

GREAT BOOKHAM CHURCH.

BY

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THE Church of St. Nicholas, Great Bookham, has been made the subject of a paper by the late Major Heales, F.S.A., in Vol. V of these *Collections*; there is also an excellent monograph, privately printed, dealing principally with its history and monuments, by Mr. E. H. Sharp, K.C., B.C.L., M.A.; and a fairly satisfactory account appears in the *Victoria History of Surrey*, Vol. III. It might be thought, therefore, that little remained to be said about the fabric; and I should have found no sufficient occasion for this paper, but that certain discoveries of a not unimportant character have been made in the course of some alterations and repairs carried out under my supervision during the latter part of 1913. In describing them, I propose to amplify and correct in some points the facts about the church fabric and fittings now current.

To begin with, the dating of the Church, in the light of the recent discoveries, must be put back into the 11th century. Major Heales and the writer in the *Victoria History* have assumed a date before the middle of the 12th century on account of the character of the S. arcade and the little window in the W. wall of the S. aisle, which features I am myself disposed to date from about 1140. But the investigations made in 1913 have proved that, prior to the aisled structure that grew up between 1140 and 1900, there was an aisle-less nave, with a short chancel, apsidal or square-ended, which we may with some confidence conclude to be the church mentioned in the *Domesday Survey* of 1086.

As we now see it, the church consists of a nave 52 ft. 6 in. on S. and 52 ft. on N. \times 18 ft. 9 in., with a W. tower about 16 ft. square; a N. aisle, modern in its present form, 48 ft. 9 in. \times 18 ft. 4 in. at W. (18 ft. 9 in. at E.); the western part of the S. aisle of 1140, 5 ft. 9 in. wide; the Slyfield aisle and chapel, originally 42 ft. 6 in. long, but now, including the 14th century S. porch thrown into it at its western end, 53 ft. long \times 18 ft. (W.) to 18 ft. 9 in. (E.); chancel 25 ft. \times 18 ft. at W. and 17 ft. 6 in. at E.; with a modern vestry on the N., and a sexton's shed tacked on to the N. of the tower. A timber porch was erected on the S. side in 1913.¹

An examination of the ground plan (Plate I) will show how very much out of square are the lines of nave, tower and chancel. The axis of the chancel inclines markedly to the N., while that of the tower skews round towards the S.; and the latter irregularity is very difficult to account for, as we must assume that its E. wall is the 11th century W. wall of the nave, and that it must have been built deliberately so much out of the square, long before the tower was added. As a study in plan-growth, as well as in these puzzling irregularities, there are very few churches in Surrey that serve better than Great Bookham.

The church at an early date came into the possession of Chertsey Abbey, which influenced its architectural fortunes down to the suppression. This would be markedly the case with the chancel, in the E. wall of which is preserved the famous Dedication Stone (Plate II A), a model of graceful Lombardic lettering, recording the rebuilding of "this house"—*i.e.*, of the chancel—by the famous building Abbot, John de Rutherwyk, in 1341. To return however to the order of dating.

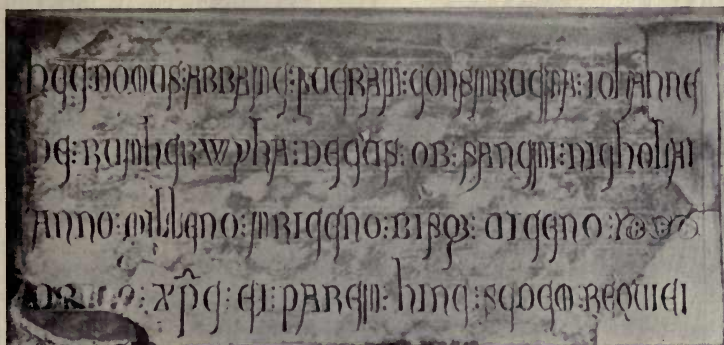
While carrying out the recent restorations I obtained the consent of the vicar, the Rev. G. S. Bird, and churchwardens, to a search being made of the walls of the nave arcades, with a view to the discovery of early windows. The S. arcade wall (*c.* 1140), when the plaster was

¹ By Mr. Arthur Bird, father of the Rector, in memory of his wife.

