

NOTES ON THE ANCIENT STAINED GLASS,
MEMORIAL BRASSES, AND AN ALTAR-
SLAB IN THE CHURCH OF ST. MARY,
GREAT CHART.

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THIS Church formerly was well adorned with stained glass of fourteenth and fifteenth century date, of which much remained when Weever wrote his description in 1631. A great deal of it had disappeared when Hasted and Parsons visited the Church towards the close of the eighteenth century; still less has survived to our own day. The iconoclastic zeal of fanatics, the hand of time, and the fashion of inserting modern memorial windows have probably all contributed to the work of destruction;* so that the fragments which now remain, though sufficiently numerous to shew us the beauty and interest attaching to the old glass, are many of them not in their original position, and are on that account somewhat difficult to describe in a satisfactory manner.

The most interesting of these fragments are to be seen in the South, or Goldwell, Chapel. The present state of this window is as follows: In the highest compartment is a gold well, between female half-length figures with turban head-dresses. The upper part of the north light contains the figure of a man kneeling on an ornamented pavement, clad in a blue gown, and flanked by two gold wells. Below this is a coat of arms, viz.: "Quarterly: 1 and 4, Azure, a chief or, over all a lion rampant argent billetty sable, for GOLDWELL; 2 and 3, Argent, six escallops azure, on a chief sable three wells or." The rest of the light is filled with fragments of drapery, finials, etc., among which are a castle with

* Some fragments were removed from the east window of the North Chapel as recently as 1879, to make room for the insertion of the new window in memory of the Rev. Nicholas Toke, ob. 1866, and Emma Toke, ob. 1878. They were placed in the east window of the South Chapel.

crowned demi-figures of a king and queen looking over the battlements; St. George, nimbed, wearing white and gold armour, and riding a white horse adorned with gold trappings; (in addition to the dragon a dog is present, but this seems to have belonged to some other design). At the top of the middle light is a scroll with the words "*D'n's tecum,*" beneath which is the upper part of the figure of a Bishop, wearing a white mitre and cope embroidered with gold, and holding in his right hand a clasped book. Behind the head is an Episcopal Cross. Under this figure are three gold wells; and, lower again, standing between two angels swinging censers, is a nimbed figure, wearing a white girded robe edged with golden embroidery round the neck, wrists, and feet. This figure is playing a large golden zig-zag wind instrument, which has a trumpet-shaped mouth. Among the fragments in this part of the window are "a lion's jamb argent billetty sable," and the letters "A. R." in monogram on either side of a large "I," and surrounded by scroll-work.

The upper part of the south light contains the figure of a woman kneeling on an ornamental pavement, between two gold wells. Below this are the arms of the See of Norwich: "Azure, three mitres labelled or." In the lower part of the same light is a large nimbed and winged figure of St. Michael, in white and gold armour; he carries a white shield on which is a gold cross, and stands on a blue hydra-headed dragon.

This window (or parts of it) commemorates James Goldwell, Bishop of Norwich 1472—1499, and probably also his parents, William and Avice Goldwell, who both died in the year 1485. The family of Goldwell had from very early times owned the manor of that name in Great Chart, to which, early in the fifteenth century, they added the manors of Godinton and Wortin in the same parish. James Goldwell was instituted to the Rectory of Cheriton on the presentation of Sir John Fogge in 1450, and was subsequently Rector of Harrietsham, which in 1458 he exchanged for his native parish of Great Chart. It is not probable that he resided much on his Kentish cure, for preferment was showered upon him. He was Rector of St. John the Evangelist, London, 1455; Rector of Rivenhall, Essex; Prebendary of St. Paul's; Canon of Windsor 1458; Rector of Cliffe-at-Hoo; Archdeacon of Essex; Canon of Hereford; Dean of Salisbury; Registrar of the Order of the Garter 1460; and Master of Requests and Principal Secretary to King Edward IV., who employed him on many foreign diplomatic

