

THE CHURCH OF ALL SAINTS OCKHAM, SURREY

By

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ABBREVIATIONS.

- Aubrey . *The Natural History and Antiquities of the County of Surrey*, Vol. III (1718), pp. 239-246.
 Bashall . *The Oak Hamlet*, by Henry St. John Hick Bashall (1900).
 B. and B. . *History of Surrey*, by E. W. Brayley and John Britton, Vol. II (1842), pp. 105-122.
 M. and B. . *History of Surrey*, by the Rev. Owen Manning and William Bray, Vol. III (1814), pp. 121-129.
 S.A.C. . . *Surrey Archæological Collections*.
 V.C.H. II . *Victoria County History of Surrey*, Vol. II (1905), pp. 425-59, article on "Ecclesiastical Architecture," by P. M. Johnston, F.S.A.
 V.C.H. III . Ditto, Vol. III (1911), pp. 359-363.
 S.G.S.C. . *Spring Gardens Sketching Club*, Vol. VII, Plates 55-59, drawn by Edward Matthews.¹
 Walford . *History of Surrey*, by W. E. [sic] Brayley, edited and revised by Edward Walford, M.A. [1878, etc.], Vol. I, pp. 301-315.

SINCE the revival of interest in Gothic architecture Ockham church has become famous for its east window of seven lancet lights. But it has such a wealth of other interest despite its comparatively small size that it has been described as "one of the most interesting churches, both in architecture and accessories, in Surrey."² In the eighteenth century interest was, as we might expect, centred on the King chapel, though the Spong epitaph ran it close.³

¹ These valuable lithographed drawings were made partly before and partly during the restoration of 1875; they include a plan, sections, elevations and details, some of which latter I reproduce.

² J. E. Morris, *Surrey (County Churches)*, 1910.

³ e.g. in the *Ambulator or a Pocket Companion in a Tour round London* . . . (1800), it is the only item mentioned in connection with the church.

The church has been visited by the Surrey Archæological Society on four occasions,¹ but no account of the church has so far been published in its *Collections*. The eighteenth- and nineteenth-century county histories give the usual rather shadowy architectural account, and the *Victoria County History* (Vol. III) gives its usual concise description.² Much of Bashall's account is taken almost word for word from Walford.

DEDICATION.

In recent years it has become the local fashion to call the church " St. Mary the Virgin and All Saints," but I have found no other reference, ancient or modern, to this double dedication. Someone, I fancy, must have seen a mention of the altar of Our Lady in a mediæval will and inferred that she must have been included in the original dedication ; but as Lady Altars were universal in every church, this proves nothing. There are other instances of a double dedication having crept in thus. Ecton (*Lib. Val.*, 1711) gives " All Saints " alone.

ADVOWSON.

This has normally followed the descent of the manor (see p. 3 and appendix). The earliest *Register* dates from 1567, the first entries from 1568.

SITE.

The church is beautifully situated among the trees of Ockham Park, apart from any general centre of population but close to the house so named ; this has been the manor-house since Henry Weston, whose family had lived in Ockham at least by the early fifteenth century,³ bought the manor in 1622 ; the previous site, by a tradition which there is no reason to doubt, is represented by a house near Ockham Mill, on the far side of the Portsmouth road, now divided into two cottages ; they are still called Ockham Court, and the land on the right-hand side of the road leading from the main road to the mill is called Ockham Park on the old maps and was undoubtedly the

¹ viz. on 7th July, 1864 (paper read by W. H. Hart, F.S.A.), 19th July, 1900 (Mr. Bashall), 21st July, 1923 (P. M. Johnston, F.S.A.) and 28th July, 1928 (the present writer).

² The dates in this account frequently vary from those in Vol. II ; the latter are more dependable.

³ C.P. 25 (1) /231/67 (Feet of Fines, co. Surrey), No. 17, John Weston of Ockham v. John Tuereslee and Alice his wife (1406).



(a) Exterior from N.E.



(b) Exterior, Tower and south wall of Nave.

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demesne land of the mediæval manor.¹ Now the normal position of the church in a parish where there was no one village-nucleus was in close proximity to the manor-house, and it seems most likely that this was originally the case at Ockham, for, whether we accept the derivation of the place-name from "oak" or not,² it is probable that the first settlement was in a clearing made among the oak-woods in the neighbourhood of the church. The site of the manor-house has then, after many centuries, returned by coincidence to its first locality.

The *manor* was in the hands of the Clare family from the time of Domesday till c. 1335, when it passed through the female line to the Staffords, with whom it remained until the execution and attainder of Edward Duke of Buckingham in 1521. From 1528 to 1532 it was held by John Bouchier, Lord Berners. In 1582 it came into the possession of the Westons of Sutton Place, who had a connection through the Knivett family with Lord Berners' daughter Joan; they sold it in 1621 to Henry Weston of the quite distinct Ockham family, by whom it was sold in 1710 to Sir Peter King (afterwards Baron King of Ockham), with whose descendants it still remains.

I. *Architectural History and Description*

It is necessary to deal with these together, as the dating of the various parts of the structure depends largely on the details of the work; the fittings—glass, brasses, etc.,—will be described in a separate section.

PLAN (see p. 4).

The building consists of western tower, nave and chancel, north aisle overlapping the chancel, and with porch and memorial chapel projecting from it. As all the surviving accretions to the nave and chancel lie on their north, the plan is a curious one, and on entering one is struck by the unusual proportions; the length from the west wall of the nave to the

¹ The present park was first enclosed by the first Lord King.

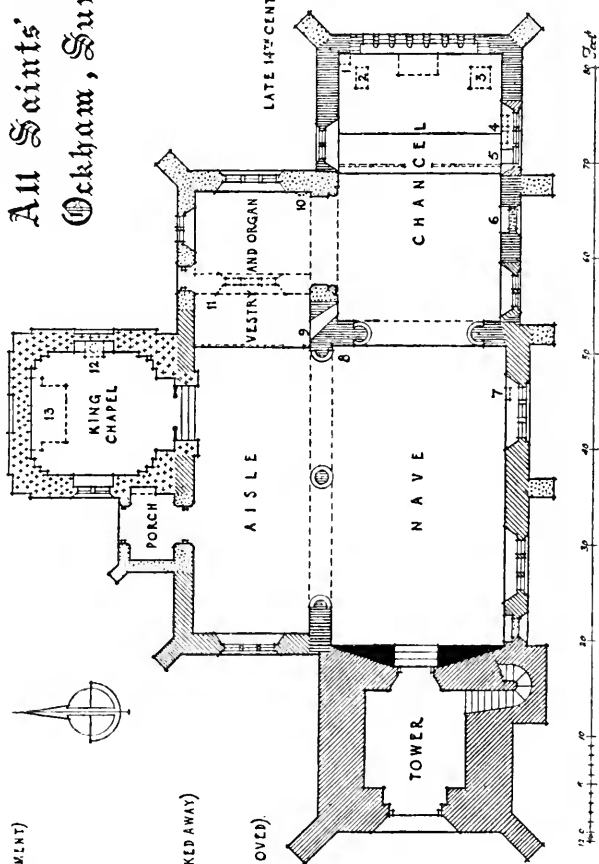
² The four mediæval centres of population were (1) near Ockham Mill, (2) Church End, (3) Bridge End, (4) South End. The editors of the Surrey volume of the Place-Name Society's publications (1934) prefer the derivation from the tree to that from a presumed personal name "Occa"; Professor Ekwall (*Concise Dictionary of English Place Names*, 1936) gives the latter only.

All Saints' Church, Eckham, Surrey.

- 1 13TH CENT. FONT (FRAGMENT)
- 2 FRILLENDE BRASS
- 3 WESTON BRASS
- 4 DOUBLE PISCINA.
- 5 SEDILE.
- 6 PRIEST'S DOOR
- 7 PISCINA.
8. IMAGE BRACKET (HACKED AWAY)
9. SQUINT
10. IMAGE BRACKET.
- 11 14TH CENT. E. WALL (REMOVED).
12. BUST OF PETER.
13. MONUMENT OF
7TH BARON KING.
15TH BARON KING



- | | |
|--|---|
| | C. 1080 |
| | C. 1220 |
| | C. 1250 |
| | C. 1350 |
| | LATE 14 TH CENT. TO EARLY 15 TH . |
| | 18 TH CENT. |
| | MODERN |



east wall of the chancel is only 16 feet more than the breadth from the north wall of the chapel to the south wall of the nave, and the nave and aisle together nearly form a perfect square. The axes of tower, nave and chancel are not continuous.

MATERIALS.

The main walls are of flint and ironstone rubble or pudding-stone, as it is aptly called, with dressings of freestone and chalk; the old dressings have been largely replaced by new stone or by brick. In the west and north walls of the aisle are some blocks of sarsen, such as are found here and there in the parish; one lies on the ground near the north wall. The King chapel is built of dull red brick, stonework being employed only for the details of the recesses and window. The roofs of nave, chancel, and aisle and chapel are of high pitch and covered with red tiles; the tower has a flat lead roof. The red tiles of the roofs and the thin red bricks that have been used in repair-work give a charming colour effect to the exterior, which is enhanced by the natural setting of the church. There is a quiet mellow colouring too about the interior, which is mostly unspoilt by tasteless furnishing.

THE NORMAN PERIOD.

There was a church at the time of Domesday¹ and in the west wall of the nave is a perfectly plain round-headed arch (Plate VIIa) (15 feet high, 6 wide, and 3 thick and having large "tunnels" for a closing-bar), which is generally accepted as being of about the date of Domesday, 1080. The stones, however, have a rather suspiciously smooth appearance, and *V.C.H.* III says that it seems to be of the same date as the tower, i.e. fifteenth century. The late Mr. P. M. Johnston gave me his opinion that, if the arch were not Norman, it was probably of the Cromwellian period; but it is difficult to see why an arch should have been inserted in this place at that period, and the masonry certainly bears a close resemblance to that of the jambs of the west tower doorway as seen from within; I have marked it on the plan as Norman, but with hesitation. In any case the lower parts of the wall on either

¹ The place is there called *Bocheham*, but it is universally agreed that this is a mere scribal error, as both Bookhams are given in their proper hundred.

side are probably Norman, and the present nave represents the proportions of an aisleless Norman one. Two fragments of moulded stonework—one built up into one of the blocked eastern lancets (see p. 7) and the other into the north wall of the aisle west of the porch—are apparently of the same period.

THE EARLY ENGLISH PERIOD.

About 1220 the church was enlarged : (1) by the lengthening and, assuming the usual proportions of a Norman chancel in relation to its nave, the widening of the chancel¹ ; (2) by the building of a north and, as I shall give reasons for believing, a south aisle. The remaining features of this date are :

Chancel.

(1) The *chancel-arch* (Plate IVa), an equilateral pointed arch of good proportions ; the arch is of two plain chamfered orders to east and west, and rests on semicircular responds with bases of the water-holding type and plinths ; the semicircular capitals are typically moulded.

(2) A three-quarter round *string-course* running round the eastern part of the chancel ; on the north wall it ends just west of the window (on a circular ornament before 1875), on the south wall in a " pencil-point " just east of the priest's door ; it runs on the sill-level of the north window, rises an inch or two to the sill-level of the earlier windows on the east wall, and returns to its original level on the south wall, running round the plain *sedile* cut out of the sill of the south-east window.

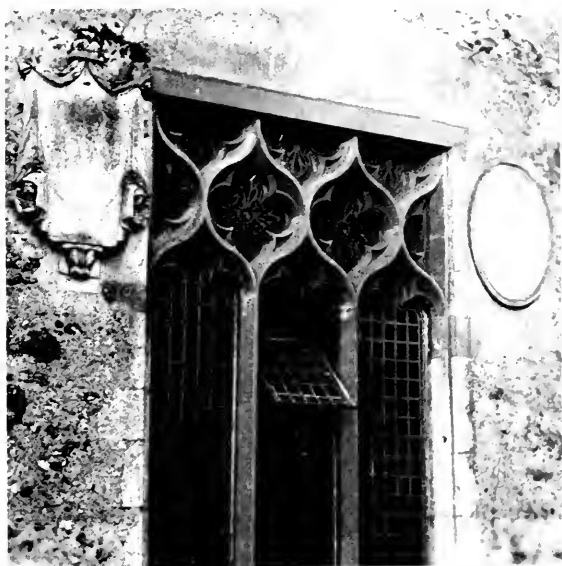
(3) The *priest's door* (Plate IIIa), with two-centred arch, which has a plain chamfer round the arch and jambs on the exterior ; there was a hood-mould which has been hacked off. On the interior the west jamb is square-edged, but the arch and the east jamb are chamfered. The door was blocked in 1834.