removed in several places, showed no trace of any window of earlier date, and I came to the conclusion that the original external wall of the aisle-less church must have been pulled down to the ground, and the great circular pillars on their square bases, with the arches and wall over, built *de novo*. The bases of these pillars stood, until the restoration under Mr. William Butterfield in 1885, on battering rubble plinths—plainly relics of the earlier wall (see woodcut in Major Heales' paper, p. 25). Mr. Butterfield pared these plinths down to a vertical outline and cemented them, so that the evidence is now not so clear. The arches are semi-circular, plain square-edged, of one order. The massive circular drums of the piers, 2 ft. 5 in. in diameter, with bases of characteristic flat section, and large leaf-like angle-spurs, are, like most of the ancient stone employed in the building, of firestone, somewhat fine-jointed, and showing the vertical and diagonal axe-tooling. There are eight courses in the columns between base and capital. In the western respond (Plate IIB), of half-pillar form, the pillar is of larger diameter than the whole pillars—apparently in order to form a junction with the rubble fragment of the old nave wall. The capitals are scalloped, with hollow-moulded abacus, and that of the first pier from the E. is of less height than the others. Curiously irregular, also, is the spacing of the arches. The first two from the W. are respectively 10 ft. 7½ in. and 10 ft. 6½ in. between the pillars; the next 11 ft., while the easternmost measures 12 ft. The reason for the much greater width of the last appears to be that the corresponding half-pillar to that of the W. respond, probably at some date in the 16th or 17th century, has been removed¹ and its place taken by a square respond of very shallow projection. The impost of this, of chamfered section, and the greater part of the eastern half of the arch appear to be made up in plastered brickwork coloured to imitate the old stone. The crown

¹ Perhaps in some alteration connected with the rood-loft or its staircase.

(A)



(J. M. Hobson, phot.)

DEDICATORY INSCRIPTION of Abbot John de Rutherwyk, 1341.

(B)



(P. M. Johnston, phot.)

WEST RESPOND OF SOUTH ARCADE
and Window of c. 1140.

face p. 106.



of the arch, owing to the increase in the span, is much higher than in those to the westward, and the curve is a compound one, as the first three stones on the W., set to the old radius, remain as a springer. To the close of the 12th century belongs the square font with its Wealden marble bowl and angle-shafts.

Great Bookham is one of the best examples, among the many for which Surrey and Sussex are conspicuous, of the survival of the early narrow aisle, although little more than a bay of it has escaped the widening of the late-14th century.¹ It is only 5 ft. 9 in. wide, and retains in its W. wall the original narrowly-splayed window, 7 in. wide and 2 ft. 4 in. high, not grooved for glazing, but having a shallow rebate on the outside face in which the glass is held. For some reason not quite clear this aisle, in place of the usual lean-to roof, is covered by a span roof with a flat ceiling inside. A half-gable connects with the end of the Slyfield aisle. The church must have remained in this one-aisled state until between 1170 and 1190, when the N. aisle was added to increase the accommodation and to give space for another altar. It was doubtless a narrow aisle in its first state, though perhaps not so narrow as that on the S. side. Of its outer walls nothing remains, and it would seem to have been wholly or partially destroyed, why or how we cannot now guess, at a date as far back as the 15th or 16th century.² Part of it was re-erected then or subsequently, leaving the two western arches blocked—as the westernmost still remains: but this shortened aisle (which may have measured about 8 ft. in width internally) was removed in 1845, to give place to the much wider one that we now see; the large three-light windows with segmental-arched heads, closely resembling those of the Slyfield aisle opposite. The change of style is seen in the four arches of the arcade,

¹ Compton, Puttenham, Alfold and Limpsfield are other instances.

² Cf. the analogous destruction, perhaps in the 15th century, of the S. aisle of Little Bookham Church, which has never been rebuilt: also the destroyed S. aisle at Fetcham, hard by, where the Norman S. arcade has been opened out and the aisle rebuilt in modern times.

which are pointed, with a narrow chamfer; and two of the three columns, 1 ft. 11 in. in diameter, are octagonal, while the other is five sides of an octagon in plan, this last deformity being intentional, probably to allow of the square font-step being placed against its broad eastern face. The base-mouldings, of much bolder section than those opposite, and raised on a chamfered plinth, follow the octagon plan of the columns, and in this case are not continued on the E. side.¹ In all probability, the responds were both shallow square piers, but the western is concealed,² as is most of the next column, by the blocking, and the eastern, together with most of the arch over it, is made up with 16th-century brickwork, plastered, as in the S. arcade. The capitals are scalloped and octagonal in form, much deeper than those opposite. They have plain chamfered abaci, and are considerably lower from the floor level, owing to the greater height of the pointed arches as compared with the round of the earlier arcade.

The two arcades make an interesting comparative study in architectural development.

To this late 12th-century period belongs the tower arch, of pointed form, but depressed by a settlement (which probably occurred while the work was in building) so that it has now a four-centred outline. It may have been owing to this weakness—which itself may be due to bad foundations—that the tower was not carried up beyond the ground stage. The unusual size of the tower on plan will be noticed, reminding one at once of the massive western tower of Blechingley Church. The arch is of two chamfered orders, continuous without any impost at the springing.³ The chamfers terminate in characteristic stops above the base, which has good mouldings and chamfered plinth following the

¹ These bases project, with the plinth, 6 in., and are 1 ft. above the floor level, while those of the S. arcade are no less than 2 ft. 4 in. high, with the very shallow projection of 1½ in.