missions. In 1472 he was appointed Bishop of Norwich, and was consecrated at Rome by Pope Sixtus IV., from whom he obtained an indulgence in aid of the restoration of Great Chart Church, which had been damaged by fire. In order to meet the expense of the needful repairs a pardon of twelve years and forty days was granted to all who should come twice a year and give their offerings to this Church. These efforts on the part of Bishop Goldwell were apparently crowned with success; for Weever, writing in 1631, says: "James Goldwell . . . Bishop of Norwich, was a repairer of this Church [Great Chart], as appears by this broken Inscription in the top crosse window . . . 'Magistro Jacobo Goldwelle . . . Ecclesie sancti Pauli, London, qui hoc opus repara' . . . And in the East window it is thus to be read in the glasse: '*Memoriale reverendi patris Domini Jacobi Goldwell Episcopi Norwicen.*'"

Weever also adds that "in the midst of the East window, in the South Chapell of this Church, is the picture of the foresaid Bishop Goldwell kneeling, and in every quarry a golden well or fountaine (his *Rebus* or name devise), and crosse the window inscribed: '. . . *Jacobo Goldwell Episcopo Norwicen qui . . . opus fundavit Ann. Christi MCCCCLXXVII.*' whereby it appears that this Bishop was founder of this Chappell."*

Bishop Goldwell was a munificent benefactor to his Cathedral Church. The beautiful roof, and the flying buttresses on the outside of the Choir at Norwich were built during his tenure of the see, and mainly at his own cost. He died in 1498-9 and was buried in his own Cathedral, where his tomb, unlike those of most of his predecessors, may still be identified.

The North or Godinton Chapel was also formerly rich in stained glass, particularly the north window nearest to the east end, which has for many years been blocked up, and the interior wall plastered and occupied by memorials of the Toke family, the earliest of which is in memory of Sir Nicolas Toke, who died in 1725. Weever, writing of this window (which, as may be seen on the outside wall, was a three-light one in the Perpendicular style),

* Hasted says of this, that "there is a figure of a man praying, the glass round him filled with golden wells, and near him a woman's in the like posture and wells about her." It is probable that these figures represent the Bishop's parents, for whose souls the Chantry Chapel was founded. Weever says that "the corner stone of the foundation of this Chappell on the outside is made like a gravestone with a crosse out thereupon." This stone remains at the south-east corner of the Chapel, but is partly hidden by a buttress. The cross is quite plain and is cut in low relief. The measurement of the stone is 62 inches by 24 inches, and of the cross 50 inches.

says: "In the north window of the North Chappell have been sixteen pourtraitures of men in glasse, all kneeling, whereof most remaine, whose names are as followeth: *Johannes Webbe, Johannes Hosewyf, Thomas Wred, Johannes Turlepyyn, Willelmus Malemayne, Johannes Letikey, Johannes Bockon, Johannes Chillinton, Johannes Atte* [? Bregge], *Johannes Yardherst*. In midst of whom as the Priests there are *Dominus Richardus Medhurst* and *Dominus Walterus Wilcock*. Now it goes by tradition, from the father to the sonne, these were the builders of this Church." Soon after Weever wrote this description much of the glass in this window seems to have been destroyed, doubtless during the Civil War, for Philipot, writing in 1659, says that there were formerly twelve figures, and he gives three names not mentioned by Weever, viz., John de Godington,* Henry de Singleton,† and Henry de Wurtin.

Hasted gives three alterations in the names, viz., *Johannes Litilbey, Johannes Chilmington,*‡ and adds that of *Johannes Atte Bregge*. We have thus the names of the sixteen figures mentioned by Weever; they probably represent benefactors who lived in the second half of the fourteenth century.§

In the west face of the tower is a late-Decorated two-light window partly filled with modern glass of diaper pattern, into which some pieces of ancient glass have been inserted. The glass in this window was given by the Very Rev. George Pellow, D.D., Rector of Great Chart and Dean of Norwich, who died in 1866, and the ancient glass is said to have been brought by him from Norwich.

In the highest compartment of the tracery is a male standing figure, clothed in a purple robe, holding a gold book in the right hand and a gold crozier in the left. The upper part of the south light is occupied by a demi-figure in a white robe, with red wings,

* Harris says, "John de Godington is or was painted in coat armour in a window in the north isle of the Church, looking up to a crucifix placed above him." (*History of Kent*, p. 68.)

