

THE MEDIEVAL AND RENAISSANCE PAINTED GLASS OF EASTWELL.

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THE Rev. Philip Parsons, Rector of Eastwell from 1776 until his death in 1812, has left us¹ a rather inadequate description, dated 17th August, 1790, of some painted glass in the upper part of the "chancel window". "The upper part", he writes, "consists of ornaments only; at the point under the arch is a 'garb, Or'. There is also in one of the pannels an escutcheon entire—'Quarterly 1st and 4th, barry of six, Azure and Or, surmounted by a bend, Gules—2d and 3d, Gules three greyhounds courant [lions passant] Argent, surmounted by a bend, Azure.'" We know from a note made in 1757 by Brian Faussett² that the shield (the arms of Poynings quartering Fitz Payne), and so presumably the other glass described by Parsons, was in the east window of the chancel.

Within four years of the date of Parsons' first notes a transformation had taken place. In some additions to his work at the end of the volume, made probably just before publication in 1794, he writes (p. 529): "The great window in the chancel has been filled", and proceeds to give a tolerably detailed description of the glass that we now see in the west window of the south nave aisle. When all this glass was moved to its present position I do not know;³ nor have we any clue, save a tradition that Parsons himself had a hand in its collection and that some at least came from Wye, of which place he was also incumbent, as to its provenance. The arms and badge—the garb—of Kemp have obvious associations with Wye and Parsons, in an undated note, records the arms of John Kemp when Bishop of London in a window in the college there. Of all the glass that we now see, most is, then, imported; some, noted in 1790, belonged originally to the church; while there are grounds for thinking that a few pieces not so noted may also have formed part of the original glazing.

The window at the west end of the south nave aisle in which all this glass, a description of which follows, has been collected together is of the fourteenth century, square headed, of two lights, having three tracery lights, the centre one circular, with cusps forming a sexfoil, and those on either side semi-circular, with the cusps forming half-sexfoils. Considerable liberties were taken with the glass at the time of its transfer, the arrangement being altered and many pieces being

¹ *Monuments and Painted Glass of Upwards of One Hundred Churches, chiefly in the Eastern Part of Kent*, 1794, p. 24.

² Faussett MSS., iii, f.4b.

³ There was a restoration of the church c. 1837.

inserted with the inner side outwards. During the late war the window sustained further trials, a military establishment, whose activities included the letting off of explosives, being set up in the adjacent park; and although protected by a mass of rushes kept in place with wire it has suffered some damage. It is to be hoped that this may afford an opportunity for the rearrangement which the glass so badly needs.

TRACERY LIGHTS.

The half-sexfoils are filled with fragments, including pieces of eighteenth century blue and orange in rectangular panes.

In the centre light :

- (1) At top, in a rectangle, a shield in stain and brown enamel :
Sa. a fesse or fretty of the field between three lis or (STYLE).
- (2) On *L.*, on a roundel in the foil, a sea-dog, yellow stain on white, looking to *R.*
- (3) In corresponding foil on *R.*, the sun in splendour.
- (4) In centre, large shield of arms of Poynings quartering Fitz Payne as noted in the east window by Faussett in 1757 and later by Parsons.

MAIN LIGHTS.

In the left hand light, from the top, the principal subjects, set in a multitude of fragments of all kinds, are :

- (1) Part of small shield, enamel : Ar. a chevron between three griffins passant sa. (FINCH). The glass is set inside-out so that the griffins look to sinister.
- (2) Shield : England quartering France modern, a label of three points ar. ; large, in Garter, all enamel-painted, sixteenth century ; flanked by four small pieces bearing garbs in yellow stain, and pieces of fifteenth century canopy work in disorder.
- (3) Achievement of arms, early seventeenth century, in a pretty enamel-painted cartouche similar in style to others at Lullingstone and St. Stephen's, near Canterbury. The cartouche is painted in a design of green and blue, masked at the top by the elaborate mantling of the shield in orange and white. It had been broken and patched—one obtruded piece shows the crown in a thornbush, a badge of Henry VII—before the war ; now it has unhappily been broken again. The arms are :
Quarterly of 6 :
 - (i) Or a griffin segreant sa., a bordure gu. (BOYS) ;
 - (ii) Sa. a chevron ar. between three buckles or (PHALLOP) ;
 - (iii) Ar. on a fesse sa. between three lions' heads erased gu., three plates (RINGLEY) ;