² The plan in *V. C. H.* incorrectly shows a semi-octagon W. respond.

³ It is in firestone, with the vertical chisel-tooling of the end of the 12th century.

recessed orders. Below is a rough cemented footing, suggesting that the floor has been lowered at some time. There is a narrow-splayed, circular-headed window in the N. wall of the tower, restored in 1845 and new as to its actual stonework. The walls, which are not rectangular, are no less than 3 ft. 9 in. thick, except the E., which is 3 ft. 3 in., this latter being the original W. wall of the earlier nave. In the first instance there were probably pilaster buttresses of shallow projection, two to either western angle, but these, if they existed, were found to be inadequate, and in the 15th century were replaced by the buttresses of much greater projection than we now see, set upon a projecting footing of rubble concrete. These in their turn have been much patched at subsequent dates, chiefly in brick, and one at the N.W. corner has been made to batter back. Much of the brickwork at this angle appears to be 16th- or early-17th century, and in the northern of the two western buttresses, on top of the vertical plinth, is laid a 13th-century coffin-slab, with characteristic double-hollow section.¹ The plain western doorway, with four-centred head is probably of 16th- or 17th-century date, as is also the blocking of the westernmost arch of the N. arcade, with the window of debased Gothic character inserted therein. It is difficult to date the timber framework carried up within the tower for the support of the timber upper story and spire. They are probably not older than the 15th century, and may be later. On one timber upright are the initials T I and the date 1749. The picturesque low spire, of square form at the eaves, splayed off to an octagon plan above, is oak-shingled and has a quaint weather-vane. The stage below is weather-boarded, and the set-off corresponding to the thick flint and stone walls of the ground-story is 'healed' with Horsham stone slates with red half-round angle-tiles. Altogether, there are few more picturesque 'bits' left in Surrey than this,

¹ It measures 1 ft. 11 in. at what was the head, and 4 ft. 9½ in. back to the tower wall, into which it is probably tailed about a foot. It seems to be in freestone and doubtless bears a cross, now hidden.

and I am afraid I must add that its picturesqueness is enhanced by the unchecked growth of ivy on the south and west sides. The appearance of the tower is practically unchanged since the drawings in Cracklow's *Surrey Churches* and Brayley's *Surrey*¹ were made. The ivy on the S. side perhaps conceals an original window corresponding to that in the N. wall. Such a window is shown in Major Heales' plan (*S. A. C.*, Vol. V).² The wooden clock-casing hides the inside face. Over the late W. doorway is a two-light window with four-centred heads under a square label, no doubt of the same date as the door. The sexton's shed and incongruous gabled stair enclosure, forming excrescences on the N. side, are purely modern and the work of Mr. Butterfield. There is no stair to the upper story, but ladders give access to this and to the new roof.

I now come to the discoveries of 1913, which have set back the dating of the fabric.

The S. arcade wall was searched second in order, and, as has been already stated, without result. The N. arcade wall, which was first investigated, yielded the important discovery, over the easternmost column, of a late 11th-century window, still retaining beautiful and brilliant coeval painting on its splayed head and jambs—one of the most perfect and valuable examples of early colour decorations in the South of England. The window (*see* plan) measures internally 4 ft. 7½ in. crown to sill, and 2 ft. 3½ in. across. Its external aperture, which is simply a protraction of the splays to a feather-edge, with a chamfer off the sharp angle, measures 10 in. wide, by 2 ft. 6 in. high. The outer head has either been removed or was originally roughly formed with large flints to a circular outline, while the jambs, which remain, are in chalk, the whole being originally covered, together with the adjacent wall face, with a thin coat of lime-plaster—a ruder finish contrasting with the later window in firestone in the end of the S. aisle.

¹ Vol IV, p. 475.

² No such window, however, appears in Peak's 18th-century view.

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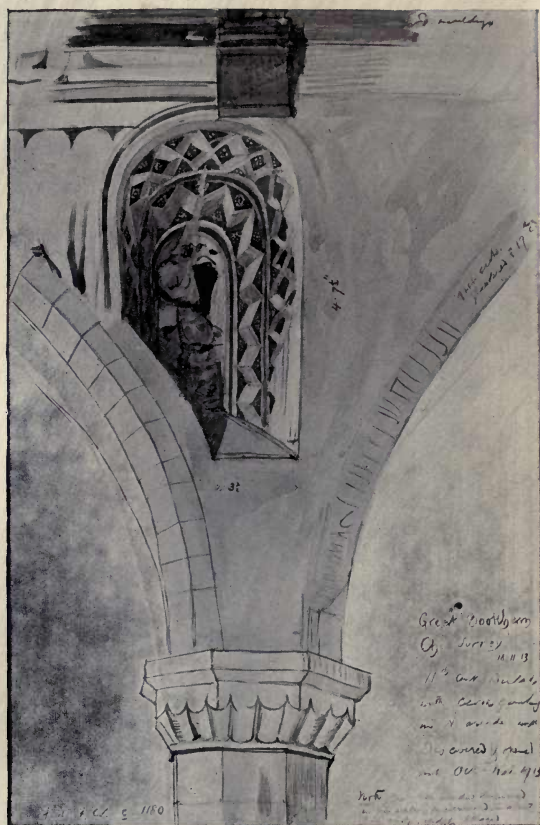
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PLATE III.