† "Kneeling in armour in the window aforementioned." (*Ibid.*)

‡ Harris says, "his effigy is or was among others in the glass windows," and that he died in Henry IV.'s time. (*Ibid.*)

§ See Larking's MS.; *Codex de Kent* in the Charles' Museum at Maidstone; Philipot's *Villare Cantianum*, pp. 112, 113; Hasted, vol. iii., folio edition, p. 250. A Thomas Wred appears as a witness in the Christ Church Registers in 1345 (C. and D., fols. 329, 330). As place names, Chilmington, Ninn, Yardhurst, Godinton, Singleton, and Wurtin are in Great Chart; Malmayns is in Pluckley; and Swinford (owned in the fourteenth century by John Atte Bregge) is in Hothfield.

blowing a golden ram's horn, and surrounded by clouds. Below this is a nimbed and crowned figure, apparently a female, on an ornamented pavement. The figure is clothed in a purple robe lined with white and gold, holds a gold-clasped book in the right hand and a gold crozier in the left. The upper part of the north light is like the corresponding part in the south light, except that the wings are blue. Below this is the upper half of a male figure with long golden hair. He wears a loose white jacket with a gold girdle, and holds a plain gold scroll with both hands; a green oval is over the head, and there are red wings at the shoulders, but these look like modern additions. Below this, on an ornamented pavement, is St. George destroying a gold dragon which has an ape-like head; St. George is in white and gold armour, and on his head is a gold turban with crescent and aigrette.

NOTES ON THE BRASSES.

Three brasses have been removed from the floor of the Church, and are now on the west wall of the south aisle. They commemorate:—

1. THOMAS TWESDEN and his wife BENEDICTA. The brass is perfect but rather worn. The male figure wears a long gown with full sleeves and belted at the waist. The female has a long full dress with close-fitting bodice and sleeves, and a girdle, the ends of which reach to the feet; the head-dress is angular with long lappets. The inscription at foot says, "**Hic jacent Thomas Twesden generosus, qui obiit 8^o die Decemb. anno Domini 1500; et Benedicta uxor ejus; quorum animabus propitiatur Deus.**" The stone containing the matrix from which this brass was taken is in the foot-way near the vestry door; it shews the matrices of two other plates which are lost, but which probably contained the further inscription given by Weever,* "**Sancta Trinitas Deus miserere vobis.**"

By will made in 1500 Thomas Twysden of Chilmington in Great Chart left "Buxforde Melle" in Great Chart to his wife Bennet. Richard Toke was one of his feoffees.† The celebrated Sir Roger Twysden of Roydon Hall, M.P. for Kent in the Long

* P. 296.

† Roydon Hall Muniments.

Parliament, compiler of the "*Decem Scriptores*," etc., was descended from Thomas Twisden of Great Chart.

2. A man wearing a close-fitting gown which reaches to the ankles and is edged with fur. At his right side a pouch hangs from his belt. This brass has neither name, date, nor inscription.

3. WILLIAM SHARP and his five wives. He wears a close-fitting gown which reaches to the ankles; a rosary hangs from his belt. The wives wear long full dresses with close-fitting bodices and sleeves and fur cuffs; the dresses are open at the neck. The head-dresses are angular with long lappets. The figures are perfect, and the inscription at foot says, "*Hic jacet Willielmus Sharp et ejus quinque consortes; qui quidem Willielmus obiit vicesimo nono die Septemb. anno Domini 1499, ejus anime propitietur Deus. Amen.*"

Parsons* says that in 1791 this brass was in the middle aisle. A plate records that it was removed to its present position in 1875. The stone containing the matrix is close to the Twesden stone.

The Sharp family owned the manor of Ninn in Great Chart, to which, in the reign of King Edward VI., they added the manor of Nash Court in Westwell.

