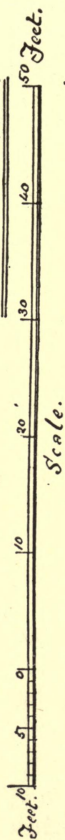


# **S. NICHOLAS CHARLEWOOD.**

## **GROUND PLAN.**



J. L. A. del. 1893.

# Surrey Collections.

---

## CHARLWOOD CHURCH.

By J. LEWIS ANDRÉ, F.S.A.

---

THERE is no ecclesiastical edifice mentioned in the *Domesday Book* as existing at Charlwood, but in the account of the *Taxation of Pope Nicholas IV*, written about 1291, the presence of a church here is indicated. Previous to the Reformation the advowson of the living belonged to the priory of Christ Church, Canterbury, at which date it was granted by Henry VIII to Sir Thomas Nevill and Sir Robert Southwell; subsequently it passed into the hands of the Sanders' and other families, and finally into those of Wise. At the beginning of the Commonwealth the Rev. Thomas Mulcaster was the rector, he having been instituted to the living in 1637. He belonged to a family who held the manor of Shiremark in Charlwood at the commencement of the reign of Charles I,<sup>1</sup> and married Philippa, daughter of Thomas Sanders, of the same parish.<sup>2</sup> Being expelled by the Parliamentarians, a Mr. John Ley was substituted for him, and an account of these proceedings will be found in the interesting article on the "Plundered Ministers of Surrey," contributed to Vol. IX of the *Surrey Archaeological Collections*, by our member, Mr. A. Ridley Bax.<sup>3</sup> Manning tells us that Robert Wright was rector in 1658, and that he was ejected at the Restoration, and afterwards lived privately at Dorking, Surrey.<sup>4</sup> From that

<sup>1</sup> Brayley and Walford's *History of Surrey*, Vol. IV, p. 57.

<sup>2</sup> See *Surrey Archaeological Collections*, Vol. IX, p. 256, note.

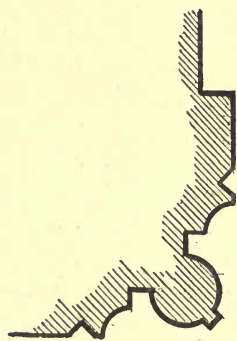
<sup>3</sup> *Ibid.*, pp. 255-7.

<sup>4</sup> Manning and Bray, *History of Surrey*, Vol. II, p. 193.

time to the present the living has, I believe, passed quietly from one rector to another. It is a peculiarity of the See of Canterbury, and the parish registers, portions of which are beautifully written, commence in the year 1591.

The retired and picturesquely situated Church of Charlwood, is dedicated to S. Nicholas, and at present consists of a nave of three lofty but rather narrow bays, a central tower, with a chancel of two bays east of it; the nave and tower open into a wide south aisle under a separate gable, and the chancel into a two-bayed chapel reaching nearly to the east end of the edifice. A south porch completes the plan of the whole. The original chancel was used as such till quite a recent date, when the altar was transferred to the south chapel, which has thus become the chancel as we now see it.

Originally the Church consisted of a nave, tower and chancel, the latter perhaps apsidal ended, as at S. Mary Guildford; to this, about the middle of the 14th century, there appears to have been a chapel or transept added south of the tower, and for which the pointed arch now existing was made; soon after this the south wall of the nave was removed and an aisle erected, opening into it by two excellent 2nd Pointed arches, but leaving the west wall



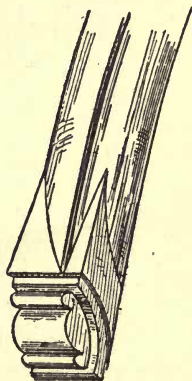
of the previously added transept or chapel, which thus formed the reredos of the aisle altar, the piscina connected with which still remains, and whose position so far west I am otherwise unable to account for. A proof of the above theory is afforded by a string-course, which running along the inside of the south wall of the aisle is stopped at the point marked A on the ground plan here given, and this without any apparent reason; there are marks also

of an alteration in the masonry of the exterior at point B, coinciding with the termination of the internal string. Later on in the latter part of the 15th, or the beginning



of the 16th century, the chancel was rebuilt, and a large chapel and a porch added on the south side; the east and west walls of the former south addition being then removed, leaving the plan of the edifice as at present. Finally, the present belfry was either added or rebuilt in the debased style of the 17th century. An inscription, existing on the chapel screen when Aubrey wrote, recorded that the Church was repaired and beautified in 1716. Robert Rawlinson being then rector, and George Saunders with Benjamin Flint Churchwardens; at the same date a gallery was built for the convenience of the singers.<sup>1</sup> In 1859 the fabric was restored without any alteration of the ground plan.