(From a painting by P. M. Johnston.)

WALL PAINTING AT GREAT BOOKHAM CHURCH.
 Discovered 1913.

The coeval painting on the splays, I was able to satisfy myself, formed part of a scheme of decoration continued over the wall surface to the westward, of which I was able to bring to light some slight fragments, on removing the colourwash. This surface decoration was in bands of white, yellow and red, enclosing an oblong subject, in which, beneath circular-arched canopies, traces of figures—one a winged angel—were discernible. Evidently the wall-scheme was on the lines of others of the 11th and early-12th century that remain to us at Witley, Surrey, and Eastergate and Hardham, Sussex. Owing, however, to their having been exposed to the maltreatment of eight centuries, the colours and details of these pictures have well-nigh perished.

Not so with the window decoration: the window having been solidly blocked up when the arcade was pierced through the circumjacent walling, within about a century of its execution, the painting has suffered little, having never been whitewashed, like the others, and has emerged after its long imprisonment, almost as fresh as when first painted. The design (Plate III) consists of alternate bands of yellow, white, red; white and yellow round the edge of the splay, succeeded by a broad band of white, within which is a peculiar pattern, 7 in. wide, consisting of hollow squares, or 'box pleating,' drawn and shaded as if in perspective in alternations of white and yellow, the edge or outline of the squares being in white body-colour and the white insides being shaded in blue-grey, while the outsides are in strong yellow ochre, shading into orange-red.¹ The ground is a rich Indian red, and on this are groups of white pellets, or 'peas' (as decorators call them), in threes, fives, and other numbers. These are powdered upon the diamond-shaped red centres of the squares and on the triangular interspaces. Next comes a band coloured in stripes of white, yellow, red and yellow: and to

¹ This form of painted ornament is common in the Romanesque churches of France: it also occurs on the apse-arch of St. Andrew's Chapel, Canterbury Cathedral, and at Kempey, Gloucestershire.

this succeeds another pattern-band consisting of zigzags, the 'zig' being yellow, and the 'zag' white, both shaded, only here the yellow is shaded with grey-white lines, like the white, the triangular spandrel-pieces of the red ground being powdered with circles of eight or nine pellets. Bands of white, yellow, red, white, and blue-grey carry the colouring up to the outer opening. The plaster of the splayed head had split open—probably not with the jarring caused by the piercing of the arches of the arcade but during an earlier settlement—and this has given a somewhat distorted outline to the window head. I have had the fissure filled in, grouted and plastered, the blocking of the external aperture has been allowed to remain in position, for safety's sake; and the painting has been sprayed, to fix it.

Painting on the splays of early windows must have been very common, from the number of examples that have come down to us. In the ill-lit Saxon and Norman churches a window-splay, with the light falling upon it, would offer a tempting field for the painter; and owing to the fact that hundreds of these early windows were not removed but merely blocked up when churches were added to or larger windows pierced, the paintings on their splays, as in this case, have come down to us intact. Other Surrey examples of early windows with coeval painting on their splays are to be found in St. Mary's Guildford (pre-Conquest—the paintings destroyed in 1898) and Godalming. In Sussex we have instances at Hardham, *c.* 1100, and Binsted *c.* 1140: in Kent, at Kingsdown, near Farningham, pre-Conquest;¹ and Cuxton, 11th century. Kempley, Gloucestershire,² is another well-known example, specially interesting in this connection, as the hollow-square ornament occurs on the vault and E. wall. Hampshire, Berkshire and Essex (Copford, with hollow-square, and Great Canfield)

¹ I have treated these with a preservative spray. They are of altogether extraordinary interest from their early date and the subjects of the paintings—Cain and Abel's offerings and the murder of Abel.

² See *Archæologia*, XLVI, Part I.

furnish other examples; and if we pursue the subject into the 13th century and onwards we shall find plenty more.¹

Search was next made westward in this N. arcade wall and a second early window, blocked up like the other, but not in nearly so perfect a state and with no trace of painting on the splays, was discovered a little to the E. of the last column. For some reason, perhaps a difference in date, this window, also circular headed, is more widely splayed. Its external aperture is hidden by the modern W. wall of the N. aisle which butts against the arcade wall at this point.