(4) A *double piscina* (discovered in 1875) (Plate Vb) below the south-east window " with two trefoiled and chamfered

¹ " In the earliest type of parish church [*i.e.* consisting of nave and chancel only] . . . it is very rare to find the chancel of the same width as the nave " (Francis Bond, *The Chancel of English Churches* (1916), p. 9). He hints that this was due to the desire to provide lateral altars in the nave (*cf.* below, p. 17).



(a) South-east window of Nave, south-west window of Chancel and Priests' Door. John Spong tomb in foreground.



(b) West window, north Aisle

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arches ; one drain is a quatrefoil and the other circular, but the projecting portions of both have been broken off " (*V.C.H.* III). Though almost certainly of this date it is very early for a *double* piscina, the introduction of which is assigned by F. Bond (*op. cit.*, p. 146) to about the middle of this century ; it appears to be the only example of this century in the county. The fact that it is only 17 inches above floor-level shows that this was originally lower ; there is now a step at the chancel arch and two further east ; that at the chancel arch did not exist before 1875.

(5) The splayed semicircular rear-arch of the *north window*, with tracery of over a century later ; there appears never to have been a window in the western portion of this wall.

(6) The jambs of the lower parts of the centre and southern lights ¹ of a *triplet of lancets*, visible on the exterior of the east

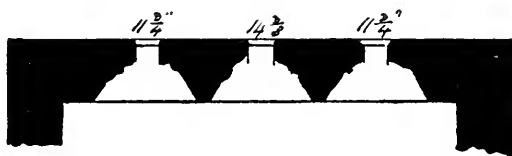


FIG. I.—PLAN OF ORIGINAL EAST TRIPLET.

(From S.G.S.C.)

wall (Plate IIa and Fig. 1). These are marked on the S.G.S.C. plan as Norman, but as there is no evidence that any Norman mouldings save the doubtful fragment already mentioned were discovered at the restoration, the only conceivable reasons for assigning a Norman date to these windows are (1) that the present east window belongs to the same date as the features we have mentioned and that therefore these three lancets must belong to an earlier period ; or (2) that the present window, which is generally dated *c.* 1250, is unlikely to have replaced one inserted only about thirty years earlier. With regard to (1), Mr. P. M. Johnston (*V.C.H.* II) groups the second east window with the piscina, chancel arch and arcade as *c.* 1230 and the first window as "*c.* 1200 (? 12th cent.)," but, with all deference to such an excellent authority, I cannot believe that the highly elaborate later window belongs to the same

¹ The third is visible in the S.G.S.C. elevation,

period as the other features, whatever the exact dates may be. With regard to (2), one can only say that what is unlikely is not impossible!

But, apart from the fact that the string-course was made to rise to the sill-level of these windows, there is, as it seems to me, a fatal argument *against* a Norman date—namely, that it would involve an impossible length for the Norman chancel, only 4 feet shorter than the nave; such proportions might occur in a collegiate church, but not in one that was purely parochial. Norman chancels, of course, often ended in a triplet window, but I have never heard of such a feature being moved. The same arguments would apply to any suggestion that the north window was Norman.¹

(7) A perfectly plain *squint* (Plate Va) with oak lintels, opens from what was the east end of the north aisle to the extreme north-west corner of the chancel; the stones of this have been re-dressed, but it is shewn by the S.G.S.C. drawings to be an original feature. This squint, discovered and opened out in 1875, is rather a puzzle, for it can have afforded no view of the altar. Mr. Francis Bond² argues that, as it looks at the middle of the chancel, the latter was doubled in length in the thirteenth century; this would imply that there was a Norman aisle, which is possible; certainly its west wall is thicker than those of the chancel. But by an inconsistency rare indeed in such a careful author, Mr. Bond, twenty pages later, gives, on the authority of the S.G.S.C., a Norman date for the eastern triplet! It should be remarked that there is a good deal of uncertainty about the purpose of squints, and that there is no positive proof of the date of this example (see below).

North Aisle.

The *arcade* of two arches opening into the aisle (Plates Va, VIb, VIIa). "The arches and capitals of the responds [are] of chalk, while the pillar, the responds [themselves] and the capital of the pillar are of sandstone" (V.C.H. III). The pillar is only 4 feet in circumference and *looks* slender for its purpose. By an irregularity such as is typical of a good deal

¹ It is just possible, however, that the Norman church had a central tower and a square-ended chancel beyond—a plan found, for instance, at Stewkley, Bucks. But no traces of such a tower remain.

² *Introduction to English Church Architecture* (1913), p. 212.

of work in the church, the bases of pier and responds vary in height and detail ; the labels of the arches have the hawk's bill moulding, but apart from the above-mentioned features, the arches have the same details on a smaller scale as the chancel-arch. The original aisle was quite narrow, as may be judged by the straight joint visible on the exterior of the west wall 16 inches from its junction with the tower. The question whether the thirteenth-century aisle overlapped the chancel depends on the date of the squint. Above the latter the wall is corbelled out, terminating on a projection on the north face of the respond which is a structural part of the latter. A good deal of work was done hereabouts at the 1875 restoration, and it is difficult to be certain of what was here before. Immediately under the southern wall-plate are four small and plain stone *corbels*, placed at irregular intervals towards the west end ; they and the wall-plate itself may belong to the original roof. Another moulded corbel supports an upright of the present ceiling ; it seems to belong to this period and to have been moved from elsewhere.¹

In the south wall of the nave just west of the more easterly of the two windows is a fragment of stone-work curved on plan, with a three-quarter-round moulding and an arris separated from it by a short vertical member ; it exactly resembles the uppermost portion of the capitals of the aisle arcade, and it is difficult to imagine whence it can have come, unless from a capital of a *south arcade*. The present south wall, except for a short portion at the west end marked off by a straight joint, was built about the middle of the fourteenth century when large windows were inserted, but there would have been a much more cogent reason for rebuilding if there had previously been an aisle here, which for some reason it was decided to remove. This was quite often done, but the usual method, as at the neighbouring church of Little Bookham, was to leave the arcade standing and fill in the arches before the aisle walls were removed ; but to insert the present large windows it would have been necessary to remove arches and pillars and the stonework would naturally have been re-used ; there may well be other carved fragments hidden in the wall.

¹ In the west wall of the aisle is an irregular block of chalk with a scroll lightly incised on it ; I cannot guess its date or origin.

East Window (Plate IV).

This window is the architectural glory of the church and is indeed one of the loveliest features to be found in any village church in England ; but as it has been rashly termed " unique " it is as well to say at once that there are at least two other examples of east windows consisting of seven grouped lancets in the British Isles : at Blakeney Church, Norfolk, and at the church of the Franciscans, Kilkenny,¹ Ireland.

The seven graduated lights have chamfered jambs and are

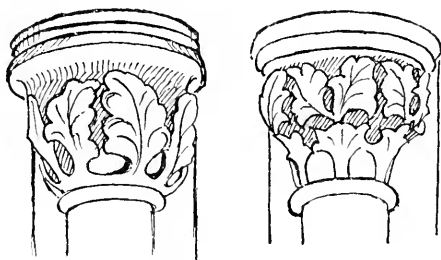


FIG. 2.—CAPITALS (2) AND (3) OF EAST WINDOW.

framed in an arcade of arches, each of which has a band of dogtooth between plain mouldings. The arches rest on six shafts of Petworth or Purbeck marble, having stone bases, stone capitals carved with differing designs of foliage (conventional, but based on the oak-leaf motif),² and circular

¹ Illustrated in *Archæological Journal*, Vol. LXXII, (1915), Plate 3 (1), opp. p. 127.

² The designs, numbered from north end, are :—

- (1) *North respond*—seven leaves set close together vertically ; they overlap in such a way that two lobes on the left and one at the top are visible on each leaf, while the two that would be on the right are hidden by the next leaf ; they all have the charming " wind-blown " effect also seen on the south respond. F. Bond (*Introduction to English Church Architecture*) illustrates (Vol. II, p. 510) a pier-capital decorated with similar leafage from Kelmscott, Oxon.
- (2) Six large seven-lobed leaves set vertically (Fig. 2).
- (3) Five five-lobed leaves ; from the head of each spring a pair of similar leaves (Fig. 2).
- (4) From a cable mould eight four-lobed leaves curve gracefully downwards ; above the moulding are six three-lobed leaves (Fig. 3).
- (5) Three whole and two half-leaves of the acanthus type with the typical Early English " wave-curl."
- (6) Three groups each consisting of one vertical trilobed leaf and two

moulded abaci also of marble ; at the ends of the arcade the arches rest on half-capitals with abaci but no shafts ; the northernmost abacus is of marble, but the southernmost is of

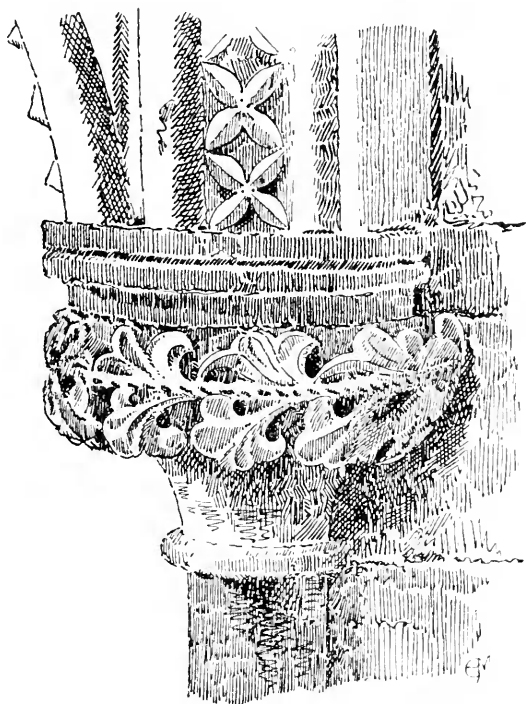


FIG. 3.—CAPITAL (4) OF EAST WINDOW.

(From S.G.S.C.)

stone.¹ The shafts stand free, but the capitals are attached at the back to the vertical walling between the window-jambs. The whole composition is framed in a lofty three-centred arch

horizontal leaves of four lobes springing from the same stalk ; between each group a small trilobed ornament.

(7) Five graceful five-lobed leaves with trilobed ornaments between them as on (6) ; a wavy line below.

(8) *South respond*—three four-lobed leaves, set vertically but “wind-blown.”

¹ Neither the Blakeney nor Kilkenny windows have any marble, and the latter is severely plain.

with a plain chamfer of varying width. The window is not placed quite centrally in the wall.

Now it has been suggested to me that this window is not genuine Early English work at all, on the ground (1) that there ought to be angle-shafts and (2) that the enclosing arch is the wrong shape for the period. I see no force in the first objection, and with regard to the second, the shape does not differ greatly from that of the segmental arch often found enclosing lancets. But it is a curious fact that there are at least three drawings of the window which do actually shew an enclosing arch of *two-centred* form: that made by W. Twopenny in 1828,¹ in which the arch nearly touches the apex of the middle light, and two water-colour drawings by E. Hassell made in 1829,² with a similar but flatter arch; moreover the Hassell drawing and one in private possession by W. Porden (1755-1822) shew shafts in the angles! There were certainly never the complete shafts and capitals shewn by Hassell, nor even, I think, Porden's slender ones, and none are shewn by Twopenny, while the present enclosing arch is undoubtedly an ancient feature; as accuracy was lightly regarded when these drawings were made and they are not mutually consistent, I have little doubt that the artists provided the window with the enclosing arch and angle-shafts that *they thought it ought to have had*. The church at Ripley, the next parish, has an east window of three pointed lights enclosed in a two-centred arch; but the stones near the apex are narrower than elsewhere and strongly suggest that the arch has, with the same idea, been altered from a segmental form.