Of the original Norman edifice, the east and west arches of the tower, with a lancet over the latter, remain, together with a small window in the north wall of the nave; the west arch is of two plain orders, the inner being carried on circular shafts with cushion caps of the simplest character; a gradual settlement has caused this arch to assume a depressed form, and has thrown out the south jamb. The eastern arch is now covered with some mouldings in plaster, which, it need hardly be said, are modern additions to what was probably a thoroughly unadorned opening. The lancet in the nave is set high up as in the best work of the period; that in the tower now opens into the Church, and both are perfectly plain in character. The south arch of the tower has two bold hollow-chamfer mouldings, and springs from modern imposts; it belongs to the Decorated period, to which date appertain the excellent two-light window and lancets in the aisle, and rather later is the extremely elegant two-

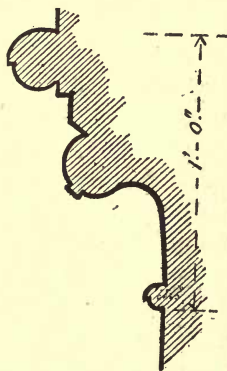


<sup>1</sup> Aubrey says it was on the north side of the Church and was inscribed as follows: "This Gallery was built for the Singers Anno Domony 1716." (*History of Surrey*, Vol. IV, p. 260.)

light window in the eastern part of the north wall of the nave; this has ogee-headed lights, over which is a waved four-sided figure enclosing a waved quatrefoil, placed saltire-wise; the whole opening is within an arched recess reaching from the floor, an arrangement met with in some earlier examples in the Surrey Churches of Merstham and Merton, and which is seen in Perpendicular work in several East-Anglian edifices. The south doorway in the aisle has plain, continuously moulded 2nd Pointed work, with a label ending in a pretty variation of the earlier notch-head termination. The door is ornamented with some elaborate iron-work of modern date, but I believe copied from old work. The arcade between the nave and aisle is double hollow-



chamfered, resting on octagonal caps, shafts and bases, the first of these being very nicely moulded. There is no cross arch to the chapel, and the openings between it and the chancels are ugly, late four-centred arches, which, however, rest upon in-vecked or fluted octagonal caps and shafts of a peculiar but not inelegant design.



When the alterations were made in the 15th century, or thereabouts, a new west doorway was inserted in the nave and a three-light supermullioned window over it; the former has two double ogee mouldings, separated by a broad shallow hollow, a favourite arrangement in 3rd Pointed arch mouldings. The windows of the chancel and chapel call for no remark, being common-place in detail.

The roofs throughout are of Perpendicular work, of plain character and ceiled; the king-post one of the nave is of lower pitch than its predecessor, as may be perceived by the weather moulding on the west face of the tower. The very massive and boldly-moulded wall-

plate on the north side of the chapel (or present chancel) is supported in a remarkable manner by a modern baulk of timber, one foot square, and probably replacing one more ancient; this awkward arrangement was most likely brought about through the roof having been wrongly framed upon the ground; similar contrivances, necessitated by defective measurement of the rafters, may be met with occasionally elsewhere, as at Hayes Church, Middlesex, though at Charlwood it is perhaps only a somewhat clumsy device for forming the gutter between the chancel and chapel roofs. Decorative plastering was sometimes applied in the early part of the 16th century to church roofs, as at Elstead, Surrey, but that seen here on the chancel roof is modern, and poor in design.

Manning tells us that the roof of Charlwood Church was "slated with Horsham stone,"<sup>1</sup> as many of the adjacent edifices were formerly; here it has been replaced by tiles. The belfry is now reached by a modern wooden staircase in the north-west angle of the tower, entered by an external doorway, which is never found in old examples. Probably access to the ringing-chamber was formerly attained by means of a step-ladder.<sup>2</sup>

Having mentioned the principal features in the fabric of this church, the fittings of the building now demand attention. In the east wall of the old chancel there are niches on each side of the window; these were formerly richly coloured, as were the two similar recesses at the neighbouring church of Leigh. The west jamb of the western arch of the tower has a plain-pointed arched recess, which was probably connected with a nave altar, such as appears to have existed in nearly every parish church, and of which there are traces at the before-mentioned edifice at Leigh. The sill here is just 4 ft. 2 in. from the floor, and served most likely as a

<sup>1</sup> Manning, Vol. II, p. 191.

<sup>2</sup> As at East Dean in (East) Sussex; at Ford in the same county a few years back the only access to the bells was by means of a single beam, through which rungs were passed, and exactly like an enlarged hen-roost ladder: it has been removed.



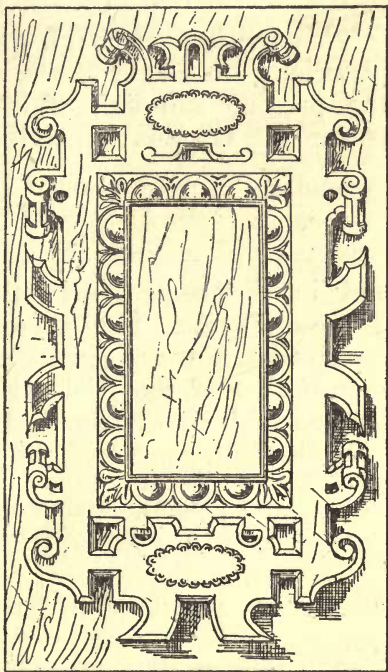
super-altar. In the south wall of the chapel is a plain square sinking, perhaps the remains of the piscina; a good specimen of this adjunct to an altar has already been noticed as existing in the south aisle; it is of the same date as the adjacent Decorated window; the bowl is octo-foiled, and within a beautifully moulded, pointed arched head, trefoiled, and under a peculiarly shaped straight-sided label; the stone shelf still exists. In the porch there remains, on the east side of the inner doorway, the broken bowl of the holy water stoup, a feature found in the churches of Betchworth and Buckland in the immediate vicinity. As regards the font, perhaps the best thing that can be said for it is, that it is duly provided with a cover; it is a perfectly unadorned octagonal vessel of uncertain date.