A theory—I only give it as such—that there was in the aisle-less, tower-less church of the 11th century an apsidal termination, the eastern extremity of which would fall within the limits of the present nave—*i.e.*, upon the line of the existing chancel arch—was suggested to me by a bulge, or slight curve, in the wall-face to the east of the eastern of these early windows. This theory would pre-suppose a very much smaller church and one in which there would perhaps be no chancel arch. Such a small apsidal church was that at Hascombe before its rebuilding; and viewed in the light of this theory the difference between the two early windows—the eastern so much narrower and with elaborately-painted splays—would be easily reconcileable.

Be this as it may, it is at least certain that the nave was of the present length when the S. arcade and aisle were built in *c.* 1140; and that a Norman chancel of that or earlier date preceded the chancel that we now see, in which is no work of older date than 1341, save for numerous worked stones (mostly of small square shapes) re-used in the rebuilding of that year, chiefly in the lower part of the walls. These bear axe-tooling, a plain proof of their having formed part of a Norman

¹ *E.g.*, Godalming, on E.-E. lancets; Cocking, Sussex, 13th-century painting on Norman window, and Frindsbury, Kent, the same. I have uncovered good 15th-century paintings on window splays at Ford, Sussex, and Shorthampton, Oxon.: the last of which has also a late-12th-century window, painted.

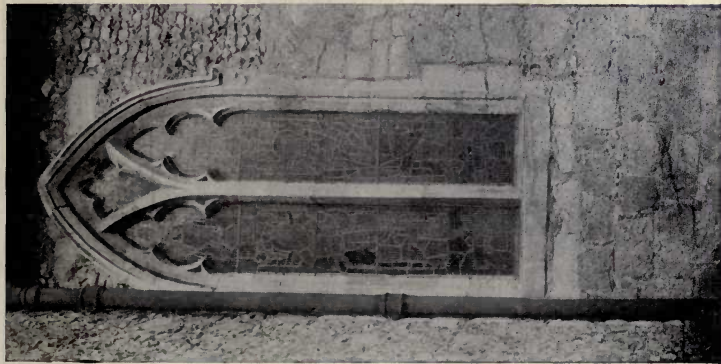
building of the 11th or 12th century. Many of them are a blueish Heath stone of hard texture, like that found in the church of Chobham—also a possession of Chertsey Abbey—where there are likewise blocked 11th-century windows left in the late-Norman S. arcade-wall, and a general resemblance in both periods of work.

It is somewhat remarkable that no fragment or trace of the Early English or 13th-century period has come down to us in the fabric. The next building era is that so fortunately dated for us by the remarkable Dedication tablet (Plate II) in the E. wall of the chancel. It has been thought worth while to reproduce the photograph of this from the Society's lately published *Schedule of the Antiquities of Surrey*. It is undoubtedly one of the best remaining examples of 14th-century lettering in stone, and should be compared with the similar inscription preserved in Egham Church. It dates precisely the work of the existing chancel at Bookham, rebuilt by the famous builder, Abbot of Chertsey, John de Rutherwyk, in 1341.¹ The features remaining of this date are the very graceful two-light windows (Plate IV A), two each in the N. and S. walls of the eastern half of the chancel, a single-light window of the same character in the western part of the N. wall—unfortunately blocked up, together with the adjoining two-light window, by Mr. Butterfield in 1885²—and a three-light E. window with net-tracery of somewhat pared-down and modernized appearance. The heads forming label-terminations outside, with curiously twisted and open mouths, are locally called 'the parson and the clerk.' They and the tracery are in a coarse yellow sandstone, resembling the Bargate stone so much used in N.W. Surrey, but still more like the stone dug at Pulborough, Sussex. Probably this was dug locally, but I cannot

¹ The Egham tablet states, in very similar wording, that Abbot John rebuilt the chancel there in 1327. I have pointed out elsewhere that he was also the re-founder at Epsom, Sutton, Effingham, and perhaps Byfleet, though all trace of his work has gone at the two former churches.

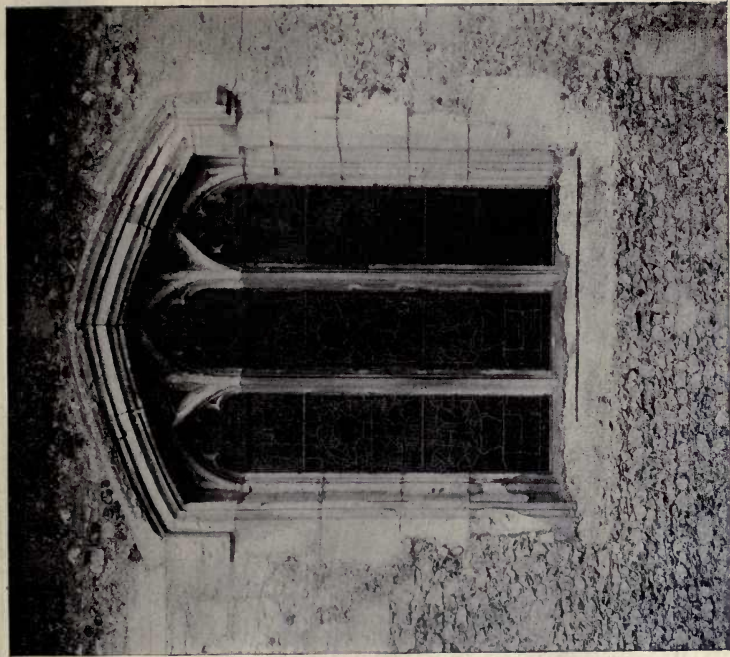
² It is much to be desired that these should be opened out, even although they only look into the vestry.