B. and B. in their illustration of the window shew no angle-shafts or enclosing arch,³ and say in the text that the window has "no surmounting arch as in others of this kind"! perhaps at this date (1842) the space between the window and the arch was plastered up. It must be admitted that the arch is not of the type one would have expected at this date, and it has occurred to me as a possibility that the window was brought

¹ Now in the B.M. and reproduced in the *Schedule of Surrey Antiquities* (1913).

² Reproduced in Bashall, together with some wild drawings of the exterior by J. Hassell and E. Prosser.

³ The Blakeney window has complete shafts, etc., in the angles; the enclosing arch forms part of the contemporary vault of the chancel.



(a) Interior from west end of Nave.



(b) East window, interior.

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from Newark Priory after the dissolution, and inserted in place of a Perpendicular window to which the enclosing arch belonged, for such transferences undoubtedly took place. One would like to think, however, that it always belonged to the church, which seems so frequently to have attracted builders to give of their best.

The shafts with foliated caps of the east triplet at Little Bookham a few miles away remind one of the Ockham window ; in the north-east angle of the chancel of Chelsham Church, Surrey, is a shaft (for the support of an altar-beam) with foliated capital and circular abacus dated by Mr. Johnston *c.* 1250 (*S.A.C.*, Vol. XV, p. 66), which accords with the date I assign for the Ockham window.¹

CHANCEL BUTTRESSES.

Two buttresses, each of two stages, are shewn in the Cracklow drawing (1824) (Plate I) against the north wall, one just west of the window and the other at the east end ; there is no sure evidence of date, but the fact that the latter is not set diagonally suggests that they belonged to the 13th century. The former was replaced by the new east wall of the aisle in 1875 ; in the Petrie drawing (*c.* 1795) a *diagonal* buttress is shewn at the eastern angle, but disappeared before or when the two lofty diagonal brick buttresses shewn in the Lushington photographs were added at the east end, these being again replaced in 1875 by the present lower ones. Cracklow shews no buttresses on the south side, but early in the nineteenth century there was a two-stepped one against the middle of the south wall ; some twenty-five years later this had been replaced by a raking buttress of one stage, later again by a high brick one, and in 1875 by the present lower one ! But in spite of everything the roof had "pushed the walls out" (see below, p. 22).

THE DECORATED PERIOD.

Much work was done in the church during the fourteenth century—some of it certainly, some of it probably and some of it possibly under the auspices of a particular rector. This was Walter Frilende, whose brass now lies on the north side

¹ A note in the *Register of the Rural Deanery . . . of Stoke*, dated 1832, states : "The east window of chancel, curious and beautiful, has been restored" ; as a note in the same Register under date 1829 says "mullions of windows want repair," it may be this that was done.

of the altar but was originally towards the east end of the north aisle. He was instituted to Ockham 25th March 1349, and the late Mr. Mill Stephenson (see below, p. 33) says "he was, no doubt, one of the men in minor orders admitted to a living during the Black Death"; he was not ordained sub-deacon till December 1349, and was ordained deacon February 1349/50 and priest March 1350 (M. and B.). In his will (Lambeth, *Register Sudbury*, fol. 83), dated 31st November 1375 and proved 29th April 1376, Frilende, who is described as rector of Aldington in the diocese of Canterbury,¹ desired to be buried in the chapel of St. Margaret, Ockham, to which he gave "decem marcas vel duas missales et unum calicem michi in vadiat' de Cantaria de Sandone."² The Latin inscription on his brass describes him as "formerly rector of yonder church and builder of this chapel"; in view of the original position of the brass, it is obvious that Frilende had the aisle widened (and perhaps lengthened) at his own expense (see plan).

Apart from the roof, most of the original features of this aisle have been obscured by the extension and by the building of the King chapel and the north porch, but the west window (Plate III*b*), although the stonework has been largely renewed,³ preserves its original design—a rectangle into which reticular tracery (which fits so well into a window with curved arch-head) is rather uncomfortably set; there is a segmental rear-arch. This rather unattractive design was a favourite all over the country in the second quarter of this century. The S.G.S.C.

¹ *i.e.* Aldington near Hythe, to which he had been collated on 23 Oct. 1374 (Pat. R., 48 Edw. III, p. 2, m. 18; Reg. G, Ch. Ch. Cant., 194 *b*) but the will was "given at Ockham."

² *i.e.* Sandown, Esher. The rector was almost certainly a native of Ockham; the name of Richard Freland occurs there in 1352 (Bashall, quoting Feet of Fines), and John Weston of Ockham married a daughter of John Freland of Ockham in the sixteenth century; the surname occurs very frequently in the earlier registers and survived till recently in the neighbourhood. Local wills are curiously barren in their references to the church, and I can find no evidence that a chantry was ever founded in it.

³ *V.C.H.* III dismiss the window as modern, and say the aisle was widened in the fifteenth century; Walford tells us it was built in the fifteenth century by Walter Irelande!! *V.C.H.* II call the window "*c.* 1330," but in view of the evidence we need not hesitate to place it somewhat later; the impossibility of dating architectural features precisely on purely external evidence is becoming more and more apparent as documentary evidence comes to light.

plan shews a window of two lights in the north wall between the west end and the King chapel; the lower portion of the west jamb is visible on the interior face of the wall, and a part of the upper portion of the same jamb and of the lintel is to be seen above the modern porch on the exterior; the window contained tracery like that in the west window, for Walford says "the recent restoration resulted in the discovery of all [*sic*] the original windows being exposed to view, all square-headed externally and reticulated," and the design was copied for the north window of the vestry. The east window was of the same pattern as the west one, the frame and the stumps of the two mullions being found at the restoration (S.G.S.C.).

In one of the photographs in the possession of Miss Lushington, granddaughter of Dr. Lushington (see p. 35), dating from 1864 to 1865, an east window is shewn with tracery like that in the north window of the chancel; this must have been inserted in place of the debased window with square panes of glass which is shewn in the Cracklow and Hassell drawings of the eighteen-twenties inserted in the brick filling of the original one; the straight-sided hood-mould of the latter was still in place. It is curious that there seems to have been no doorway in this aisle. The low diagonal buttress of two stages at the north-west corner is original, and there was one at the north-east corner (S.G.S.C.).

On the east wall south of the window is an *image-bracket* which, except for the absence of the image, is in perfect condition; it has "shafted jambs with moulded capitals and bases, and a large canopy with crocketed gables and pinnacles" (V.C.H. III); the projecting bracket is beautifully carved underneath with foliage and an exquisite female head with hair in two plaits under a close-fitting cap (Plate VII*b* and Fig. 4); Mr. Johnston thought it was a portrait, perhaps of the daughter or sweetheart of the sculptor. He and Bashall rightly calls the work fourteenth century, the V.C.H. again say fifteenth. The niche must have held a statue of St. Margaret¹; before the restoration it was *north* of the window, the

¹ Mr. Johnston says the Blessed Virgin (S.A.C., Vol. XXXVIII, Pt. 1, p. 105), but the evidence that this was the chapel of St. Margaret seems certain, though it involves a rather unusual position for the Lady Altar on the *south* side (see p. 18).

usual position with respect to the altar.¹ On the east respond and on the east face of the pillar of the arcade are the marks of a fence-screen.

There is good evidence, I think, that there had already been an altar of St Margaret in the church. Over and round the chancel-arch are the remains of fourteenth-century *wall-painting* which Bashall describes thus: "the design is very freely

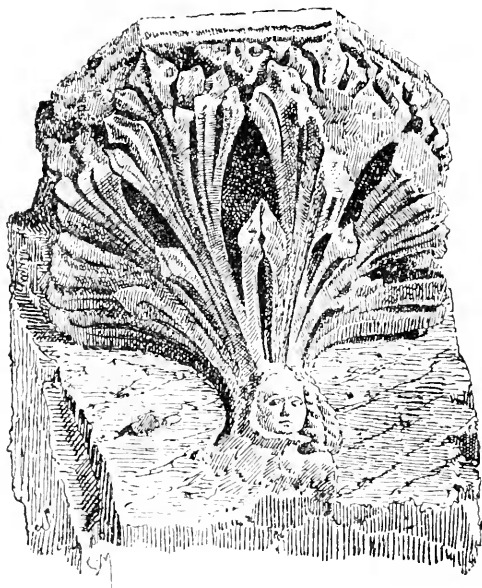


FIG. 4.—IMAGE-BRACKET, N. AISLE.

(About $\frac{1}{4}$ of the original).

(From S.G.S.C.)

drawn, and consists of an elaborate scroll on a purple ground with amber stem, sage-green leaves, and a white flower with a blue centre." This has unfortunately faded somewhat since he wrote (more of the design remains, I believe, under the plaster on the south side), but it is clear that the flowers were intended for *daisies*² or *marguerites*. Again, on the east wall of the nave north of the chancel-arch are the remains of a fourteenth-century canopied *image-bracket* (Plate Va), hacked

¹ F. Bond, *The Chancel of English Churches*, p. 28.

² Dr. J. C. Cox, in *Memorials of Old Surrey* (1911), p. 111, compares the daisies in Warlingham Church.



(a) Squint, east respond of Arcade, mutilated image bracket, S.W. window of Chancel.



(b) Double piscina and sedile, Chancel.

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off almost flush with the wall-face, but still retaining in the wall part of the metal dowel which held the image in place, and still having remains of blue-green and red colouring.¹ The damage can hardly have been done by Puritan iconoclasts, for in that case the image-niche in the aisle would also have been mutilated. If the facts are combined, it seems a fair inference that Walter Frilende transferred the chapel of St. Margaret from this angle of the nave to the widened aisle,² so that the image-niche erected not long before was now not required.

Now the wall would hardly have been left in its present unsightly condition if it had been intended to leave it exposed, and I think it may have been covered by the *rood-screen* which seems to have been first erected at this period. We have the following evidences of the screen and loft arrangements:

(1) The stairs were accommodated in the wall north of the chancel-arch; so little space was available that a retaining wall had to be built across the north-west angle of the chancel, and on the aisle side there is a piece of stone-work high up on the wall which seems to have been intended to counteract the thinness of the wall at this point. Moreover, there was no space to bring the stairs to the ground and the lower doorway with half-arch (rebuilt apparently in 1875) between the squint and the respond was 6 feet 5 inches from floor-level and must have been approached by movable wooden steps; the stairs themselves, which are much worn and have had thin pieces of wood laid on the treads, open on to the loft by a rough plastered arch (Plate IVa). The position of the coving of the loft may be seen where the label of the eastern arch has been cut away, and there were similar indications on the splay of the window opposite till they were obliterated in 1911.

(2) Bashall, following Walford, speaks of the "rood loft erected in the fifteenth century," and *V.C.H.* II merely say

¹ There is a good deal of red colouring also on the eastern arch of the arcade.

² Cf. F. Bond, *The Chancel of English Churches*, p. 13: "When aisles were added, there was no more need to squeeze the lateral altars into the eastern corners of the nave; they were transferred to the eastern ends of the nave aisles, which, after being at first quite narrow, intended and used for processional purposes only, became, from the fourteenth century, broad and spacious, affording plenty of room for an altar."

"screen c. 1400"; neither state the fact that panels of the screen are worked into the front pews on either side. The origin of these panels, though they have been planed off in places so as to look modern, is shewn by the irregularly spaced little holes with which they are pierced. There are ten of these, all clearly ancient; six are cinquefoiled circles; two are circles with tracery like that of a rose-window; two are heart-shaped, one having a cross paty fitchy lightly incised between the lobes. The circles are five to six inches in diameter, the others much smaller, and the work is mostly quite rough. Mr. Hart drew attention to these holes when addressing the Society in 1864 and thought the panels had formed part of a confessional; it is generally agreed now that in most cases such holes were made to enable children to watch the Elevation of the Host.¹ The panels set together would just occupy the required space across the east end of the nave, and, as the holes look to be fourteenth-century work, the evidence points to a screen having been erected at this date, though the loft may have been added later.