Surrey possesses the oldest piece of wooden screen-work in England, the Norman example at Compton; and in this county are many beautiful screens of later date, as at Gatton, West Horsley, Leatherhead, Nutfield, Reigate, and Shire, all in this neighbourhood;<sup>1</sup> but none of them can equal the delicate richness of the cornice of the screen at Charlwood. Perhaps, at this date, it is not possible to say how much of the original work was replaced at the restoration of this church thirty years ago, but there is reason to believe that the repairs then made were of a thoroughly conservative character. Placed between the chapel and the aisle this is not a rood-screen but a parclose or chapel screen; it consists of seven fenestrations on either side of the entrance, which retained its holy doors *in situ* till quite recently. They still exist, and will, I am informed, be re-hung in their proper position, which it need hardly be said is much to be desired. In the centre of the

<sup>1</sup> At Effingham, in 1852, there was a low massive screen across the chancel arch; it was of 17th century date, and furnished with very massive, plainly panelled holy doors which, however, opened outwards, as perhaps was the case at Thursley. A Jacobean screen existed at Rusper, a boundary parish of Charlwood, but in Sussex.

Much of the screen work at Cranley has been destroyed within memory, and the modern chancel screen at Mickleham has also perished.

cornice are the monograms of Our Lord, the I.H.C., and the crowned M. of his Mother.<sup>1</sup> The initials R.S. are repeated several times, with shields bearing the arms of the Sanders and Carew families impaled, whilst a vine branch trails below these devices, the whole being beautifully undercut, *sculpté à jour*, to use an expressive French term, for which we have no equivalent. From the arms, initials, and general style of the work, the donor of this screen was probably Richard Sanders, who was the son of William Sanders, and Joan, daughter of Thomas Carew, of Beddington, Surrey. Richard Sanders died in 1480, one year before the decease of his father. Possibly, the above fitting may have been placed here in his memory by his wife Agnes, who died in 1485.



24 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The pulpit has linen-fold panels in the lower part, probably worked up from the remains of the old screens or seating; the upper panels are of good Jacobean work, and are interesting from having been noticed by Aubrey in his *History of Surrey*, where he calls attention to "three texts of Holy Writ in old characters;" these inscribed in gilt lettering still remain upon the carvings.

<sup>1</sup> In mediæval iconography we constantly find the association of Our Lord with His Mother exemplified in various ways. The monograms of both are frequently combined, as at Charlwood, in the flint panel work of the east of England, and in a similar manner the cross and fleur-de-lis are placed side by side, as on the Imperial Crown of England, and combined in the heraldic cross fleury.



The above author remarks that there was an inscription on the porch to the following effect:—

“Grate pro anima(bus) Thome Saunder et Johanna uxoris ejus,  
et pro animabus omnium fidelium defunctorum.”

This writing, although quoted by succeeding county historians, no longer exists, unless it is covered over by the present sun-dial, which is seen over the outer entrance. On this is inscribed:—

JOHN SANDERS }  
G. V. JACKSON } Churchwardens.

Anno Domini MDCCXCI.

and in the centre, near the gnomon, appears to be *Tempus Fugit*. The persons commemorated by the inscription, now gone, were most likely Thomas Sanders, grandfather of the Richard Sanders mentioned in connection with the screen, and Joan his wife.

In the belfry are six bells inscribed as follows:<sup>1</sup>—

- (1) { HENRY BLACKET RECTOR EDW<sup>D</sup> FLINT &  
JN<sup>O</sup> TYLOR CH.WARDENS 1764.
- (2) { THO<sup>S</sup> JANAWAY OF LONDON FECIT.
- (3) { GVLIELMVS ELDRIDGE ME FECIT 1697.  
TE
- (4) WILLIAM ELDRIDGE MADE MEE 1668.
- (5) THOMAS MEARS OF LONDON FOUNDER  
REV<sup>D</sup> HENRY WISE RECTOR.  
REV<sup>D</sup> STANIER PORTER CURATE.  
JOHN MARCH }  
W<sup>M</sup> BROWN } CH.WARDENS 1835.
- (6) WILLIAM ELDRIDGE MADE MEE 1662 IE.  
RW. CHVRCHWARDENS.

We too often find that, instead of the number of bells being increased from time to time, the contrary has taken place; here there are two more bells than existed when the inventory of Church goods was made in the 6th year of Edward VI.

<sup>1</sup> See Stahlshmidt's *Surrey Bells*, p. 140.

The Communion plate is of silver, and consists of a flagon, two patens, and a chalice. The flagon is a quaint vessel of somewhat barrel-shaped outline, it stands a little over a foot in height and has a massive handle, of an ogee shape, and to which the lid is hinged; a plain scutcheon is fixed to the bottom of the handle. The body of the flagon is inscribed:—

“CHARLEWOOD 1703.