4. WILLIAM AND AVICE GOLDWELL, ob. 1485. Their full-length effigies are upon an altar-tomb in the North Chancel. The male figure is clothed in a long gown, edged with fur and belted at the waist, from which hangs a rosary. A small piece of brass is missing from the crown of the head, over which is the following inscription: "*Pater De celis Deus miserere nobis*," and beneath the feet, "*Spiritus Sancte Deus miserere nobis.*"

The female figure wears a long full gown with fur cuffs and tippet, and open at the neck. The coverchef upon the head has a heart-shaped outline; the lappets do not reach the shoulders. Beneath the feet are the words "*Sancta Trinitas*" [*rest missing*], and above the head, "*Fili redemptor*" [*rest missing*].

There are also matrices for a coat of arms and two inscriptions, and for two groups of children with two inscriptions. Weever says that "round about the verge is engraven this Epitaph following in brasse, and betwixt every word the figure of a well . . . '*Anime Willielmi De Goldwelle & Alicie uxoris sue per*

* P. 186.

misericordiam Dei in pace requiescant. Qui quidem Willelmus septimo die mensis Maii, & dicta Adicia octavo die Aprilis, Litera Dominicalis B., hac luce migrarunt. Ann. Domini MCCCCXXXV. Quorum animabus propitietur Deus. Amen."

On the south side of this altar-tomb are three *restored* coats of arms in brass, with a name and date under each: (1) "Azure, a chief or, over all a lion rampant ermine, GOLDWELL; impaling, Party per fess sable and gules three fleurs-de-lis argent, HOLLAND of Solton, near Dover."—"Thomas Goldwell, ob. 1417." (2) "GOLDWELL; impaling, Or, a cross engrailed gules, a crescent for difference, HAUT."—"Gulielmus Goldwell, ob. 1485." (3) "Party per chevron sable and argent, three griffins' heads erased and counter-changed, two and one, TOKE; impaling, Or, a chevron between three cinquefoils gules, CHICHELE. An escutcheon of pretence, GOLDWELL."—"Johannes Toke, ob. 1468."*

The other brasses in this Chapel are upon ledger-stones. They commemorate:—

5. JOHN TOKE, ob. 1513. He is represented in armour, between his two wives. Mr. Belcher† says of this brass: "It will be observed that in the male effigy, the cuirass, instead of being of its usual globular form, is worked in front to a ridge, denominated the *tapul*; and the pauldrons have *passe-gardes* pieces rising from the shoulders to protect the neck; the sword-belt is altogether omitted." The ladies are dressed exactly alike. Both wear long gowns, with close-fitting bodices and sleeves, the latter having fur cuffs; the girdles are loosely slung round the waist, and have long ends, terminating with pendent ornaments below the knees. The hoods are of angular form with long lappets. On a scroll above the heads is "*Sancta trinitas ur' Deus miserere nobis.*" At the foot were three groups of children, but only the matrices remain. Round the margin is the following inscription: "*Orate pro anima Johannis Toke armigeri, nuper de Godyngton istius parochi cuius corpus Jacet hic tumulatum; ac pro animabus Margarete et Anne uxorum suarum; que quidem Margareta filia fuit natalis dum vixit Johannis Walworth nuper ex comitatu*

* In the Toke Pedigree there is no John Toke who died in 1468. Thomas Toke, who married 1st Joan Goldwell, and 2ndly Cecily, niece of Archbishop Chichele, died in 1471. Perhaps a mistake was made by the engraver of this restored shield.

† *Kentish Brasses*, p. 24.

Suff; [the third part of the inscription is missing, but Weever supplies it:] ‘*Anna filia Johannis Cugham de Singleton in ista parochia*’ qui vero Johannes Toke obiit vicesimo die Maii anno domini Millesimo quingentesimo tercio decimo; quorum animabus propicietur rex altissimus.”

In the angles are coats of arms: (1) “On a chevron between three greyhounds’ heads erased three silver plates, **TOKE**.” This is an augmentation said to have been granted to this John Toke by King Henry VII. for his speed in conveying a message to the King of France. (2) “**TOKE** (the augmentation); impaling, A chevron engrailed between two mullets with wavy points in chief and a garb in base.” (3) “**TOKE** (the augmentation); impaling, A chevron between three pellets, on a chief a lion passant-guardant, **ENGHAM**.” (4) “**ENGHAM**; impaling, Quarterly: 1 and 4, A saltire engrailed between four martlets, **GULDEFORD**; 2 and 3, A chief, over all a bend engrailed, **HALDEN**.”