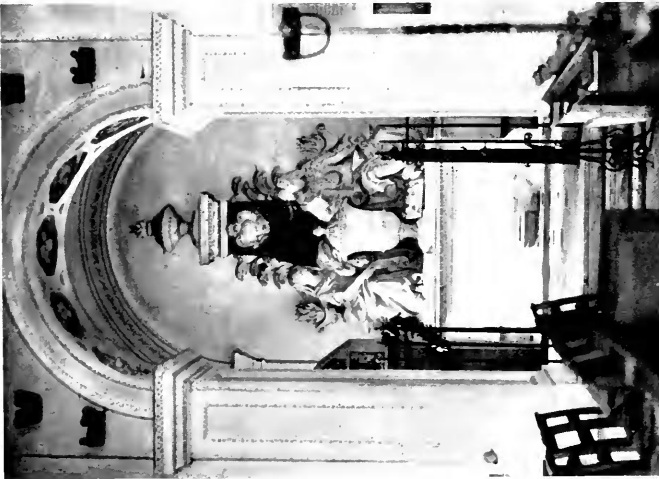
Almost the whole of the *south wall* of the nave was, as has been said, built or rebuilt at this time, its north face slightly to the north of the earlier arcade or wall-face, for it covered part of the earlier painting (see p. 40); the two *buttresses* each of two stages retain their original bonding-stones, though largely rebuilt in brick in the eighteenth century (Plate IIIa).

The *piscina* at the east end of the wall, though called fifteenth century by *V.C.H.* III, is certainly also of this date; it has moulded jambs and a cinquefoiled ogee head; the projecting portion of the septfoil drain has been cut away. Its presence here indicates an altar,² which no doubt had always stood in this position—probably that of Our Lady; and there is red colouring on the arch of the adjoining window as on the arch opposite. It is possible that Frilende's intention had been to rebuild this aisle also, but that his design was not carried out.

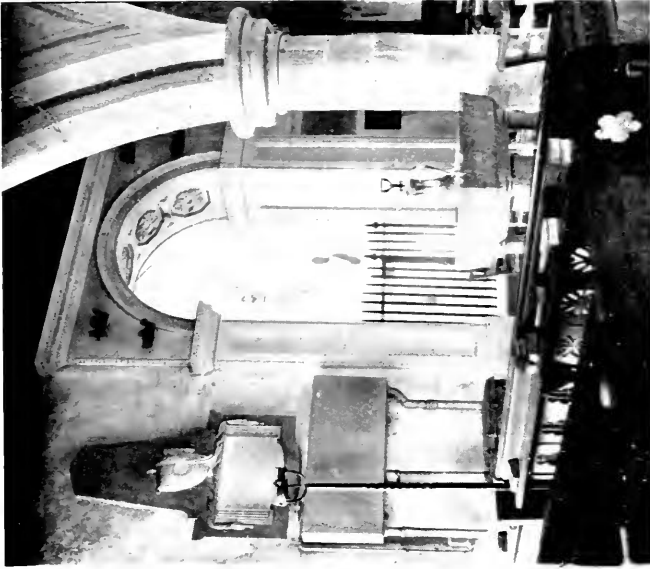
The two *windows* in this wall are, next to the east window,

¹ They have been pointlessly copied in some modern pewing in the church.

² F. Bond, *op. cit.*, p. 13: "In a few cases, however, although altars were erected in the eastern bays of the aisles, others were also placed in the more ancient position, *i.e.* in front of the responds of the chancel arch."



(a) King Chapel and monument, from N. Aisle



(b) From W. end of Nave looking N.E., showing, from left to right, monument to Wilhelmina Murray, King Chapel, and pier of Arcade.

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the most interesting architectural feature in the church (Plates II*b*, III*a*). One may visit many churches in the course of a day wherein all the windows are of one or other of the standard types ; but here and there one comes across designs which by their proportions or the nature of their tracery shew strong individuality ; here the result is more curious than beautiful, but the experiment is highly interesting. The design is *based* on three main lights—all cinquefoiled, the central one ogee-headed—surmounted by two sub-cusped quatrefoils within circles and a vesica-shaped sub-cusped quatrefoil in the head ; but in each of the lower quatrefoils the quarter next to the

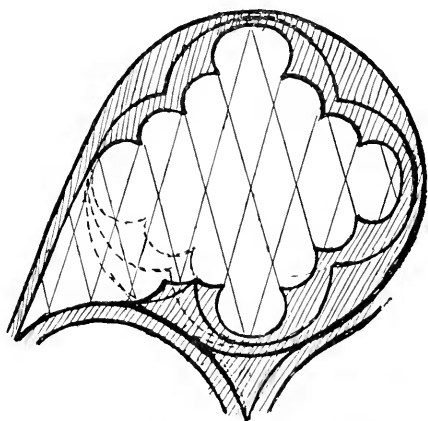


FIG. 5.—DETAIL OF TRACERY, SOUTH WINDOWS OF NAVE.

side of the window-arch has been deliberately omitted, so that the quatrefoil forms one opening with the pierced spandrel ; not content with the result, the designer has made a slight subsequent modification of the cusping (see Fig. 5). There is a window of the same design and obviously from the same hand in the north wall of the chancel at West Horsley ; at Bassingbourne, Cambs., there is a window of similar design based on two *cinquefoils*. These windows have double-chamfered jambs on the exterior and moulded labels which stop on grotesque heads that have been reworked at some time.

Of roughly the same date is the tracery—of two trefoiled lights with a plain quatrefoil over—inserted in *the north window of the chancel* (Plate II*a*) ; *V.C.H.* II says “ c. 1350,” *V.C.H.*

III "c. 1320"; the latter date is almost certainly too early, for the short straight bars springing from the arch-heads of the lights and framing the quatrefoil shew the germs of the Perpendicular style. The *south-west chancel window* (Plates IIIa, Va) has precisely the same tracery in a contemporary frame; the rear-arch is straight-sided¹ and the sill is carried down lower than that of the other windows, probably to serve the purpose of a "low-side." It has a label outside with plain stops; of the mediaeval windows only those on the south of the church have labels on the exterior.

THE PERPENDICULAR PERIOD.

About 1400 the *south-east window of the chancel* was inserted; it has three cinquefoiled lights with six small tracery lights; the stone-work is a modern copy, but half of the wooden lintel is old. Later in the style is the *blocked doorway* (Plate IIb) with four-centred arch at the west end of the south wall of the nave; externally it has two moulded orders, internally it has a plain arch under a very depressed rear-arch; the internal west jamb has been cut away.

The great work of this period was the simple but fine west *tower* (Plate II); the first, so far as we know, that the church possessed,² it must have made a vast difference to its appearance. It is dated c. 1400 in *V.C.H.* III, but Mr. William Weir in his report on the condition of the tower in 1910 expressed the view that it was of two dates, *viz.* (1) the main structure and the window over the west door fourteenth century, (2) the two doorways and the belfry windows fifteenth. But there is a third doorway, that into the turret staircase, which is certainly fifteenth century and must be of the date of the main structure; moreover I have been led to the conclusion that the builders of towers very frequently inserted windows of a type associated with an *earlier* style, and I believe the whole to have been erected early in the fifteenth century.

The tower has walls 5 feet thick, is divided into three stages marked by set-offs and has an embattled parapet. The lowest

¹ These occur sporadically at about this date, *e.g.* in the south aisles of Old Woking and Newdigate, Surrey.

² H. B. Walters (*Church Bells of England* (1912), p. 51) says, that it does not seem to happen very frequently that the existing tower has replaced an earlier predecessor.

stage has a west doorway (Fig. 6) with two-centred head and continuous mouldings round jambs and arch, the whole set in a square moulded frame. The next stage has a west window of two pointed and cinquefoiled lights; the next a window in each face of two cinquefoiled lights in a square frame. At

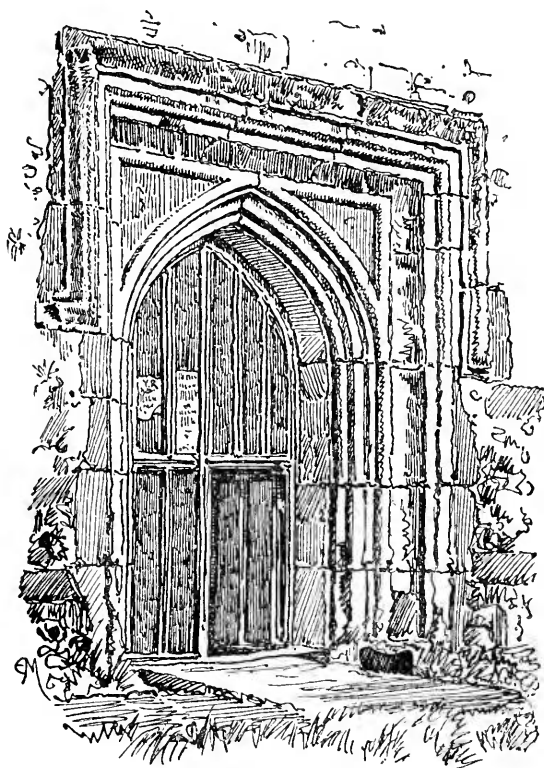


FIG. 6.—WEST DOORWAY.

(From S.G.S.C.)

the east end of the south wall there is a rectangular staircase projection with two loop-lights and roof dying into the wall face; it is approached inside by a four-centred doorway with two hollow-chamfered orders. The doorway from the tower-space into the church has a two-centred arch under a square moulded head; the pointed arch is seen from the nave under the round-headed one. At the west angles are diagonal but-

tresses of three stages abutting against the middle stage of the tower¹; the lower set-off of the latter passes round the buttresses, which are also effectively united with it by a continuous base.

THE INTERIOR ROOFS.

Chancel.

The roof is a quite plain version of that in the nave, except that it has five instead of seven canted sides; this plainness forms a rather distressing contrast with the elaborate nave roof. Bashall says that before the 1875 restoration the chancel was "covered with an ill-fitting roof, which pushed the walls out," an effect which can still be traced; he implies that this roof was post-Reformation work. E. Hassell's drawing of 1829 shows a cross-beam of small section, and B. and B.'s illustration of the east window shews part of the sides of a timber arch. B. and B. tell us that the chancel roof had been "recently" painted in a manner similar to that of the nave (see below, p. 24). This is all our information on the subject.

Nave.

This is one of the most interesting features of the church; a full description by the present author has appeared in *The Builder*² and a short one will here suffice. The work is of three dates:

(1) The three massive oak tie-beams appear to be the oldest; that above the chancel arch has the mortices for the rood-figures on its upper surface, and there are traces of blue paint on the wall behind.

(2) The framework of the main roof is seven-sided and of the trussed-rafter type; such roofs were made throughout the Gothic period, but its sharp point suggests a date as early as the thirteenth century.

(3) This framework was later fitted with a boarded and panelled ceiling—almost certainly, as we shall see, in the sixteenth century. The mouldings that frame the panels have large bosses at their intersections—three rows of Tudor roses

¹ Two nineteenth-century drawings show a sundial-board on the south face of the stair-case turret; there is a modern clockface on the west wall.

² Vol. CLIII, No. 4931, 6 Aug. 1937.

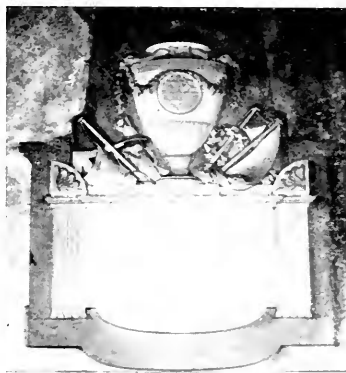
(a) West
wall of
Nave.



PLATE
VII



(b) Image bracket, N. Aisle.



(c) Monument to Admiral Murray.

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at the west end, half-bosses carved with foliage against the east wall, and on the two intervening rows twelve bosses carved with foliage or formal design upon which are set diamond-wise square panels bearing devices as follows :

Eastern row, numbered from north :

(1) A "raguly" form of the Bouchier knot (Plate VIIIa) ; this was borne only by John Bouchier, Lord Berners, the translator of Froissart, and, as he was the only member of his family to hold the manor of Ockham, the ceiling must certainly date from the years of his lordship thereof, that is from 1528 till his death in 1532.¹

(2) and (4) A fleur-de-lis. (Plate VIIIb).