*Good part of the flaggon was given by*

*Mr. William Jordan*

*and*

*Mr. Henry Johnson.”*

The patens are of two sizes, and both are furnished with stands. The largest plate is  $8\frac{1}{4}$  inches in diameter and surrounded by an ornamental raised rim. In the centre, within an oval panel, is a coat of arms, *on a bend three garbs*, over this is the crest, also a garb;<sup>1</sup> foliage work encircles the whole, the inscription being as follows:—

“*The Gift of the Reverend Mr. Henry Hesketh, 1703.*”

The stem is surrounded by a pattern similar to that running round the rim of the plate.

The small paten is much plainer than the above, and is inscribed—

“*This paten was Given by Mr. Tho. Sanders of Hookwood, 1704.*”

Its diameter is  $5\frac{3}{8}$  in.

The chalice is a very plain one,  $8\frac{3}{4}$  in. high, the bowl and base each being 4 in. in diameter; the former bears the following:

“CHARLEWOOD, 1703.”<sup>2</sup>

<sup>1</sup> These arms are those of the Heskeths of Hesketh, Aughton, and North Mills, Lancashire.

<sup>2</sup> The Inventory of Church Goods, taken 6th of Edward VI, records that at “Charleywode” there was—

“Imprimis a chalice poix xv oz. qr. oz. duple gilt.

Item ij aulter clothes and a herst cloth for the communion table.” Also remaining with them (*i.e.* the churchwardens) “in the steppe iiij belles and ij hand belles,” and there was “Receyved to the kynges use” a chalice weighing 13 oz. 1 dwt. and 102 lbs. of brass. See *Surrey Archæological Collections*, Vol. IV, p. 178.

In connection with the above it may be mentioned that, at the meeting of the Archæological Institute, May 3rd, 1861, "The Rev. T. Burningham, Rector of Charlwood, communicated a note of the" then "recent discovery of a pewter chalice and paten, near the north or priests' door, on the north side of the chancel. It had doubtless been deposited with the corpse of one of the incumbents of the parish, in the 14th, or possibly the 15th century. The chalice is crushed, and the precise form cannot now be ascertained; it measured about  $4\frac{1}{2}$  in. in height; the bowl, which is wide and shallow, measures 4 in. in diameter; the paten,  $4\frac{3}{4}$  in. The stem of the chalice is plain, without any knop."<sup>1</sup> A pewter chalice and paten were found on the left-hand side of the head of an aged priest, in a coffin discovered at Cheam, on February 23rd, 1865. An engraving and description of these articles will be found in the *Surrey Archæological Society's Collections*, Vol. III, p. 344, with remarks on the practice of placing sacred vessels in the graves of ecclesiastics.

Church chests have, I regret to say, rapidly diminished in number during the last thirty years. Formerly, there was an interesting one at Charlwood, with a half-octagonal lid fastened by the usual three locks; this has been removed since 1862.

Having described the fabric and fittings of Charlwood Church, I will now direct attention to the extremely interesting mural paintings which still decorate the south

<sup>1</sup> "By the Constitutions of William de Blois, Bishop of Worcester, A.D. 1229, two chalices were required for every church, one of silver to be used at mass, the other unconsecrated and made of tin, with which the priest was to be buried," *Archæological Journal*, Vol. XXXVIII, p. 109. A very beautiful enamelled copper cup of the 13th century was dug up on the site of the Priory, in the adjacent parish of Rusper, having probably been interred with the chaplain to that establishment. Bingham, in his *Antiquities of the Christian Church*, supposed that the Eucharist was buried with the dead, and says, "a Learned Man now living assures us, that he himself with many others have seen the Chalice in which the sacred Blood was buried, dug out of the Graves of divers Bishops buried in the Church of Sarum!" See Bingham, Book XV, p. 768.



wall of the aisle. These were laid bare in the year 1858, "through the industry and perseverance of the Rev. Thomas Burningham," the then rector of Charlwood. The series on the eastern portion of the wall is divided into three parts, one over the other, and the whole of the subjects refer to the legendary history of S. Margaret, the virgin martyr, a saint who was extremely popular during the middle ages, and highly venerated in our own country, where two hundred and thirty-eight parish churches were dedicated to her honour, a larger number than given to any other female saint, the B. Virgin excepted. In the immediate neighbourhood of Charlwood, the churches of Ifield and Ockley are called after her name, and she had a chapel in Newdigate churchyard, and an altar at S. Mary's, Warnham, Sussex. Butler states that she is mentioned in the old Roman Litany, and in the most ancient calendars of the Greeks.<sup>1</sup> In the Sarum Use there was a proper Collect and Secret for her festival, which last still holds its place in the Church of England Calendar on July 20th, though in the present Roman Office her feast has given place to that of a more recent saint, Jerome Emilianus, and S. Margaret is only commemorated by a simple collect. The excessive popularity of this saint is due to the fact of her having been formerly considered the especial patroness of women during the pains of child-birth.