(iv) Quarterly per fesse indented erm. and gu. (RINGLEY ancient) ;

(v) Ar. a fesse gu. between six lis sa. (BARREY) ;

(vi) Ar. on a fesse wavy between three trefoils slipped sa., three escallops or (SEVINGTON).

Crest, on a blue esquire's helmet, a bird (? dove) holding what seems to be a pipe.

impaling

Quarterly :

(i) and (iv) Ar. a bull gu. on a mound vert (RIDLEY) ;

(ii) and (iii) Gu. a chevron between three goshawks ar. (WALE).

Esquire's helmet similar to that on dexter side, and there has been a crest, now replaced by other glass.

(4) Shield : Gu. two swords in saltire ar. (See of LONDON) impaling : Gu. three garbs and a bordure or (KEMP). These are the arms of John Kemp of Wye, afterwards Archbishop of Canterbury and Cardinal, when Bishop of London, 1421-5.

Above the shield, three pieces : (a) a face, sixteenth century enamel, probably part of a cartouche ; (b) part of a crown, white and yellow stain ; (c) a fifteenth century head, man in hood, white and yellow stain.

(5) Shield, in a roundel : Gu. a fesse or, in chief a ram's head and in base three escallops ar. impaling the arms of the See of Canterbury. The glass is inside-out, and the arms of the See should be impaling the other coat, which is that of Archbishop Warham (1503-32). The fragments surrounding this shield include part of a quarry bearing enamel-painted arms : Sa. a castle ar. (SAMPSON of Horsmondon).

(6) Red heraldic rose, large, surmounted by a crown ; on *L.* a garb ; on *R.* a monogram showing an L placed sideways interlaced with an I, and surmounted by a crown. Two tulips in reddish coloured enamel.

In this light are numerous pieces of blue and orange in diagonal bands resembling the work of the eighteenth century glass painter Peckett, of York, who is known to have supplied glass to several churches in this county.

In the right hand light :

(1) Angel, demi, playing a mandore with a plectrum. Fifteenth century, white and stain.

(2) (On *L.*) Quarry, with arms painted in enamel, seventeenth century : Erm. on a bend sa. three cinquefoils ar. (EDOLPH).

(3) The Prince of Wales' feathers, with motto " Ich dien ", in yellow stain, large, in foliated enamel-painted wreath.

This is set in an extraordinarily miscellaneous collection of fragments, including quarries—a carnation plant, the *rose-en-soleil*; pieces of late Renaissance enamel ornament; and several rectangular pieces, chequy or and az., obviously from destroyed heraldic shields.