(3) A hemp-bray on a two-trestled table (Plate VIIIc), the badge of Bray of Shere ; this may have been intended as a compliment to Lord Berners' neighbour Sir Edmund (afterwards Lord), Bray, who was in possession of Shere at this date ; his uncle Sir Reginald had belonged to the same political party as Lord Berners.

(5) A grinning face with protruding tongue.

(6) A plain Bouchier knot.

Western row, numbered from north :

(7) and (12). A Stafford knot (see above, p. 3).

(8) as (6).

(9) A bird of indeterminate species accompanied by a scroll (Fig. 7), a bird was used as a device on a pennon by Lord Berners and the scroll may have borne his motto.

(10) The arms of Weston, (sable) a chevron (or) between three wolves' heads erased (argent), freely executed.²

(11) A fish-trap of rush-work, with the ropes for attaching it to the weir, and a fish disappearing into the trap ; this badge was borne by Lord Williams of Thame (1500?-1559), who, again, was of the same party as Lord Berners.

Some of the Tudor roses are modern renewals ; the old ones had bright red petals and yellow centres ; no traces of paint remain on the other bosses. The panels themselves have been renewed in the three western bays, but the eastern ones bear

¹ By an unfortunate mistake of my own when supplying information to the editor, the date appears as 1538-42 in the last (1935) edition of the *Little Guide to Surrey*. *V.C.H.* III dates the roofs of nave and aisle *fifteenth* century.

² The arms often appear with lions (see p. 36).

traces of a pattern of zig-zags painted in perspective, suggesting a post-Reformation date. All the longitudinal mouldings also appear modern, and there may have been none originally, as in the chancel at Thorpe.

The east end of the ceiling, with its more elaborate bosses, undoubtedly formed a "celure" or canopy over the rood—whether the latter still stood on the beam or on the loft below.¹

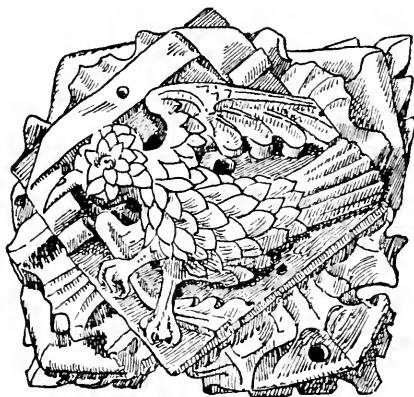


FIG. 7.—BOSS OF NAVE ROOF; ORIGINAL SIZE 7 × 7 INCHES.

(From S.G.S.C.)

In E. Hassell's view of 1829 the boarded ceiling is hidden by one of plaster; this was removed some time before 1842.

North Aisle.

The roof of this is two-sided and of low pitch, boarded and panelled like that of the nave and clearly contemporary with it. There is a moulded ridge-beam and four moulded transverse beams forming five main bays; the eastern is wholly modern, the next also except for the ridge-beam. The first bay from the west has four panels on each side of the ridge-beam, the second and third eight; there are Tudor roses at most of the intersections of which the painted ones are old; some of the panels have been renewed as in the nave, but the others have the same zig-zag pattern, which looks, however,

¹ Other examples of celures exist in Surrey at Pyrford and Thorpe, at each of which the effect was obtained by boarding over the extreme east end of the nave roof and leaving the rest unboarded.

considerably fresher, being done according to B. and B. at a date shortly before 1842.

Two of the transverse beams rest directly on the wall-plate on both sides, but the second and third from the west are supported, at their southern ends, on well-posts resting on stone corbels; to each of the posts are affixed three curved braces. The western corbel is modern, but the woodwork above it is mainly old; the eastern corbel is old (see above, p. 9), but the woodwork above is modern.

Over this roof remains the structure of the original fourteenth-century roof, the design showing clearly in one of the S.G.S.C. drawings. It also was of two sides, with a pitch very slightly higher than the present one, and Bashall says the beams are moulded; the drawing shows a tie-beam under the apex of the outer roof and under it two posts and two struts arranged like an M.

THE POST-REFORMATION PERIOD.

Up to the date of the 1875 restoration the only *structural* additions to the fabric were a north porch (see p. 26), and the *King chapel* (Plate VI).

This building was an object of admiring interest in the eighteenth and early nineteenth centuries,¹ but has since received a good deal of ill-merited abuse, being described as "unsightly" "rather hideous" and even "extraordinarily ugly"! Granted that the exterior is unpleasing and that one may object on principle to the building of such a chapel at all, the writer is not alone in his opinion that it adds much to the beauty and charm of the interior.

The *exterior* has in each of the east and north walls a recess with a plain pointed arch and stone sill; the arch has a key-stone bearing the King arms; there is a stone enclosing arch, obtuse in form, with hollow moulding beneath a roll and a brick hoodmould. The west wall has a window with tracery set flush with the outer wall-face and copying that in the north window of the chancel; the enclosing arch is exactly like those in the other walls.

The *interior* details are rendered throughout in plaster. The

¹ For instance B. and B. say (1842) "the view of the whole [chapel] when viewed from the sombre church is very striking and resplendent," but Walford (1878) omits the second adjective.

chapel is entered by an arch in the north aisle set in a square frame with a double cornice ; the arch is round-headed, with five sunk octagonal panels in the soffit containing sculptured bosses of foliage and rests on panelled pilasters. Across the entrance is a good plain iron fence and gateway of contemporary date. The chapel is vaulted, the low-pitched diagonal arches and semicircular wall-arches resting on triple pilasters in the angles. The east and west walls have arched recesses with panelled jambs and soffits ornamented like that of the entrance arch. The angles and abaci of the pilasters, the cornices, the edges of the arches and the frames of the various panels all have delicate mouldings of various patterns, which lend a restrained charm to the interior. The whole is now whitewashed, but Walford says " the soffit and sides [of the entrance arch] are panelled in white on a blue ground," and Bashall says the same. B. and B. say " the monument and mausoleum have been recently cleaned and the latter much enriched " ; the enrichment may have consisted in the painting referred to by Walford, but the term " enrichment " suggests mouldings etc., and it may be significant that the library added to Ripley House in the next parish *c.* 1840 has a series of similar mouldings and bosses. The four coronets over the entrance are not a set, three having wooden balls while the other is wholly of iron ; they must be, I think, of funerary origin.

As the chapel was undoubtedly erected to house the monument of the first Lord King (see pp. 3 and 38) and the monument was set up, as the inscription shews, while the Chancellor's eldest son John held the Barony, *i.e.* between 1734 and 1738, the chapel itself should date from that period.

As the mid-fourteenth century work is associated with the name of Walter Frilende, so the evidence is that most of the work done in and about the church between the Reformation and 1875 is to be associated with the name of Lord King. Almost all this work, except the chapel itself, was removed in 1875, but we have the evidence of drawings and the records of the restoration.

The *north porch* is shewn in the old drawings to have been of plain timber work with a pitched roof ; Cracklow's plan—too small in scale to deduce accurate measurements—shews it



(a) "Raguly" Bourchier knot.



(b) Fleur-de-lis.



(c) Hemp-bray.

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Bosses of Nave Roof.

as a roomy square ; it was used as an entrance by the residents at the Park. It was removed and the doorway blocked in 1875, when the present north porch was erected and the north doorway inserted ; Bashall regrets the change, calling the present porch inconvenient and draughty ; there is the further disadvantage that it causes a path to be used which crosses over several grave-slabs.

Two drawings of the interior made by E. Hassell in 1829 shew the following internal fittings, all suggesting a date round about 1700 ; ((1) and (2) were removed in 1875) :

(1) a small and perfectly plain altar.

(2) communion rails of plain post-and-rail type.

(3) plainly panelled box-pews both in nave and chancel, the wood of which was employed again for some of the present pews ; the latter, however, include some panelling of Jacobean date.

(4) plainly panelled hexagonal wooden pulpit with sounding-board ; the latter has been removed.

(5) a rectangular frame over the chancel-arch ; this has quite disappeared ; if it bore the Royal Arms it should have been spared.

(6) a wooden west gallery, of which the marks may still be seen on the walls ; it was supported on four plain posts ; the front had four plain pilasters with rectangular panels between ; the head of the round-headed doorway just shews at the back. This gallery was approached by a rectangular doorway from the tower staircase ; when the gallery was removed in 1875 this was filled up and a small loop-hole inserted in the filling. Bashall says that in front of the gallery was " fixed the embroidered badge or cover of the Lord Chancellor's purse for the custody of the great seal," but it does not shew in the drawing. In 1832 the east window was restored (see above, p. 13*n*), and in 1834 the priest's door was blocked and the church repaired at Lord King's " own private charges " (note in Parish Register) and re-coloured (B. and B.). When the Society visited the church in 1864 a forthcoming restoration was referred to, but it is not clear what was done ; for the buttresses erected about this time, see p. 13.

The restoration of 1875 was carried out under Mr. (afterwards Sir) T. G. Jackson—who was fortunately very careful in the

preservation of mediæval work—at the cost of £2,000, which was met by the generosity of the Rector, the Rev. S. Neville, and his sister-in-law Miss Proby.¹ Most of what was done in the way of recovery of old features and the removal of what were considered tasteless accretions is elsewhere referred to. The only structural addition, beside the north porch, was the extension of the north aisle to accommodate a small organ and a small clergy vestry, an arch being cut to it through the west half of the chancel wall; a cross was set on the gable of the chancel and modern pews and other fittings were introduced into the church. A mass of ivy on the tower was unfortunately suffered to remain till 1910. The masonry of the tower was then found to be in a very bad condition and a part of the repairs suggested by Mr. W. Weir, of the Society for the Protection of Ancient Buildings, was carried out. Since 1933 further very necessary repair work, including a new drainage scheme, has been in progress under the direction of Mr. Gerald B. Booth, L.R.I.B.A., and it is hoped in particular to put the tower in a thoroughly sound condition, to remove the ugly plaster put on to cover the damage caused by the ivy roots, and to make good the surface as necessary.

II. *Fittings*

[This term, as used in the Inventories of the Historical Monuments Commission, includes piscinae, image-brackets and even timber roofs, but as a description of these has come more appropriately in the architectural history they will not be mentioned again; others—such as the screen and the painting over the chancel-arch—have also been described for the same reason, and are only catalogued below for the sake of completeness. The more noteworthy modern fittings (1875 or later) will be mentioned separately.]

BELLS.

The Edwardian inventory of 1553 mentions “iiij gret bells in the steple,” “iij littell small bells” and a “saunce” bell (S.A.C., Vol. IV, p. 21). The present set of five were cast at

¹ In memory of the restoration each parishioner was given a cup, saucer and plate with a pretty representation of the church; one plate at least survives.

the Whitechapel Foundry in 1719 by Richard Phelps, being undoubtedly, so Messrs. Mears and Stainbank assure me, a recast from the four old bells. In 1811 the Tenor was recast by Thomas Mears II¹ and in 1850 the Treble and 2nd were recast by Charles and George Mears. In 1893-4 this firm overhauled and rehung the bells and the belfry was "replaced and redecorated by the personal exertions of the ringers themselves" (Bashall). In 1935, in memory of the Silver Jubilee of King George V, the bells were reconditioned by Mears and Stainbank, a new bell-frame being constructed locally by Mr. W. H. Gregory, churchwarden, and his son Mr. R. Gregory. The inscriptions are as follows:—

1 and 2 :

On waist : THE REV^D JOHN HOADLY DD RECTOR
THE LORD CHIEF JUSTICE KING PATRON 1719

On sound bow : RECAST BY C. & G. MEARS 1850

3 and 4 :

R. PHELPS FECIT 1719

5 :

JAMES DALLEN & RICH^D BONSEY CHURCHWARDENS 1811
T. MEARS OF LONDON FECIT

The diameter of the Treble is 26" and that of the Tenor 34".

FONTS.

There have been at least three of these in the church at different times. A fragment of the oldest of these stands within the communion rails to the north; there are remains of a central shaft of Purbeck or Petworth marble, and of the moulded bases of four corner shafts; the design—completed in the modern font of 1875—was a very common one from about 1150 to 1220; part of a similar one leans against the south exterior wall of Capel Church, Surrey, and should be brought inside.

Bashall says that the old fragments were found "embedded in a brickwork pier which formed the pedestal of a modern bowl"; was this the "plain round pillar," clearly of post-Reformation date, mentioned by M. and B. but since vanished?