Mr. J. Romilly Allen says: "The legend of S. Margaret, although often represented in the 14th and 15th centuries, is rare in earlier times. Interesting examples of the 12th century, however, occur upon the font at Cotham, in Yorkshire, and on the capital of one

<sup>1</sup> In the present Roman Breviary there are three S. Margarets commemorated—the Virgin Martyr, S. Margaret Queen of Scotland, and S. Margaret of Cortona, Penitent. There was also a local S. Margaret, killed in 1170, and buried at S. Benet-at-Holme Abbey, Norfolk. Alban Butler says very little respecting the Virgin martyr in his *Lives of the Saints*. He states that "From the east her veneration was exceedingly propagated in England, France, and Germany, in the eleventh century, during the holy wars. Her body is now kept at Monte-Fiascone, in Tuscany." (Vol. VII, p. 327, ed. Richardson.)

of the columns of the nave arcade at Bretforton, in Worcestershire.”<sup>1</sup> There is also a vigorous representation of S. Margaret issuing from the dragon in the chapel of S. John the Evangelist, Westminster Abbey, of 13th century execution. The representations at Charlwood belong to the 14th century, and are in strict agreement with the legendary or mythical history of the saint, and illustrate its chief features in due sequence in a complete and lucid manner. Briefly, the life of S. Margaret is as follows: She was the daughter of a pagan priest at Antioch, and being a weakly child was sent to be brought up by a nurse in the country; this woman was a Christian, and instilled her belief into her charge. Our heroine’s occupation was to keep guard over a flock of sheep, and whilst so employed she was seen by the pagan governor of her native city, when he was out hunting, and who fell in love with her upon the spot. This, being the earliest noteworthy event in Margaret’s life, forms the first composition in the top range of subjects, where, on our left hand, we are presented with the figure of the governor—Olibrius by name—seated on his horse, and in the full ardour of the chase; behind him is a huntsman on foot, bow in hand and winding his horn; we see also a greyhound pursuing a hare, which has just started from its seat. Considering that Olibrius was a heathen, his conduct at this time did him honour, as he despatched a messenger to the object of his affection asking her hand in marriage. Here we behold the herald he sent, bearing his master’s standard duly emblazoned with his arms, and he intent upon his errand. But, as Margaret was a Christian, she boldly avowed her belief, and rejected the suit of Olibrius, as she could not conscientiously wed a pagan. The love of the governor now turned into hatred, and he caused the saint to be cruelly beaten with rods; this formed the subject in the left-hand part of the middle row, where the events are followed from left to right, or contrary to the sequence of the upper range. After the scourging

<sup>1</sup> *Reliquary*, N.S., Vol. I, p. 28.

Margaret was thrown into prison, as shown in the next space, the gaol being indicated by Gothic arcading. Now occurred the most astounding part of the history, for, whilst in prison, Satan, assuming the form of a dragon, was allowed to swallow the saint, as represented in the third subject; but satanic power was only temporarily successful, for we behold above the deadly monster the outstretched hand of Divine Providence, and Margaret bursts forth unhurt from the dragon's body. From this victory over the devil, the dragon has formed the chief emblem of the saint,<sup>1</sup> who is also frequently represented as crowned, and bearing a cross-headed staff in her right hand, whilst she holds a book in her left. The lowest range of paintings has two compositions, of which the left-hand one is nearly effaced, the other shows Olibrius commanding the decapitation of S. Margaret, and the carrying out of the sentence. Perhaps it may be asked, how, if Margaret was enabled to escape from the inside of the dragon, she was permitted to perish by the sword? In answer to this objection, I will quote a curious passage which occurs in the work of a French preacher of the 17th century, and published in 1681. It is, I consider, remarkable, not only as bearing directly upon the subject under consideration, but as a quaint illustration of the ideas prevalent when the author composed the sermon from which it is taken. "It is an excellent remark," he observes, "that God, who has done innumerable miracles to deliver martyrs from almost every kind of suffering, has hardly ever done them to protect them from the swords of the executioners. He has extinguished the impetuosity of fires, He has calmed the ferocity of beasts, He has hindered the activity of

<sup>1</sup> She sometimes wears a chaplet of pearls in allusion to her name. A statuette in Henry VIII's Chapel, Westminster Abbey, shows her "with a lance piercing the Devil, who is tearing her robe." (Neale, Vol. I, p. 37.) A writer in the *Antiquary*, Vol. III, p. 69, says that on wedding rings, "the likeness of S. Margaret, the protectress of women through the perils of childbirth, was frequently used, and the motto attached to this representation was usually 'Be of good heart.'"



poisons, but when the executioners have taken the sword into their hands to decapitate the martyrs, we but rarely find that God has done miracles to deliver them. Some have said that God has resolved to show the respect he wishes to pay that Justice which He Himself has instituted, and of which even pagan and wicked kings were the lieutenants; and because this Justice is represented by the sword, which is her principal instrument, He has not willed to hinder its employment even when it is unjust.”<sup>1</sup> From the above we see why, according to old-fashioned ideas, Margaret was not rescued from the sword, but perished by it, as here represented.