(A)



WINDOW IN CHANCEL, 1341.

(B)



(P. M. Johnston, phot.)

WINDOW IN SLYFIELD CHAPEL, c. 1440.



suggest precisely its *provenance*. On the other hand, the graceful windows in the side walls are in a white firestone, which in the slender labels and tracery has weathered badly. The northern pair have no label and the tracery is somewhat stouter. As precisely dated examples they have a peculiar interest and value. In the walls adjoining are many carefully formed putlog-holes. There is a plain trefoiled piscina of this date in the S. wall.

It is impossible now to say what windows or other features may have occupied the western part of the N. and S. walls of the chancel, now pierced by the arches opening to the later chapels, but it is quite likely that, prior to the building of the Slyfield aisle with its chapel and the companion chapel on the N., there may have been earlier and smaller chapels on these sites which, being in existence when Abbot John de Rutherwyk rebuilt the chancel, were retained by him and influenced his plan; or perhaps there was a priest's doorway and a third window on the S., where the chapel now covers part of the chancel wall. The Abbot probably left standing the Norman chancel arch which was replaced by the present, or one something like it, in the end of the 14th century. The arch as we see it is largely of modern stone, and although its form is ancient it appears to have been largely re-constructed and perhaps enlarged by the restoring architect in 1845. The same restorer seems to have moved from here the base of a beautiful rood-screen, of late-14th or early-15th-century date, which now stands on the step of the Slyfield Chapel. I have had this valuable, though sorely maltreated, fragment—or, more correctly, collection of fragments—carefully repaired, modern paint and graining pickled off, and patches of deal replaced by oak.¹ The mullions and tracery of the upper part have long since disappeared, and prior to 1885 the base which we now see was framed up into some box pews in the Slyfield aisle. In taking this base to pieces for

¹ Miss Muriel Keswick generously bore the expense of this and of repairs to the windows in the Slyfield aisle.

repair it was found to have formed part of two screens, as there were both a pair of doors, rebated together, and a single door. I did not feel justified, therefore, in putting this screen-base into the chancel arch, although part of it may have stood therein originally.¹ The exceptionally massive character of the screen is noteworthy. The bays are divided by panelled buttresses, rising from a moulded plinth, and the design of the bays consisted of a pair of traceried panels, separated by roll-mouldings and a shaft of circular section rising from an octagonal moulded base, and butting at the top against a large roll-moulding. The panels (Plate V) have tracery of double cusping under a pointed arch, set within a square head, having spandrels filled with foliage of diverse patterns, and, in two of the bays, falcons and dragons, carved with great spirit; on the points of the principal cusps are bosses of foliage, and mutilated angels' heads.

I have indicated on the plan a date of *c.* 1380 as that of the S. porch. This porch, when first built, stood out clear from the narrow aisle of *c.* 1140 on its E. and W. sides. Doubtless it originally enclosed the Norman S. doorway of this aisle. It was a double-storied erection, and the upper chamber was approached by a stair or vice in the thickened wall to the westward, the upper and lower doorways of which stair and the shell of the circular stair itself still exist, although the steps have been removed and the "well" put to use as the shaft of a heating apparatus in Mr. Butterfield's restoration. The same architect seems to have taken down the E. wall of the porch and the upper chamber, which had survived the later addition of the Slyfield aisle, thus throwing porch and aisle into one.² He constructed a glazed wooden lobby (with an unhappy

¹ It was a temptation to do so, as an excuse for removing the bad example of a 'Jubilee' screen which now fills the chancel arch.

² The aged parish clerk tells me he recollects the upper chamber being used as a Sunday School, when he was a boy. It had a massive oak floor, the lines of which can still be traced, and an upper window and doorway which yet remain. There are traces of a niche or window over the great S. doorway.



(P. M. Johnston, phot.)

PANELS FROM SCREEN in Slyfield Chapel.

face p. 116.



resemblance to a bathing machine) in place of this, forming the eastern side with an early-16th-century parclose screen from the N. arch of the Slyfield Chapel. It has been a pleasant task to dismantle this excrescence and to replace the screen, after careful repair, in its ancient position in the chapel.