¹ *V.C.H.* III wrongly says *R.* Mears. The Register of the Rural Dean, 1829, mentions "five bells, one cracked."

STAINED AND PAINTED GLASS.

[The mediæval glass is fully described in *Ancient Stained and Painted Glass in the Churches of Surrey*, published by S.A.C. in 1930 (referred to below as "*A.G.C.S.*"); quotations from this work in the following summary are in inverted commas. The initials A.V.P. refer to Dr. Peatling's introduction; the work was completed after his death by Mr. F. C. Eeles.]

Chancel.

East Window:—The glass now in this window was inserted about 1875 by the Rev. Seymour Neville in memory of his wife and infant daughter; it was designed by the architect, Sir (then Mr.) T. G. Jackson, and executed by Messrs. Powell. There are two tiers of figures and a background of vine-pattern; the former represent the Risen Lord, accompanied by the Virgin, St. Mary Magdalene, St. Stephen, St. Paul and the Holy Innocents. The background and the children are very beautiful, but the two horizontal tiers conform badly with the verticality inherent in the design of the window. Before this window was inserted the glass was plain except for three shields—the Royal Arms in the centre light, with those of King quartering Troye (Thomas, 5th Baron King, married Catharine, da. of John Troye) and Weston with a crescent for difference (for the Rev. C. H. S. Weston—Rector 1821–42) in the two lights adjoining. This glass was put up by the first Earl of Lovelace (8th Baron King) in 1834–5 (B. and B., see ill., Vol. II, p. 115).

North Window:—In both lights, part of a very beautiful vine-pattern (cf. window in north aisle, Newdigate, Surrey); the right-hand light has also a geometrical figure in a medallion; in tracery light, a lion's face (see ills., *A.G.C.S.*, pp. 71 and 72). "*c. 1360 in situ (?)*."

South-west Window:—Left-hand light, a lion's face "probably from centre of tracery light . . . *c. 1360 (?)*"; M. and B. speak of *two* lions' faces. In both lights, part of border of Stafford knots (cf. above pp. 3 and 23), "*c. 1360 (?) in situ*"; in tracery light a fragment of Dutch armorial glass. Scratched with a diamond on the outside of a plain quarry in this window are the words "W Peters New leaded this in 1775 & Never was Paid for the Same"!

South-east Window:—In the six tracery lights, a choir of

angels ; “ three of these only are original and much damaged, the other three are modern restorations with a little old glass re-used ”¹ The ancient ones are the first from the east, an angel playing a harp ; the third, a seraph singing ; the fifth, an angel playing a primitive form of fiddle—not a “ vielle ” as stated by Dr. Peatling ; the latter, I am told by Mr. N. E. Toke, was played by means of a mechanical bow worked by a wheel. Of the others, the second and sixth have angels playing cymbals and double pipe respectively ; the fourth has a seraph holding a crown in each hand ; the border of this light is, I think, old glass, as it resembles the borders of the first and third, which are undoubtedly ancient ; the second, fifth and sixth have no borders. In the main lights are quarries of ancient glass, most of which, like the choir above, are of the same date as the window itself, *c.* 1400 ; a few² “ leaf-grisaille ” quarries are assigned to the fourteenth century in *A.G.C.S.* and must have been moved from another window. A charming little mushroom inserted sideways in the right-hand light looks later than the rest of the glass in this window. (A.V.P. calls the window late “ *fifteenth* century,” clearly a slip.)

Nave.

South-east Window :—The top tracery light contains “ five stars on a blue [diapered] background . . . a very striking piece of original glazing . . . *c.* 1360, *in situ* ” (coloured plate, *A.G.C.S.*). The two outer main lights and the two tracery lights above them have some fourteenth-century quarries, but the greater part of the three main lights is filled with Dutch glass of the seventeenth and eighteenth centuries, which, like that in the other nave window and the south-west chancel window, was purchased in Flanders by the first Earl and put up about 1835 ; it varies greatly in quality. It is fully described in *A.G.C.S.* except for one important omission ; in the centre light, mention is made of an armorial fragment, and, below this, two angels holding a cartouche ; the account continues “ The last two subjects are enclosed in a frame made by two marbled pillars ” ; the two subjects referred to are not enclosed by pillars : what the latter do enclose is a representa-

¹ A. V. Peatling, *Stained Glass in Surrey Churches*.

² *A.G.C.S.* mentions *two*, but there are at least five.

tion of St. Matthew at the seat of custom ; this scene, uncoloured except for a little yellow, is quite the best of the Dutch glass. The reference to the saint is explained by an inscription in a medallion at the base of the light : " Hr. Nicolaes Matthias Hempel." The two outer lights contain inscriptions in Dutch cursive,¹ of which Mr. Bernard Rackham, of the Victoria and Albert Museum, has kindly given me a translation, though he says " In one or two points I find the meaning rather obscure."

(1) Left-hand light.

" He who mingles with all men will be on every road ; he must be right cheerful if he is to do it well. Dirck Pieters, burgomaster, and (?) senate. 1659."

(2) Right-hand light.

" Susanna sitting to adorn herself was compelled to suffer much affliction. Sicken Symons and Aeltien Jacobs his wife. 1631."

The second inscription accompanies a crude representation of Susanna and the Elders.

North Aisle.

Bashall found some more Dutch glass (apparently of poor quality) " stowed away in a crate at the Rectory," but nothing is known of its present whereabouts. He implies that it had been in the west nave window, but B. and B. speak of " glass of ancient execution " in the west window of the aisle. This, which seems to be the glass referred to by Bashall, represented the Baptism of Jesus, the Last Supper, Moses and the Burning Bush, and Rahab and the Spies. In the time of B. and B. the east window of the aisle contained modern glass by Watson—eight escutcheons of successive Lords King (put in, like the armorial glass in the east window of the chancel, 1834-5),² but

¹ That in the left-hand light is not quite correctly transcribed in *A.G.C.S.* : *mot* in line 1 should be *met*, *wrosen* in l. 2 *weesen* ; in line 3, for *v*" Mr. Rackham reads (from my tracing) *vel*. In l. 5 *Pieters* is followed by some abbreviation and then *Swr* ; *A.G.S.C.* puts it at the end of the next line ; it may belong in sense to the latter position, and have been put, for reasons of space, in the line above ; in line 7 *vroet sohan* should be *vroetschap* ; I am not sure that the date is not 1655 rather than 1659 as *A.G.S.C.* and Mr. Rackham read. The other inscription is far easier to read.

² This glass apparently disappeared at the restoration of 1875 ; some of it is visible in a photograph taken *c.* 1865.

in Aubrey's time and that of Manning and Bray it held the arms of Clare (see above, p. 3) and "two persons praying," no doubt figures of the donors or persons commemorated.¹

MARKS ON MASONRY.

(1) On the sill of the south-west chancel window are some scratchings in the form of crosses set in square frames; as it has been suggested that these are "pilgrims' marks" it may be as well to point out (1) that the so-called "Pilgrims' Way" is seven miles off and that no pilgrim is likely to have tramped seven miles along muddy tracks to visit Ockham; (2) that in view of Dr. Wilfrid Hooper's recent article² it will be difficult hereafter for anyone to maintain that the name has any ancient authority or that the track was ever systematically used by pilgrims; and (3) that such marks frequently occur in districts far removed from any pilgrims' way, real or imaginary. Some of these marks may have been made with devotional intent; most, I believe, are mere "idle scratchings."

(2) On the N.W. buttress of the aisle, 3 feet from present ground-level, is a *scratch dial* with a diameter of $3\frac{1}{2}$ inches; it has a circumference line and had 12 radial lines, most of which are still clear; the gnomon-hole retains no trace of wood or metal. This, if it is not another "idle scratching" (and it does not much look as if it was made with intent for use), must have been formerly in the south wall or used in the masons' yard. (The church has no masons' marks in the technical sense).

On the south jamb of the west nave doorway is incised a graphic representation of a man pulling a church-bell with a rope.

MONUMENTS.

A. Engraved Brasses :—[For illustrations and for fuller details of these by the late Mr. Mill Stephenson, F.S.A., see *S.A.C.*, Vol. XXXI (1918), pp. 93-9.]

(1) On floor north of altar, *Walter Frilende*, died 1376. This

¹ M. and B. continue "Against the E. wall is a pedestal for a small statue—over it are the Weston arms, *viz.* a chevron between three leopards' heads erased." These words are quoted in *A.G.S.C.* as if they referred to glass, but the reference seems to be to one of the two cartouches now in the King chapel (see p. 36).

² *S.A.C.*, Vol. XLIV (1936), pp. 47 *sqq.*

is the earliest brass of a priest in Surrey, the only one of the fourteenth century and the fifth oldest of all Surrey brasses ; the half-figure—not, of course, intended for a likeness—is represented in mass vestments ; a half-effigy almost exactly resembling this figure was stolen from Denham Church, Bucks., many years ago, which caused the church to be long kept locked ! The inscription (abbreviations extended) reads :

Hic iacet dominus Walterus Frilende quondam rector istius
ecclesie et factor huius Capelle cuius anime propicietur deus

Details of Walter Frilende's career and connection with Ockham Church have been given above (pp. 13-14). The inscription makes nonsense in the present position of the brass, which must have been originally in the north chapel and was still there as late as 1719 (Aubrey, III, 242) and apparently in 1800, for the *Gentleman's Magazine* describes it as "near the King monument."

Since then it has been frequently moved and even separated from its slab. It was, I suppose, placed in its present position in 1875, and it is at any rate on its original slab again (S.A.C.). It is to be hoped that one more journey remains to this worthy Rector—back to the chapel which he built.

(2) On floor south of altar, *John Weston* (died 1483) and his wife *Margaret* (died 1475). He is represented in armour and she in dress of the period ; his feet rest on a hound. The inscription reads :—

Hic iacent Johannes Weston filius et heres Willelmi Weston qui obi [it]
primo die Junii Anno domini M^oCCCC^o lxxxiiij^o et Margareta uxor ei [us]
que obiit penultimo die Januarij Anno domini M^occcc^o lxxv^o quorum
animabus propicietur [deus]

This is worn and partly broken ; Mr. Stephenson thinks it may be a palimpsest. There are two shields bearing the Weston arms and one with Weston impaling Metford. John Weston, who was ancestor of Henry Weston (see above p. 3) married Margaret, daughter of John Metford of Ockham.

This brass has also travelled, and was for a time removed from its slab ; in Aubrey's time (1718) it was apparently in the chancel.

(3) North wall of chancel, *Robert Kellett*, Rector from 1485 to 1525, inscription only :

Orate pro anima domini Roberti Kellett quondam
 rectoris istius ecclesie qui obiit xvii^o die Septem
 bris Anno domini M^CXXV^o Cuius anime propicietur deus.

This brass is described by Aubrey and Manning and Bray as "fixed to a gravestone in the chancel."

(4) On the south wall of the north chapel, *John Wexcombe*. The two-line inscription gives no details, but Mr. Stephenson dates it as c. 1390 and places it ninth in order of age among Surrey brasses. Aubrey does not mention it, but M. and B. describe it as on a stone in the north chapel; Bashall say it was found in 1875 "imbedded in mortar" and placed on the north wall of the chancel; I do not know when it was placed in its present more suitable position.

anima Johannis Wexcombe hic qui tumulatur
 vite perpetue Christi merito dirigitur.

The lines seem *intended* for hexameters.

B. Other Monuments.

These are noteworthy as including the work of three well-known sculptors; where the design is of no special interest I give no details and, as a rule, do not give the inscription in full; an asterisk shews that the inscription is quoted in one or more of the histories.

Interior.

(1) North Wall of chancel: To the *Rev. William Thomson*, died 1852 (see Appendix).

(2) West of (1): To *Sophia Noel Cunningham*, daughter of *John William* and *Sophia Cunningham*, "of the Rectory"; born and died 1806.

The second *Sophia* was no doubt the "Mrs. Cunningham" of (18).

(3) South wall of chancel, just west of sedile; on a stone flush with the wall-face:

"To the Memory of/ANN late Wife of WILL/BLAKE CITIZON and/
 Ioyner of London/Who Died Sept^r y^e 13th/1729 Aged 68 years"

(4) South wall of nave: to *Charles Henry Wyndham à Court Repington* of Amington Hall, Tamworth, and Bridge End, Ockham; born 1819, died 1903.