In the last-described picture there is a bird flying above the head of the condemned saint, and this has led some persons to consider that the lowest range of subjects refers to the legend of S. Eulalia, but, I believe wrongly, and that the bird in question is merely a dove flying heavenwards, as a symbol of the saint's soul. The Romans used the eagle as an emblem for this purpose, and at the apotheosis of an emperor they let fly one of these birds, which, mounting into the air with a firebrand, was supposed to carry the soul of the dead emperor along with it. On their medals, Chambers tells us, whereon apotheoses are represented, we find an eagle taking its flight into the air.<sup>2</sup> Although, in the middle ages, the usual symbolical form of the human soul was a small sexless human figure, the dove was emblematical of the innocent one, and this symbol received support from a tradition, recorded by Ælfric, in his Anglo-Saxon *Homilies*, which tells us that S. Benedict at the death of S. Scholastica, “saw the soul of the same mynchen (nun), his sister, led to heaven in the form of a dove.”<sup>3</sup> An English cope, now in Italy, has five doves over the heads of the five philosophers converted by S. Catharine and afterwards martyred, and there are other examples; so there can be no reason-

<sup>1</sup> *Panegyriques des Saintes*, by M. Jacques Biroat. Paris, 1681.

<sup>2</sup> Chambers' *Cyclopædia*, Vol. I, Apotheosis.

<sup>3</sup> *Homilies of Ælfric*, Vol. II, p. 185.

able doubt that the whole of these paintings relate solely to the legend of S. Margaret, as moreover, S. Eulalia had little or no honour shown her in England, and she is recorded to have perished by the rack, and not by the sword.

The pictures west of those just described were in two ranges, the upper of which appears to have illustrated events in the life of the patron of the church, S. Nicholas, but the whole of this is now so imperfect that no subject can be made out with any certainty. The lowest range is entirely occupied with the favourite mediæval reminder of death, the allegory of "the three Living and the three Dead." This morality dates from the early part of the 14th century, and was the forerunner of the better known "Dance of Death." The subject occurs frequently in the illuminated MSS. of the 15th century, and was often painted on the walls of our churches. The South Kensington *List of Buildings having Mural Decorations* shows that there have been twenty-five examples discovered in England, and of these there were two in Surrey, the one still existing at Charlwood, and another at Fetcham, which has been destroyed. The legend is a simple one, and merely states that three kings being out hunting in a forest, were suddenly confronted by the appearance of three hideous skeletons or spectres, who lectured them on the vanity of earthly pomp and pleasures.<sup>1</sup> The earliest known representation of this subject occurs in the large fresco of Andrea di Orgagna, in the Campo Santa of Pisa, where it forms a small portion of an extensive design illustrative of the triumph of death. Orgagna's conception of the "Three Living," &c., differs from the later treatment of it usually met with, as with him the three skeletons are simply resting in their coffins; generally, as at Charlwood, the three

<sup>1</sup> The subject of "The Three Living, &c." was probably also intended as a protest against a too great fondness for the pleasures of the chase, such as was also implied in the legend of S. Hubert.

monarchs are seen on horseback hunting, and confronted by the three spectres.

“ Strange and uncouth ; dire faces, figures dire,  
Sharp-kneed, sharp-elbow'd, and lean-ankled too,  
With long and ghostly shanks—forms which once seen  
Could never be forgotten ! ” <sup>1</sup>

The most perfect representation of the above with which I am acquainted is at Belton, Suffolk, and there is another good example at Wickhampton, Norfolk ; one at Ditchingham, in the same county, now destroyed, is engraved in the *Archæological Journal*, Vol. V, p. 70, and there is an illustration of the Charlwood painting in Vol. XXI of the same publication.

Our ancestors frequently became tired of looking, year after year, at the same pictures on their church walls, and painted fresh ones over them without scruple. This accounts for the huge legs seen close to the skeletons in the painting of the “ Three Living,” and which appears to have formed part of a Martyrdom of S. Edmund, a very favourite subject in English mediæval art.

The family of Sander, or Saunder, was settled at Charlwood as early as the reign of Edward II, and I am informed that there are still two members of it residing in this parish. To this family we are indebted for the south chapel, the porch, and the screen of the Church, and the oldest memorial of the dead here is the brass on the south wall of the chapel (or present chancel) commemorating Nicholas Saunder. It, like many of the brasses of the 16th century, is fixed within a slightly sunk arch-headed panel, and bears the kneeling figures of the deceased, his wife and children. Before the principal figures are prayer desks, with linen-fold panels, and on which open books are displayed.

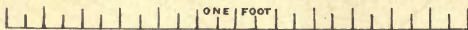
The male figure is bare-headed and has long hair and beard, he is in full plate armour, and armed with sword and dagger. The female effigy has a rather flat, pedimental head-dress, and the folds of her gown are

<sup>1</sup> Wordsworth, *The Excursion*, Book I.





here is buried Nicholas Saunde Esquire and Alice his wife  
daughter of John Hingate of the Towne of York Esquire the  
ther and mother to Thomas Saunde knight a knight remem-  
berance of the whicher which Nicholas decessed the xxix day of  
August in the first yere of the reigne of edward the sixth



MONUMENTAL BRASS

TO

NICHOLAS SAUNDER, ESQ., AND WIFE ALICE.

1553.

