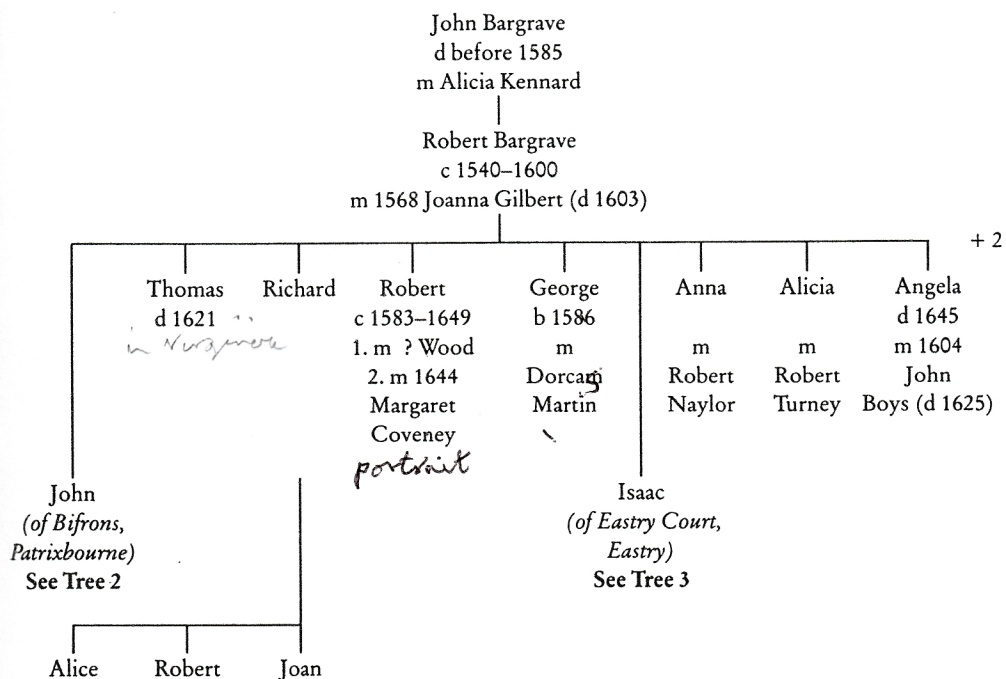
down parliament's attempts to resolve the situation peacefully, and in June 1648 they sought Dutch support, returning in July with 1500 men. But by December the tide had turned and they had to flee abroad before petitioning for a return to the "Committee for Compounding", a govt body levying fines for misbehaviour. Robert died the following year.

The portrait is of a youngish man: the inscription must have been added later, after his death, of course. Who is it by?

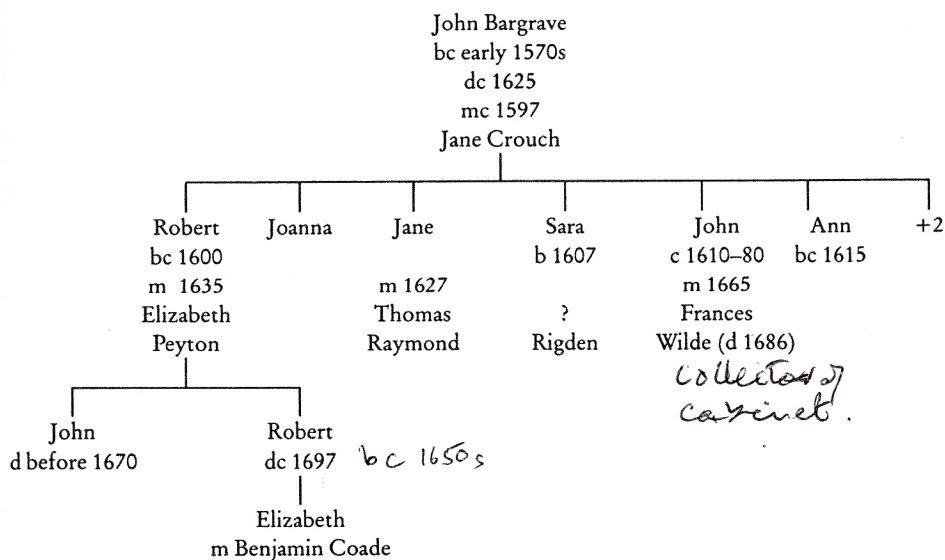
Generally agreed to be Cornelius Johnson (Jonson), son of Cornelius Janssens van Ceulen a Fleming, but he was born in England, painted very many portraits of minor English gentry (usually for £5). He moved to Canterbury in the mid-1630's to live with Arnold Braems at Bridge Place, moving then to Middelburg 1643, 1646-1652 Amsterdam, then Utrecht, where he died. Though he continued to paint portraits of English clients after his move to the Netherlands, we may reasonably assume that this was done here, while he was with Braems, so can be dated post 1611 – pre 1643. Johnson was fond in his early career of surrounding his paintings with a tromp l'oeil frame, painted to look like wood or marble, generally oval. Here it is square. Though it is said to be stone/slate I still think it is painted.