(5) To the *Right Hon. Stephen Lushington, D.C.L.*; he died on 19th January 1873 in his 92nd year at Ockham Park where

he had lived for 26 years. The inscription enumerates the many capacities in which this distinguished man served his country ; it does not record the interesting fact that he acted as Counsel to Queen Caroline.

(6) West wall of nave, south of doorway : to *Thomas Heath Popplestone* "for nine years Master of the Ockham Middle Class Schools," died 1872, aged 37.

For these Technical Schools, originally sponsored by Lady Byron, see *V.C.H.* III : the buildings were erected by her son-in-law, the first Earl of Lovelace, in 1836.

North wall of aisle : (7) Over vestry door : black marble tablet framed in alabaster—bracket below, shaped pilasters at side, broken curved pediment above with shield bearing the faded arms Arg. two bends sable—crest, a buck statant with branch of a tree issuing from the mouth [? all proper] ; in memory of *Nicholas Bradshaw*, B.D., Rector from 1606 till his death on 15th Jan. 1654, aged 79, and *his wife Margaret*, daughter of George Cromer (see 17) ; she died 21st April 1648. The names of his twelve sons are given in a column down one side of the slab and those of his six daughters down the other. This monument was "in the chancel" in Aubrey's time, but by that of M. and B. was "against the north wall," of the aisle.

* (8) West of (7) : to *Henry Weston*, died *s.p.* 8 July 1638 "in the clymack^t yeare of his age 63," and to three children "here buried" of his nephew Henry Weston.

This monument must be near its original position, for it was "against the north wall" in the time of Aubrey (who misquotes the inscription) and in that of M. and B. and B. and B. ; the aisle was known as Weston's chapel, and members of the family were buried there. M. and B. quote the Weston arms impaling "Arg. - ." [*sic*] in connection with this monument, but there is no sign of an achievement having accompanied it, and the arms of the family of Henry Weston's wife—Sarah, dau. of Laurence Stoughton of Stoughton Stoke, Surrey—bore an *azure* field. In the King chapel are two cartouches—one of the seventeenth century and the other apparently a later copy—bearing the arms in colour and showing *lions'* heads ; one may be the coat drawn by W. Porden (1755–1822) to which is appended the name of Henry Weston and the date 1628, but there is no impalement ; the same artist drew another coat

with wolves' heads and accompanied by the crest—a wolf's head couped sable. M. and B. say that one of the cartouches was over the image-niche against the east wall; they must have originally formed part of a vanished monument or monuments.¹

(9) To right of arch to King chapel: to *John Stuart Wortley*, born 1880, fell at Bullecourt 21 March 1918.

(10) Below (9): to *Lieutenant Byron Noel*, died of wounds in South Africa, 10 July 1901, aged 24.

* (11) To left of arch: White marble on dark grey background; slab with fluted pilasters; above, draped urn with initials "WM" in wreath (Plate VIb); in memory of *Wilhelmina Murray*, second daughter of Thomas, 5th Baron King, and wife of the Hon. George Murray, died 28 Dec. 1795 (see 13).

(12) Over north door: slab with quasi-Gothic enrichment and a hatched achievement: to *Byron Noel, Viscount Ockham and Baron Wentworth*, elder son of William, 1st Earl of Lovelace; born 1836, died 1862.

* (13) West of north door: white marble on dark grey background; slab with fluted pilasters; above, naval emblems and laurel wreath, urn with oak-leaf chaplet, and hatched coat-of-arms in a circle (Plate VIIc); in memory of the *Hon. George Murray*, brother to John, 3rd Duke of Atholl, and a Vice-Admiral of the White; he married Wilhelmina King (see 11) in 1784 and died 22 October 1797.

The monument is signed "J. Bacon sculpt.^r/London. 1800," that is, it is an early work of John Bacon, jr. (1777–1859), son of J. Bacon, R.A. (1740–99); both are represented by works in Westminster Abbey and St. Paul's. In view of the close similarity between this monument and that of his wife, and the short space of time between their deaths, it seems probable that both are from the same hand, and Mrs. Esdaile concurs in thinking this likely.

This monument has been moved at least once; B. and B. speak of the two as being on either side of the arch into the King chapel; M. and B. mention that to the Admiral's wife

¹ It is not a little strange that beyond the brass, this slab and the cartouches, there are no remains of monuments to this important local family.

as "against the same wall"—*i.e.* as the Weston slab—and the Admiral's as "near the East wall of this Aile," but the two descriptions are not necessarily inconsistent.

* (14) Against north wall in King chapel: life-sized seated figures in white marble of *Peter, first Baron King* (died 22 July 1734) and his wife *Ann*, dau. of Richard Seys (died 1 July 1767) by the sculptor Rysbrach (1693 ?—1770) (Plate VIa). The Chancellor is represented in his robes of office accompanied by the insignia, and there is an elaborate background; Bashall describes the monument fully. There is a cartouche which formerly bore his arms—Sable three spears' heads argent embrued gules, on a chief or three battle axes azure; impaling Sable three spears' heads argent embrued gules, for Seys (M. and B., B. and B.)—but they have completely faded.¹

This monument, magnificent of its kind, appears to be unsigned, but there is no doubt of its provenance, for the model occurs in a sale Catalogue (now in private hands) of Rysbrach's works dated 18 April 1767²; it was erected between 1734 and 1738 (see above, p. 26). It is interesting to note that in 1757 the same sculptor executed a statue of John Locke, the philosopher, who was Lord King's maternal uncle, for Christ Church, Oxford.

* (15) In niche in east wall of chapel: on pedestal bearing inscription, the bust of *Peter, 7th Baron King*, born 1776, died June 1833. The monument is signed "R. Westmacott jr.," that is, Richard Westmacott (1799–1872), son of Sir Richard Westmacott, R.A. (1775–1856), author of the monuments to the younger Pitt, Fox and Scott in Westminster Abbey.

(16) On floor, pedestal supporting casket with inscription on side: to *Ralph Gordon Noel Milbanke 2nd Earl of Lovelace*; born 1839, died 28 August 1906.

On one end is a tinctured achievement.

* (17) Another monument that we know to have been in the church was that to *George Cromer* (died 1631, aged 79) and his wife *Ann* (died 1610, aged 55) "somtyms citizens of Lon."; the inscription mentioned their two children William and

¹ As Sir Peter King he bore Sable on a chevron arg. three escallops sable, in base a cross fitchy, on a chief or a demidragon (?) displayed gules between two battle-axes azure. He was Lord Chancellor 1725–33; for further details of his career see *D.N.B.*

² I owe this information to the kindness of Mrs. Esdaile.

Margaret, the latter being the wife of N. Bradshaw (see 7), and concluded with a pretty Latin distich.¹ Aubrey says it was on a gravestone partly covered by the altar rails, M. and B. say "within the rails on a stone," Bashall "on a stone formerly in the wall of the chancel, but now out in the churchyard," adding cryptically after the inscription "this has now been removed."

Exterior.

(18) On wall between vestry door and King chapel: to "*Mary Pugh* Daughter of Thomas Pugh Esq^r and *Dousilla* [*sic*] *Pugh* of Worcester and Niece of M^{rs} Cunningham of the Rectory. Ockham"; born 1782, died 1806.

For Mrs. Cunningham see (2).

(19) On west wall of aisle, north of window; a charming design (see Plate IIIb): to *Mary* wife of Thomas *Drewitt*; died 1780, aged 52.

(20) South of window: to *Sarah Drewitt*, died 1795, aged 31.

(21) In the autumn of 1933, during drainage work, a rectangular memorial tablet was found beneath the turf near the east wall. The inscription, on an oval slab on fluted background, is in excellent lettering: to *Easter Godfrey*, died 1795, aged 25.

This tablet is shewn in the Lushington views on the east wall, and was probably removed in 1875 to shew the remains of the early lancets; it might well be replaced either within the church or to the south of the east window on the exterior, for it seems to be the one shewn in this position in the Petrie view and in Cracklow.

PLATE.

The 1553 Inventory includes three chalices among other accessories of the Mass, but the present plate is modern, consisting of "a cup of 1854, with a paten and flagon of 1861"; these were presented by Dr. Lushington (see p. 35) "on behalf of himself, Lady Byron and others." The paten being more in the nature of a bread-dish, a smaller one was added by the Rev. H. A. Cumberlege (Rector 1915-20). One of the alms-

¹ "En adsum tibi fida comes (Dulcissima conjux)
ut tibi conjunctus sydera summa petam,"

dishes—of “old Italian embossed work”—was given by the Reverend S. Neville in 1875 (*S.A.C.*, Vol. X, p. 360); another was given in 1902, doubtless by the author of *The Oak Hamlet*, in memory of the Rev. W. Bashall.

In 1829 (*Register of the Rural Dean of the South-East District of Stoke, Surrey*, *S.A.C.*, Vol. XXV, pp. 116 *sqq.*) the Plate is given as: “A large and handsome silver-gilt cup, with cover forming a paten; the gift of T. Barker (no date). A pewter plate for offerings.” These are not now in the church.

WALL-PAINTINGS.

(1) On east wall of nave (see p. 16).

(2) On soffits of east arch of arcade and arch of south-east nave window (see pp. 17 and 18).

(3) On the west wall of the nave, south of the doorway, is a line of four trefoiled arches and a half-arch resting on shafts with rudimentary capitals: the shafts are disproportionally short and have no bases; in view of this and the half-arch, it is clear that only a portion of the design, which is executed in dull red, remains; the date appears to be *c.* 1300 (Fig. 8).

In Postling Church, Kent, in the west part of the nave, are traces of a late thirteenth or early fourteenth-century painting of trefoiled arches; Mr. Vallance¹ says the scheme went all round the nave and Canon Livett² thinks it formed a representation of canopied seats. In the west part of the nave of Chalgrave Church, Beds., are extensive remains of twelve painted niches with trefoiled arches under canopies containing figures of the twelve Apostles which Mr. Clive Rouse³ dates *c.* 1290–1300; in these figures and other later figures of Saints Mr. Rouse sees a reference to the dedication of the church to All Saints, and it would be more likely that the arches at Ockham formed part of a similar scheme with the same allusion to the dedication than that they were intended to represent seats, for which there is no apparent motive in the position. The small scale of the Ockham arches may be an objection to this theory and they may have been purely decorative, but it is to be noted that there was just the right amount of space for six arches on either side of the doorway. In the chancel

¹ *Arch. Cant.*, Vol. XXX (1914), pp. 192 *sqq.* ² *loc. cit.*, p. 201.

³ *Arch. Journ.*, Vol. XCII (1935), Pt. 1, pp. 81 *sqq.*

of Boarhunt Church, Hants., is another example of an arcade of trefoiled arches.

In various parts of the church I have found traces of paint, mostly deep red, under the plaster ; this may be the re-colouring that was applied in 1834-5 (see above, p. 27).

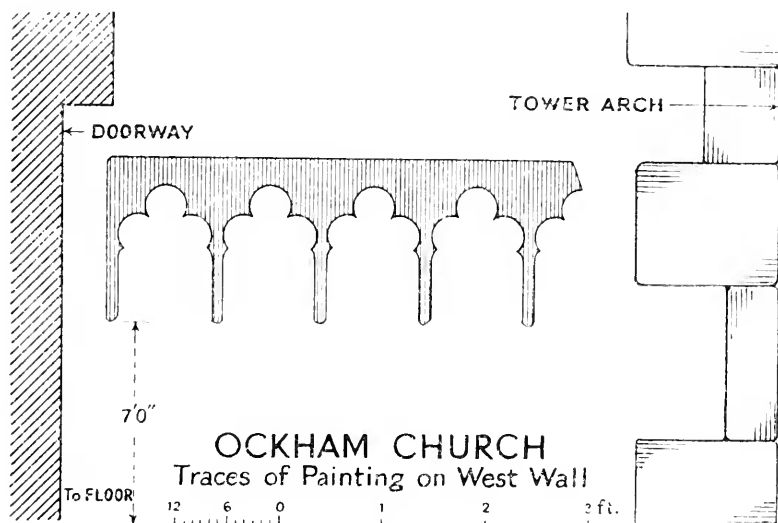


FIG. 8.