The upper and lower story windows of the porch are as Mr. Butterfield left them, much restored in Bath stone. The S. doorway he happily left untouched. It has now been enclosed by a light porch, chiefly of oak, to take the place of the inner lobby and serve as a protection from the weather. The old doorway of *c.* 1380 has a two-centred arch of two moulded orders beneath a label, and though battered with age and use is still a graceful feature.¹ Eastward of it can be seen the original E. quoin, now blocked in the aisle wall.

The Slyfield aisle and chapel were probably built in *c.* 1440. It has a large five-light E. window with moulded two-centred arch and super tracery, all the outside stonework of which was renewed in Bath stone in *c.* 1845. In the S. wall are three handsome three-light windows (Plate IVB), with pointed segmental heads, having labels and what is called a 'casement' moulding—*i.e.*, a deep hollow set between mouldings inside and out taking the place of the usual splays to the interior. Its glass-line is thus in the centre of the wall-thickness. Between the two easternmost of these windows is a blocked doorway to the Slyfield Chapel, having a four-centred head both internally and externally. It was proposed in the recent repairs to open this doorway—which was doubtless used by the Slyfields and their chantry priest—but it was found that the outer jambs were badly hacked, and I judged it wise to leave it blocked. The three windows in this wall and the western quoin had been most disfiguringly patched with Roman cement, now happily removed, and the stonework repaired with Chilmark stone, closely resembling the original firestone in colour but more durable.

¹ The original stops to the chamfers of the jambs have been obliterated by 18th-century repairs.

These windows, which have their counterpart in those preserved in the modern N. aisle (though in different stones), closely resemble those in Lingfield and Leigh churches.¹ The arched heads of the lights are of curiously irregular curves cinque-foiled, and the tracery and mullions have a roll and hollow section: the setting-out of the cusping is quite ugly. All round this aisle and chapel and the older porch with which they are incorporated runs a stone plinth outside, of hollow section. A rough plinth is also carried round the older S. aisle; and beneath the E. window of the chancel is a high plinth or set-off commencing with a chamfered course beneath the window sill, an arrangement which, it may be noted, is exactly repeated in the E. wall of the chancel at Leatherhead hard by, in work that is practically contemporaneous with this of 1341.

In the Slyfield Chapel is an exceptionally pretty and perfect piscina, having an ogee-trefoiled head, in a square setting, with trefoils in the spandrels, pyramid stops to the chamfered jambs, a stone credence-shelf and an octofoil dishing to the drain, which projects as a three-sided corbel of conical outline. (*See illustration in Major Heales' paper.*)

The roof in this aisle and chapel is of old timbers, coeval with the walls, but with some modern repairs and additions of ugly open tracery over the entrance to the Slyfield Chapel. The massive cambered tie-beams and deep wall-plates or cornices, both heavily moulded and crowned with battlementing, are noteworthy: modern plaster conceals the rest of the construction. The roofs of the nave and S. aisle still retain their ancient covering of Horsham slabs.

The nave roof is also ancient—perhaps even 12th-century—of oak, in a braced collar construction; but in 1845 Mr. Butterfield cased it from below with a lath and plaster barrel ceiling having ribs or principals, cornice and corbels of stained deal, which, it is to be hoped, may soon be removed. At the same time he removed

¹ Lingfield Church was practically rebuilt as a collegiate church in 1431. This helps us to date the similar windows in Great Bookham.

the ancient tie-beams—a very foolish and dangerous proceeding. The N. aisle and chancel roofs are entirely modern.

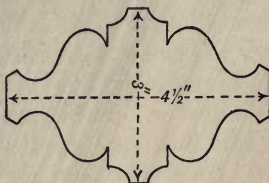
A window of a Geometrical Decorated type, in Caen stone, in the S. wall of the narrow Norman S. aisle, appears to have been inserted by Mr. Butterfield in 1845, in place of the three-light window of uncertain date shown in Cracklow's view. The buttress to the E. of it was probably built *c.* 1380, to strengthen the stair turret of the porch.

Where the eastern quoin of the original nave would be, is a projecting casing of modern brickwork, cemented over; and against this quoin, on its eastern side, is built in the same orange yellow sandstone of which the N. aisle windows are made, a curious two-centred arch rising from semi-octagon piers, the capitals of which, of the same octagonal form, show by their late mouldings that the arch cannot be earlier than *c.* 1500. The bases are also of a common pattern found throughout the 15th and early-16th centuries, while the arch is elaborately moulded on both sides with a deep hollow between a 'wave' and double-ogee.¹ It is probable that this arch, which was pierced through the western part of the N. wall of Abbot Rutherwyk's chancel, gave access to a small N. chapel or chantry. It now opens to the modern N. aisle. This archway measures only 5ft. 5in. between the piers. In the S. wall of the chancel, opposite to this arch, is a much wider one in firestone belonging to the 1440 period, and evidently constructed when the Slyfield Chapel was built to give communication between the two. It is of two-centred form, deeply moulded with a large hollow of compound curve section, set between borders of double ogees and flat fillets. The jambs have attached shafts having moulded capitals and bases of an ordinary type. Within this arch, as above mentioned, the oak screen of *c.* 1500 has been replaced² after careful

¹ The *V. C. H.* account calls this an arch of late-14th-century date, which is manifestly absurd, having regard to the mouldings of the capitals, etc.