6. **JOHN TOKE**, ob. 1565, and his wife **CECILY**, ob. 1559. The male figure is represented in armour with the head resting upon the tilting helm. The skirt of mail appears under the jointed taces, and the sword is slung at the back of the figure. The lady wears a plain gown loosely gathered in at the waist, having tight sleeves slashed and slightly puffed at the shoulders, a close fitting cap, and small ruff.

At their feet is the following inscription: “*Here lyeth buried John Toke, Esquier, some & heyer of John Toke, Esquier | and Cisley his wyff daughter of Sr Thomas Kempe, Knyght; which said John | & Cisley had yssu John, Frauncis, John, Nicholas, Bartilmewe, John, & Richard, | Mary, Elizabeth, Clare, & Margaret; and the seyd John Toke lyved here 69 yers | and dyed the 7th of November A^o Dⁿⁱ 1565, and the seyd Cisley lyved here 66 | yers and dyed the 9th of June A^o Dⁿⁱ 1559. On whose soules God have mercy.*” Below this is a plate with the figures of seven sons. A matrix shews that there was a corresponding plate for the daughters.

In the angles are coats of arms: (1) “Quarterly: 1 and 4, **TOKE** (the augmentation); 2 and 3, A chevron engrailed between two mullets with wavy points in chief and a garb in base.” (2) “**TOKE** (the augmentation); impaling, Three garbs, a bordure engrailed, **KEMPE**.” (3) Missing. (4) **TOKE** (the augmentation).

7. **NICHOLAS TOKE**, ob. 1680, and his five wives. He is represented kneeling on a cushion with an open book in his hand, and is

clad in a complete suit of armour, except that the head is uncovered. The long cavalier locks fall upon the shoulders, and a short broadsword hangs from the belt. This brass must be one of the latest examples in armour known. Round the margin is the following inscription: "Here lyeth interred the body of Nicholas Toke of Godinton, Esq., who had five wives as by these coats of armes doth appear; & three daughters, Ellianor, Bridget, and Mary; he dyed in the 93^d year of his age, & was buried the 29th day of November in ye year of Our Lord 1680."

The coats of arms are within the margin and are cut in the stone. Over the first is the word "Godinton." They are: (1) "TOKE (the augmentation); impaling, Party per chevron, three griffins' heads erased, a crescent for difference, TOKE of Beere." (2) Obliterated, but Hasted* gives "TOKE; impaling, A fret, on a chief oblit" (this was for ROBINSON† of Monkton). (3) "TOKE (the augmentation); impaling, Three cross-crosslets fitchée in bend cotised, KNATCHBULL." (4) Obliterated, but Hasted* gives "TOKE; impaling DOBELL."‡ (5) "TOKE (the augmentation); impaling, A chevron between three lions gambes erased, on a chief an eagle displayed, BROWNE of Wild Hall." (6) "TOKE (the augmentation); impaling, A chevron between three griffins segreant, FINCH."

Below the above is another plate with the three daughters kneeling on cushions. The first holds a rose in the right hand, and a closed book in the left; the second holds a branch of myrtle or olive in the right hand, and an open book in the left; the third holds an open book in the right hand, and a palm-branch in the left. They wear low-cut dresses with puffed sleeves; their hair, which falls on their shoulders, appears to be adorned with chaplets of pearls.

This Nicholas Toke was generally known as "Captain Toke," and tradition says that he died when on his way to London to marry a sixth wife.

* iii., p. 250.

† The arms of Robinson are, "Vert, a fret or, on a chief of the second three escallops ermine."

‡ Arms of Dobell: "Sable, a hind passant between three bells argent."

NOTES ON AN ALTAR-SLAB.

In the centre of the Chancel, and now partly covered by the step of the Sacrarium, is a slab of Bethersden marble bearing five incised crosses. This doubtless was formerly the altar-slab, but as the crosses appear to be placed upon it in a somewhat irregular and unusual manner, a Plan is appended shewing their position and the dimensions of the stone.