An identical frame exists on the north side of the nave of the cathedral, round a memorial to Thomas Sturman (1632-1679) re-dedicated by John Bargrave, here identified as vice-dean, appearing to consist of four blocks of stone, each decorated in the centre (as here) by a skull and crossbones – rather better preserved.

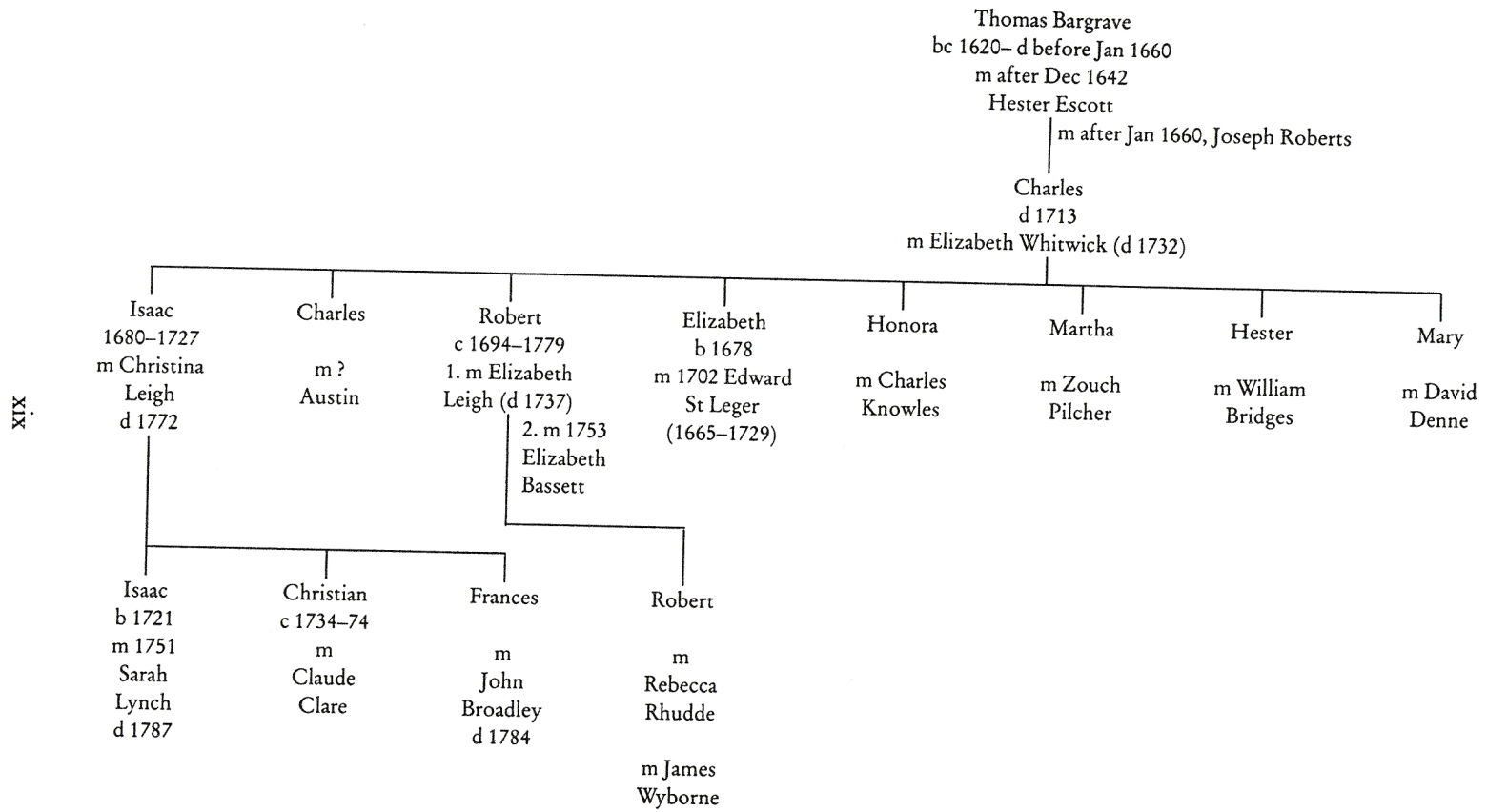
FAMILY TREE 1: THE BARGRAVES OF BRIDGE



FAMILY TREE 2: THE BARGRAVES OF BIFRONS, PATRIXBOURNE

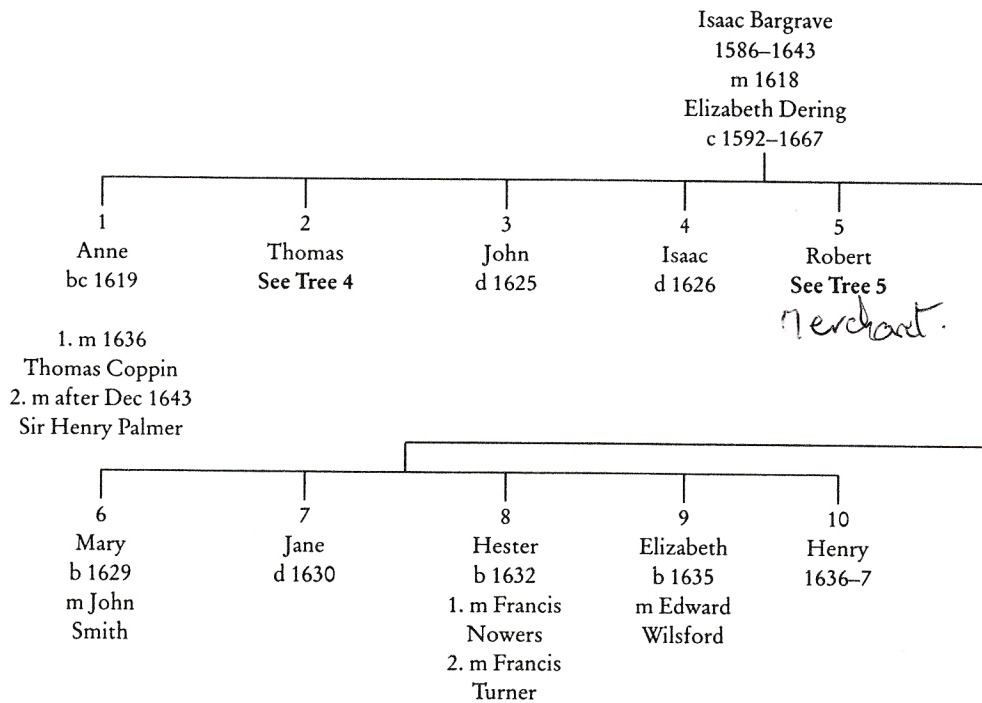


FAMILY TREE 4: THE BARGRAVES OF EASTRY COURT

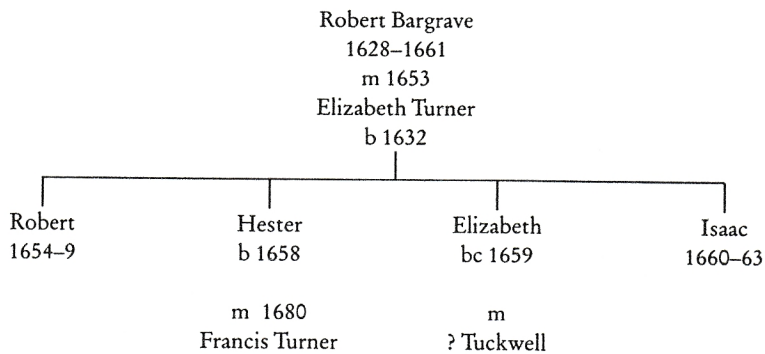


The Travel Diary of
 grave Levant Mer
 tated, old-spelling
 of the autograph
 Bargrave (1628-
 sive travels as a
 and 1656. This
 Library MS Ra
 four separate jo
 (1) His sea voy
 stantinople an
 (April 1647-Se
 voyage out to
 Majorca, Siem
 account of an a
 land (Septemb
 Constantinopl
 Romania, Pola
 Countries. (3
 (November 16
 commercial an
 (Barcelona, Za
 Escorial, and
 (Venice and Pa
 return journa
 from Venice t
 bruck, and Au
 Heidelberg w
 lish royalist co
 abeth, Queen
 The intro
 detailed cons
 gious, and pe
 graves, a pro
 special refer
 overseas trav
 twice met up
 grave (c. 161
 antiquarian.
 vides an asse
 ary, and g
 Robert Barg
 extensive m
 and the first
 nances of b
 now lost ear
 fied here as
 The editio
 tions, Barg
 bibliograph
 sources cor