- (4) (a) Crowned wreath, large; a smaller wreath inserted, in which is a rose of red and white, from which rises a demi-figure of a crowned queen. At foot, date, 1570.
- (b) Another large crown; upturned shield, small: ar. on a saltire gu. an escallop or (See of ROCHESTER: John Kemp was Bishop of Rochester 1419-21); quarries—a flying hawk; *ih̄s*; a large windmill in yellow stain on white.
- (5) (a) Crowned wreath, flanked by garbs, and inserted enamel escutcheon, itself in a cartouche: Gu. a chief indented ar. impaling: Or a fesse wavy between three escallops sa. This shield is inside-out: it properly shows LADD impaling LOVELACE.
- (b) At top, queen in rose as in 4 (a). Remains of wreath or cartouche and large shield: Sa. three bells ar., a canton erm. (PORTER), broken and patched with a ruby piece, impaling: Quarterly (i) and (iv) Ar. a fesse gu. between six lis sa. (BARREY); (ii) and (iii) Or on a cross sa. five crescents ar. (ELLIS). This shield is also inside-out, and should show Ellis and Barrey quarterly impaling Porter.
- (6) (a) Fragments of enamel etc., and shield, Kemp impaling the See of Canterbury (inside-out).
- (b) Among fragments, shield: Sa. a windmill or, impaling: Ar. two chevrons az., a chief (which looks like modern glass) gu. These arms cannot be identified with any certainty. The dexter coat is possibly a variant of Sampson, usually Or on a mount vert a windmill sa. Above this shield is the triangular half of another (the part to sinister of the bends) of Poynings quartering Fitz Payne, set diagonally with the line of the bends as its base.

This very heterogeneous collection of heraldry calls for some comment. The family of Poynings held the manor of Eastwell from c. 1350 to 1447, so that the presence of their arms among what I may call the indigenous glass need occasion no surprise. The Finches came in as owners in 1560, and the late enamel shield of this family is thus also accounted for.

Among the most interesting subjects are the arms and insignia of the Prince of Wales. The Prince concerned must be Edward, son of

Henry VIII, afterwards Edward VI; and if this glass belonged originally to Eastwell it was undoubtedly put in by Sir Thomas Moyle, who bought the manor from the heiresses of Sir Christopher Hales in 1542-3. A brother of Walter Moyle of Buckwell in Boughton Aluph, Sir Thomas made a fortune as a lawyer and as Chancellor of the Court of Augmentation, was in high favour with Henry VIII, rebuilt Eastwell Place, and died in 1560.

The seventeenth century achievement of Boys impaling Ridley illustrates the following pedigree:

William Boys = d. and h. of <i>Phallop</i> of Nonington		
His grandson William, of Nonington =		Mary, d. of <i>Ringley</i> of co. Staffs., sister and h. of Edw. <i>Ringley</i> of Knowlton.
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Vincent Boys (4th son) = Elizabeth, d. and coh. of Ric. <i>Barrey</i> (so bringing in of Bekesbourne	Sevington).	
Edw. Boys of		= (1) Judith, d. and coh. of Robt.
Betteshanger (d. 1649)		<i>Ridley</i> of East Grinstead, Sussex.

Burke gives Gu. a chevron between three goshawks ar. for *Wale* alias *Ridley*, quartering ar. an ox passant gu., etc., "being the ancient coat of *Ridley*" of *Ridley* Hall, co. Chester, and of co. Northumberland, etc.

Edward Boys, with his wife Judith and his two subsequent wives, is buried in the chancel of Betteshanger church, where in the eighteenth century the arms and inscriptions on his monument were noted by Brian Faussett. The quarterings of the arms are somewhat similar to, but by no means identical with, those above. The crest at Eastwell differs from the usual crest of Boys, and there are some grounds for thinking that this achievement may originally have been one of a series made for some family connected with the Boys only by marriage. Where it came from there is no way of telling.

The shield of Ladd impaling Lovelace is of equally doubtful origin. It shows the marriage of Maria, daughter of Lancelot Lovelace (d. 1640) of Hollingbourne and Canterbury, Recorder of Canterbury, and Robert Ladd of Barham (d. 1669). In the same category may be placed the arms of Edolph (of Hinxhill and St. Radegund's Abbey by Dover), Sampson of Horsmonden and later of Bicknor, and Style. Porter and Ellis belong to Kennington: the Ellis family long owned the manor of Burton in that parish, where in the house¹ and in the church were formerly many shields of arms of the family and their connexions, including these arms of Porter. It is not inconceivable that Parsons, who on his own showing was something of a collector, may have inserted his gleanings from several parishes in this district in his church of Eastwell.

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¹ Harley MS. 4031, f. 162.