CHARLWOOD CHURCH, SURREY.

gracefully gathered about her feet. From the mouth of the man is a scroll, with the text "*In te dñe speravi*," whilst from that of the woman is one with "*Miserere mei deus*," and under the figures is the following inscription:—

"Here is buryed Nicholas Saunder Esquyer and Alys his wyfe doughter of John Hungate of the Countey of Yorke Esquyer father and Mother to Thomas Saunder knyght y<sup>e</sup> kyng remembrance' of thexxheker whiche Nicholas decessed the xxix day of August in y<sup>e</sup> first yere of y<sup>e</sup> Reigne of quene Mary. An<sup>o</sup> m<sup>o</sup>lxiij."

At the dexter side of the figures is a shield charged with these arms:—Quarterly, I and IV [sa], a chevron ermine between three bull's heads cabossed [arg.], *Saunder*. II and III [or], three lions passant [sa.], *Carew*. On the sinister side is a scutcheon with [gu.], a chevron engrailed between three hounds sejant [arg.], a mullet for difference, *Hungate*. Berry informs us that the Hungates of Saxton, Sandhutton, Burnby, and North Dalton, Yorkshire, bear similar arms, and it will be noticed that the coat is a canting one, exhibiting three hounds as a pun on the name hound-gate. The Surrey families of Drake and Harris in like manner bear allusive arms, the former having for sole charge a dragon, in Latin *draco*, and the latter sporting three hedgehogs, from the French *hérisson*. Between the shields just described, where we often find a representation of the Trinity, or a similar subject, there is a pretty panel enclosing the crest of the Saunders, a demi-bull salient, holding a rosebud or flower.

As the inscription to Nicholas Saunder states, he was the father of Sir Thomas Saunder, Remembrancer of the Exchequer, who we are elsewhere informed was M.P. for Gatton, 33rd of Henry VIII, and Sheriff of Surrey in 1533. He formed one of the Commission appointed to make inquiries concerning church goods, 6th of Edward VI. His wife was Alice, daughter of Sir Edward Walsingham, of the county of Kent, and Lieutenant of the Tower of London.<sup>1</sup> He had two sons,

<sup>1</sup> See *Surrey Archæological Collections*, Vol. IV, p. 10, note.

of whom the eldest named Edmund married Philippa, daughter of Sir Edward Gage of Firle, Sussex, from whom the present Viscount Gage is descended.

Of the Saunder family came the learned author Nicholas Saunder, the Jesuit divine, who appears to have been



born at Charlwood about 1527. He was educated at Winchester School, from whence he proceeded to New College, Oxford, where he obtained a fellowship, but on the accession of Elizabeth he went to Rome and took orders, after which he accompanied Cardinal Hosius to the Council of Trent. Finally he was sent as Papal Nuncio into Ireland, in 1579, where he died soon afterwards, according to some in much misery; whilst others assert the contrary, and that he expired in his bed surrounded by his friends. Many works proceeded from his pen, all more or less controversial, and one of which is said to have induced Bishop Burnet to have undertaken its refutation by his *History of the Reformation*. Aubrey speaks very favourably of Saunder, "whose writings,"



he states, "though not absolutely free from exceptions, contain many truths made out too plainly to admit of any denial."<sup>1</sup> On the other hand, Manning and Bray quote from Rapin as follows respecting Bishop Burnet, who in his history, that author considers, "has endeavoured to refute the palpable falsehoods asserted by Saunders in his History, and has succeeded so well that no sincere man can for the future acknowledge Saunders for a man of credit."<sup>2</sup> His principal works are:—1. *De Visibili Monarchia Ecclesiae*, and 2. *De origine et progressu Schismatis Anglicani*.

In the old chancel, now used as a vestry, is preserved a brass plate, which Aubrey says was, when he wrote, "fixed within the south wall;" on it is the following—

HIC JACET GVELMS IORDAN DE GATEWICK ARMIG: QUI OBIIT 7<sup>o</sup> MAII 1625, ET KATHERINA VXOR EIVS VNICA FILIA ET COHÆRES LAVRENTII HVSSEE LEGV DOCTOR CANCELLARIÆ MAGIST<sup>9</sup> ET LEGATI AD REGINAM SCOTIÆ QVI LAVR: FVIT FILIVS ET HERES ANTONII HVSSEE AGENT<sup>9</sup> PROPTER REGINAM ANGLIÆ INFRA GERMANIÆ ET IN NEGOTIIS MERCATORV ANGLIÆ APVD BELGAS ET MVSCOVITAS PRÆFECTVS QUÆ KATHERINA OBIIT 30 JĀ. 1626.

The Jordan family possessed manors in Charlwood parish and held that of Gatwick from the beginning of the 14th century and retained it till the middle of the 18th. "In 1716–17, William Jordan, of Gatwick, was elected M.P. for Reigate, and he held that seat till his death in 1720, on which his son Thomas succeeded him in that borough."<sup>2</sup> Berry gives three coats and crests for the Jordans of Charlwood. "First, *temp.* Edward I, viz.: az. semée of cross crosslets, a lion rampant or. Crest, a lion sejant or, sustaining a cross-crosslett fitchée, of the same. (The which crest, granted 1629.) Second coat and crest, sa. an eagle, between two bendlets silver, on a chief or, three almond leaves vert. Crest, an almond tree with fruit gold. Third

<sup>1</sup> Aubrey. Vol. IV, p. 255.