² Mr. Arthur Bird most generously bore the cost of the restoration of this screen.

repair. The heads of the openings are of four-centred form, without cusping, and the eyes, or spandrels, are plainly sunk on one side and on the other contain shallow foliage carving. The mullions have an elaborate moulded section, best understood by a reference to the accompanying diagram. The cornice has a battlemented moulding.



At my first visit to the church, in 1884, a fleur-de-lys-ended standard remained among the pewing in the S. aisle. It seems to have disappeared with the restoration of the following year, and I have searched for it in vain.¹ Some characteristic square pews of early-17th-century date in this aisle were removed at this time, but a number of panels, carved with rosettes, etc., have been worked up in the modern seating.

Within the sanctuary is now preserved a once-hand-some coffin slab that for long lay in the churchyard near to the south door. To prevent the village boys sliding on it, iron studs have been driven in—a remedy perhaps worse than the disease. Tradition assigns this slab to Abbot John de Rutherwyk. It seems anyhow to be of his date, as it bears a long-stemmed cross *fleury*, rising from a stepped base. Below the transverse arm is a group of crockets; a *fleur-de-lys* or poppy-head terminates each arm, and beneath the *fleur-de-lys* of the upper arm, which is long in proportion, is a pair of crockets.

Of the other monuments, which are exceptionally fine and numerous, besides being remarkably representative of nearly every period and class,² I do not propose to say

¹ Others exactly like it remain in Effingham and Merrow churches—one in the latter being engraved under *Poppy* in Parker's *Glossary of Architecture*. There is also a detached poppy-head of this plain blocked-out type preserved in the vestry of Dunsfold Church.

² The sculptures of the Shiers monument in the N. aisle, and the bas-relief of that to Lieutenant Glary hard by are noteworthy specimens of the sculptor's art: so also is the weeping willow in marble spreading over the N. wall of the chancel. At the E. and W. ends of the N. aisle are good armorial stones to Mary, wife of Sir Henry Ismingham, 1653, and to William Wilder, 1659.

much, as they have for the most part been very fully noticed in the County Histories and in the monographs on the church by Major Heales and Mr. Sharp. Moreover the brasses, ranging in date between Elizabeth Slyfield, 1433, and Nicholas Shiers, 1688, have been very fully dealt with by Mr. Mill Stephenson, F.S.A., in *S. A. C.*, XXV: I have recorded the positions of these and of all the ancient monuments in the plan that accompanies this paper. But it is permissible to give two curious epitaphs on stones in the floor of the Norman S. aisle. One, at the W. end, is to John Reeve, who became Vicar in 1584, and who is supposed to have died in about 1600. It is unusual in form and contains some peculiar phrases:

CORPVS HVMO DORMIT, ANIMA, PETIT
ASTRA IOHANIS REEVI DOCTORIS HVIVSQ'.
VICARIVS OLIM, QVI CVSTOS PACIS VIXIT SAPIENS
& HONEST[V]S: CANDIDA STELLIFERO RESTAT IMAGO POLO.

The other, hard by, is

AN EPITAPH VPON FRANCIS (*sic*) HOWARD
3^D DAUGHTER OF S^R FRANCES (*sic*)
HOWARD K^T & HIS WIFE: WHO
DEPARTED THIS LIFE Y^E 25
OF IVNE 1633. AT Y^E AGE OF
ONE YEARE & HALFE.

IF PEERLESS BEAVTIE COVLDE HAVE SWAIDE
THIS ROSECHEEKE CHILD HAD LONGER STAIDE.
BVT DEATH REPVGN'D HER FRIENDS DESIRE
AND SENT HER TO Y^E HEAVENLY QVIRE
WHERE SHEE DOTH HALLELVIAH SING.
WITH GLORIOVS SAINTS VNTO HER KING.

This Sir Francis Howard, to whose memory there is a slab, dated 1651, to the S. of the high altar, was

grandson of Lord Howard of Effingham, Commander of the English fleet against the Spanish Armada, and great-grandson of Thomas Howard Duke of Norfolk. Another stone next to that of the "rosecheeke child" is to a Francis Howard, who died in 1676; and in the churchyard, westward of the porch, is a large vault, turfed over, containing many coffins of the Howard family, mostly placed there during the 18th century.

I cannot close this brief account without recording my indebtedness for help and hospitality to the Rev. G. S. Bird, Rector of Great Bookham, and to another very kind friend—also a member of this Society—Mr. R. H. Lindam, Churchwarden. The sympathy and enterprise of these gentlemen allowed free scope to the archæological investigations which have restored a lost chapter to the architectural history of Great Bookham Church.