FAMILY TREE 3: THE BARGRAVES OF EASTRY COURT



FAMILY TREE 5: ROBERT AND ELIZABETH BARGRAVE



The Cardinal of med 2000 - vers pe. 4 - He was Promoted to Anno 51
 ent the Xth at the first Promotion together with his Nephewes, Alphonse, at
 the instance of the Great Duke, and of that Nephew. He is a Prince of no
 small knowledge, and an expert Souldier, but rather by Sea than Land,
 he having for some time had the Charge of Governour of the Kingdom of Spain, with
 the Province of the King of Spain, He being allwaies most devoted to the
 House of Austria, as all the rest of that Family is, his Catholick Majesty
 being their Protector. He is a man of some years, but loses the Ladies
 somewhat too much; He is by nature courteous, and not much studious.



IOANNES CAROLVS MEDICVS GEORGHIN VELLARON RI
 DIAC. CARD. IOLVS CAROLVS NA. N. PATVS FLORENTI
 XIII. NOVEMB. M. D. C. XLV.

The Family of
 the Medici are
 no greater friends
 to the Family of
 the Barberyni
 for several reasons,
 especially for the wars they
 made against the
 Prince, as all this
 world knoweth.
 Thomas offered
 him at Rome, and
 Florence, and was
 sure no picture can
 be taken him there
 this
 John Bargrave
 Canon of Christ
 Church Cantor
 bury. 1602.
 viii. p. 4.
 His nephew the
 Prince of Tuscany
 have not yet
 made his offer to
 the Great Duke
 of Florence, who
 he was a long
 time he was mar-
 ried to Francis
 who stayed from
 Germany, 1602.
 He had at Rome
 by the means of
 St. Bernard's
 a translation of
 my old manuscript
 I have I had the
 name of him and
 of his wife before
 he being in that
 I had many
 things about my travels, and talk me how much he himself was pleased
 with his travels, adding many compliments as to England, and his obligations to
 that Court; He is a short thick man, with a very black hair, and greates legs
 A man of excellent parts and great experience, and now successfull
 Father in the Grand Duke's and of Tuscany, I remember not out of his house
 that I was at Florence, in the Great Duke's most famous building, I founde
 worth pictures hang'd up amongst the Heroes, such was I was, and after a day
 two, having had some of Great Duke's picture to the perfect as offered me him long
 I was still I was there last, I still am about 30 years, when he had a
 much to my gallery since you saw it last, he which I remember that there was
 one picture, it was commonly that year, all the rest as at the top, and
 we know well how to take it. But at length I had the picture as was
 taken down, as it was hang'd up - St. John Bargrave. 1602.

Steph. Testoni del. et Scul. Jo. Jacobus de Ruben. Pinxit. Roma. A. 1691. Faus. et. Vers. S. 1. 1. 1. 1.
 He seems to be that he had often seen me at Florence, and I had many
 things about my travels, and talk me how much he himself was pleased
 with his travels, adding many compliments as to England, and his obligations to
 that Court; He is a short thick man, with a very black hair, and greates legs
 A man of excellent parts and great experience, and now successfull
 Father in the Grand Duke's and of Tuscany, I remember not out of his house
 that I was at Florence, in the Great Duke's most famous building, I founde
 worth pictures hang'd up amongst the Heroes, such was I was, and after a day
 two, having had some of Great Duke's picture to the perfect as offered me him long
 I was still I was there last, I still am about 30 years, when he had a
 much to my gallery since you saw it last, he which I remember that there was
 one picture, it was commonly that year, all the rest as at the top, and
 we know well how to take it. But at length I had the picture as was
 taken down, as it was hang'd up - St. John Bargrave. 1602.



27. Left: Portrait of Cardinal de' Medici, with marginal annotations by John Bargrave, in College of Cardinals (Canterbury Cathedral Archive)
 28. Above: Memorial to Thomas Sturman, North Aisle of the Nave, Canterbury Cathedral (By permission of the Dean and Chapter)