<sup>2</sup> Manning. Vol. III, p. 191.

coat, sa. an eagle displayed, in bend between two cottises arg. a chief or. Crest, a demi lion or, issuant from the wreath, resting on his sinister foot, and holding in his dexter an eagle's head erased sa. (This alteration in the arms and crest by grant of 2nd June, 1631.)"<sup>1</sup> Manning says that the Lawrence Hussey mentioned in the epitaph on William Jordan appears "to have been employed on some negociation with Queen Mary of Scotland, though I cannot find his name mentioned in any history of that time which I have met with." He also quotes at length, the permit or protection order given him by Mary, in which he is styled "Laurence Hussaye Inglishman, Doctor of the Civile Lawis."<sup>2</sup>

In the south aisle is a brass plate inscribed—

HERE LYETH Y<sup>E</sup> BODY OF NICHOLAS JEALE Y<sup>E</sup>  
YOVNGER, LATE OF CHARLEWOOD W<sup>CH</sup> DIED Y<sup>E</sup>  
30<sup>TH</sup> OF AVG: A<sup>O</sup>: 1615, & HAD TO WIFE ELIZABETH  
JORDAN, WHO EXPECTS A JOYFVLL RESVRRECTI<sup>ON</sup>

On the north wall of the old chancel is a marble slab inscribed as follows:—

BENEATH THE PEW BELONGING TO CHARLWOOD HOUSE  
LIE THE REMAINS OF DAVID KNOX, ESQ., WHO DEPARTED  
THIS LIFE MARCH 26, 1793, AGED 52 YEARS.

On the same north wall is a large marble slab erected by John Sharp, Esq., of Gatwick, "Out of pure love to the pious memory of his late dear wife, Mrs. Philippa Sharp, who departed this life the 22 day of December, 1759, aged 61 years." She was the daughter of William Jordan, Esq., Barrister-at-Law, of Gatwick; "and was," the epitaph continues, "a truly pious and worthy woman, and was Lady of the following manors, Kingsnympton in Devonshire, Gatewick, Shearmark, Weekland, Charlwood, Hookwood, and Bornes in this parish and county."

Aubrey, in his *History of Surrey*, Vol. IV, p. 258, gives the following inscriptions, all of which are now lost:—

<sup>1</sup> Berry, *Encyclopædia Heraldica*, Vol. II.

<sup>2</sup> Manning. Appendix, Vol. II, p. cxxiv.

“On a brass plate on a grave stone in the South Ile built by the Sander family, was this inscription, now lost:—

“Orate pro animabus Willielmi Sander Generosi, qui obiit 10 die Mens Augusti Anno Dni Millmo CCCCLXXX, et Johanna uxoris ejus qua obiit . . . die Mens . . . Anno M.CCCCLXX, quorum animabus propicietur Deus Amen.

“On another brass plate fixed to a grave stone, was this inscription, now lost:—

“Hic jacet Magister Joh Sander qui obiit  
iii die Februarii Anno Dni. M.cccclxxvii.

“On another brass plate fixed to a grave stone was this inscription, now lost:—

“Hic jacet Ricardus Sander Gentyelman qui obiit  
Anno Dni. M.cccclxxx et Agnes Uxor ejus que obiit  
VII die Januarii Anno Dni Mcccclxxv. ejus anime  
propicietur Deus Amen.

“On another brass plate, fixed to a grave stone, was this inscription, now lost:—

“Here lyeth buried James Sander, the third  
Son of Richard Sander of Charlwood Gen-  
telman whiche James dyed the 19 of Feb. anno  
Mcccclxx.”

He then gives the inscription to William Jordan of Gatwick, and that on the brass of Nicholas Sander, as it still remains, and continues, “On a black marble grave-stone, before the altar, in capitals, is this inscription:—

“HERE LYE BURIED THE BODIES OF  
HENRY JOHNSON GENT., WHO  
DIED NOV. 14, 1704,  
AGED 78 YEARS,  
AND OF FRANCES HIS WIFE, WHO  
DIED IN JUNE 1671,  
AGED 32 YEARS.



“In the south chancel, on a black marble grave stone, is this inscription:—

“HERE LYETH THE BODY OF  
WILLIAM JORDAN OF GATWICK  
ESQ., WHO DIED SEPTEMBER  
THE 15, 1711.  
ÆTATIS SUÆ 10.

And lastly, “On another black marble grave stone is this inscription:—

“MEMORIÆ SACRUM  
THOME JORDAN DE GATEWICK ARM. QUI  
OBIIT 12 DIE FEB. ANNO DNI. 1694 ÆTATIS SUÆ 70.  
MARMOR HOC POSUIT  
WILLIELMUS JORDAN FILIUS.”

In the old chancel are two slabs, one of which has indents for brass figures and an inscription; the former, from the outlines, would appear to have had the effigies of a man in civilian dress, and of his wife, about 1470 in date, and possibly commemorated the William Sanders, whose inscription is handed down to us by Aubrey. The second slab had no figures but coats of arms and inscription only, and is likewise of 15th century date.

I have to express my best thanks to the present Rector of Charlwood, and to Mr. W. Young, of Stanhill Court, Charlwood, for much kind and thoughtful help whilst preparing the foregoing remarks.