WOODWORK.

(1) Two pairs of stall-arms, probably late fourteenth or early fifteenth century are worked into priests' seats on either side of the chancel ; there is a crouching dog on each elbow-rest ; a bead moulding issues from his mouth, and his tail is continued upwards as a bead to end in the mouth of a dog's head. Aubrey says : " Here are some Remains of Stalls in the Wall " ; M. and B. speak of *three* collegiate stalls " under the window " and B. and B. of " remains of three ancient stalls." A drawing of the early nineteenth century shows the four arms, and B. and B. may have copied the mistake of M. and B. Bashall mentions a tradition that they came from elsewhere, and *V.C.H.* III say " belonging to a set of unknown origin " ¹ ; it has been suggested to me that they came from Newark

¹ This statement is copied in Dr. J. C. Cox's *Bench-Ends in English Churches* (1916).

Priory, but there is certainly no internal evidence to show that they did not always belong to the church. The stall-arms have been rather unnecessarily copied on two choir-benches.

(2) The pulpit (see above, p. 27).

(3) Remains of the rood-screen (see above, pp. 17, 18).

(4) The Inventory of 1553 mentions "a gret chest," but this no longer remains; the plain panelled chest in the vestry is apparently eighteenth century.

(5) West door, probably eighteenth century.¹

The modern fittings, except the tiles lining the walls at the east end, are either plain or in notably good taste. The latter applies in particular to the handsome reredos of inlaid wood with its painting of the Descent from the Cross, and to the credence table and sanctuary chair designed by Mr. S. Gambier Parry, a former churchwarden, and executed locally in Ockham oak; these were dedicated in 1925 and 1937 respectively; the chair bears the arms of the See of Guildford. The present organ, by Bryceson—of sweet tone but without a complete set of pedals—was erected in 1890. Of its predecessor, Mr. Bashall quotes the following note, written, as he thinks, in the handwriting of the Rev. W. Thomson (Rector 1843–52): "Organ 30 tunes on 3 barrels recommended by Mr. Bromley, professional friend of Dr. Lushington. Cheapest he could find. Send organ cost £70 and has 20 tunes—ours cost £37 16s., and has 30 tunes."

THE CHURCHYARD.

Until lately the churchyard has hardly had the loving care bestowed on it that the church has received at most periods of its history. In the old drawings the monuments shown are mainly of wood; all these have disappeared. There are several rather forbidding-looking table tombs of the eighteenth century, which had been allowed to get into a deplorable state of disrepair. Although the tomb of John Spong near the south wall of the nave used to be so famous for its epitaph, B. and B. say that even by their time the tomb was "broken and part

¹ The seventeenth-century key, 8 inches long, of a former door is in the possession of one of the churchwardens and is to be placed in the church.

of the writing lost ” ; what remains has now been carefully built up in a concrete setting.

The lines are quoted in most of the County histories ; these give the date of Spong’s death as March 17th, 1736, but the Registers tell us he was buried on the 13th.

In the autumn of 1933, during the execution of drainage work, a brick shell covering an interment was found two feet below ground-level close to the south wall of the church. There are seven rows of “ arch ” bricks—hard as stone and of beautiful colour—on five of which is an inscription engraved before the bricks were burned :

Here Lieth Interred The Body of Robert Elsley Who Was Buried
November y 24 1711 Aged 51 years
Grieue not for me The Reason Why
Its Gods Decree For all Men Once to Dye
Then Lett Those Thoughts Comforts to you Restore
Though Greats your Los My Ioy Will Be The More.

The Bricks had been relaid at some time, for when found some of the rows of letters faced one way and some another. Some of the bricks also bear crosses, zig-zags, etc. ; these seem to have been set between the lines of the epitaph. The whole is being carefully preserved with a view to being reset later. Robert Elsley is shewn by the Registers to have been an Innkeeper.

Bashall quotes a number of epitaphs from tombs in the churchyard, some of real poetical merit ; all these seem to have disappeared or become indecipherable.

A note in the Registers (see above, p. 27) states that Lord King enclosed the churchyard in 1834. This seems to mark the end of an old custom by which parishioners were responsible for sections of the churchyard fence in proportion to the size of their holdings ; this custom occurred elsewhere, Bashall quoting Dunsfold in Surrey and Kirdford, just over the border in Sussex. A note in B. and B. says that the churchyard surface was lowered in 1811 but still remained much higher than the floor of the church ; this is what has led to the necessity for redraining.

Opposite the west door there was formerly a large oak-tree said to have been planted by Queen Elizabeth ; this was blown down between 1783 and 1798 (*Gent’s Mag.*, Feb. 1800)

but M. and B. speak of a young oak having grown up in what was the remaining stump ; since Bashall wrote it has entirely disappeared.

In conclusion, I wish to record my sense of gratitude to the late Mr. P. M. Johnston, F.S.A., for his kindly help and encouragement when I was beginning to prepare this paper, and my regret that I have not had the advantage of his final criticisms. My hearty thanks are due to Mr. E. C. Preston for his trouble in making the plan and taking all the photographs with the exception of those of the roof-bosses, the use of which I owe to the courtesy of Mr. C. J. P. Cave, F.S.A. ; to Miss Joan Bloxam for making Figs. 2 and 5 and to Mr. Alan Kitching for Fig. 8 ; and to Captain C. M. H. Pearce, F.S.A., and several others—some, but by no means all, of whose names are mentioned in the text—for assistance and advice on various points. I am, however, solely responsible for any errors ; where difficult problems of dating have arisen, I have tried to state the evidence fully, so that at least no one should be misled.

APPENDIX

The Rectors of Ockham

The following list is based on original sources. The Winchester Episcopal Registers begin in 1282 ; they are missing for the years 1415-47, and for two later periods which do not affect Ockham. The list in M. and B. has certain omissions and inaccuracies ; that in Bashall is evidently copied from M. and B. There is a partial list in a volume of the Ockham Registers, which I have used for the period since 1850. For the patronage *cf.* p. 3 above.

Incumbent.	Date of Institution.	Patron(s).
Godfrey de Tanrigge, subdeacon ¹	20 Sept. 1304	Ralph de Monthermer [second husband of Joan, wife of Gilbert de Clare]
Godfrey de Tanrugge, priest ²	25 April 1315	Matilda de Clare, Countess of Gloucester
Richard de Kenebroke ³	24 April 1323	The King, in minority of heir [Margaret, dau. of Hugh de Audley]
Ralph de Gatesbury, clerk ⁴	1326	The King " by custody of the lands of Hugh de Audley junior "

Incumbent.	Date of Institution.	Patron(s).
Walter Frelande, clerk ⁵	25 March 1349	Ralph, Earl of Stafford
Hugh Atbridge, of Stafford Rivers ⁶	1 Aug. 1354	Ralph, Earl of Stafford
Thomas Laurens, priest ⁷	12 March 1359/60	Ralph, Earl of Stafford
Adam atte Fengate ⁸	11 Aug. 1361	Ralph, Earl of Stafford
John Vyrle, priest ⁹	25 Nov. 1370	Ralph, Earl of Stafford, "lord of Tonbridge"
John de Milnthorp, priest ¹⁰	28 April 1372	Ralph, Earl of Stafford
William Skryven, priest ¹¹	6 Feb. 1400/1	Edmund, Earl of Stafford
John Maltby, M.A. ¹²	between 1415 and 1447	[? Humphrey, Duke of Buckingham]
Thomas Burwell, chaplain ¹³	19 Oct. 1470	Anne, Duchess of Buckingham, and Walter Blount, Lord Mountjoy, her second husband.
Robert Kellett ¹⁴	5 Dec. 1485	The King, in minority of heir [Edward] of Henry, Duke of Buckingham
John Holgate ¹⁵	14 Dec. 1525	"John Scotte sr John Scotte jr and Edward Scotte sons of the said John Scotte patrons for this turn by grant of Sir John Bourgcher Kt Lord of Berners"
Thomas Aspull or Ayspole, LL.B. ¹⁶	14 Jan. 1542/3	"Edward Thelvall and John Aspull patrons for this turn only by grant of" Lord Berners
Robert Gregory (Cleybroke), clerk ¹⁷	6 Sept. 1557	John Osborne, Esq., on grant of K. Edward VI for this turn
John Studlie, clerk ¹⁸	28 Oct. 1573	"John Vaughan, Esq., and Lady Ann Knivett, his wife"
Nicholas Bradshaw ¹⁹	5 Dec. 1606	[? Sir R. Weston of Sutton Place]
Henry Smith ²⁰	20 Feb. 1654	Henry Weston of Ockham
William Weston, M.A. ²¹	30 June 1683	John Weston
John Hoadley, D.D. ²²	14 Dec. 1716	Sir Peter King
Benjamin Andrews, M.A., D.D. ²³	23 Aug. 1727	The King
William Williams, M.A. ²⁴	10 June 1737	John, Lord King
Thomas Bonney, M.A. ²⁵	17 March 1752	Peter, Lord King

Incumbent.	Date of Institution.	Patron(s).
William Preston, M.A. ²⁶	26 Oct. 1764	William, Lord King
William Jones, B.A. ²⁷	31 Dec. 1784	Peter, Lord King
Samuel Man Godschall, LL.B. ²⁸	9 March 1797	Peter, Lord King
Charles Henry Samuel Weston, M.A. ²⁹	17 Sept. 1821	Peter, Lord King
William Thom(p)son ³⁰	Feb. 1843	William, Earl of Lovelace
Robert Crosse ³¹	7 May 1852	William, Earl of Lovelace
Seymour Neville, M.A. ³²	1 Oct. 1869	William, Earl of Lovelace
Charles Bruce Harrison, M.A. ³³	8 Nov. 1899	Ralph, Earl of Lovelace
William Henry Ady, M.A. ³⁴	24 July 1903	Ralph, Earl of Lovelace
Henry Altham Cumberlege, M.A. ³⁵	Aug. 1915	Mary, Countess of Lovelace
Willie Lorimer Walton Kitching, M.A.	12 April 1921	Mary, Countess of Lovelace

¹ *Pontissara*, 45a.² *Woodlock*, 19v*—admitted at Farnham.³ *Sede vacante* Reg., Pat. R., 16 Ed. II, p. 2, m. 14; presented to Goldhanger, Essex, 5 June, 1326 (Pat. R., 19 Ed. II, p. 1, m. 27).⁴ Presented 5 June (Pat. R., *loc. cit.*), admitted Southwark 18 July (Stratford, 99r); "H. de A. jr." is apparently an error, as Margaret (afterwards wife of Ralph Stafford) is the only recorded child; died 1348/9.⁵ *Edington*, I, 51v—admitted at Farnham; resigned 1354 (see above, p. 14).⁶ *Ibid.*, 82v.⁷ *Ibid.*, 99.⁸ *Ibid.*, 104, *i.e.* Vangate End, Ockham, now called May's Green (Bashall).⁹ *Wickham*, I, 30b—Southwark, "on death of A. de V."; resigned 1372.¹⁰ *Ibid.*, I, 39b—Southwark.¹¹ *Ibid.*, 312a—Southwark; resigned or died after 1414.¹² Rector 3 April 1462, an official of archdeaconry of Surrey (*Waynflete*, I, 118a); died 1470.¹³ *Ibid.*, II, 4a—"apud" [*sic*—place omitted]; resigned 1485.¹⁴ *Ibid.*, 111b—Southwark; presented 2 Dec. (Pat. R., 1 Hen. VIII, p. 1, m. 32(4)); died 17 Sept. 1525 (see above, p. 34).¹⁵ *Fox*, V, 108v; died 1542.¹⁶ *Gardiner*, 46a; died 1557. Rector also of West Horsley at time of death.

¹⁷ *White*, 9a ; he is there called " Robert Gregorye," but in *Horne*, 98a (see note foll.) " Gregory Cleybroke " ; M. and B. give them as separate incumbents, but their identity is clinched by several entries in the Parish Registers—the first recording the baptism of Eliz. Gregory, dau. of " Robert Gregory of Cleybroke," and the last the burial of " Roberte Cleybrok parson of this parish " on 11 June 1573 ; in the will (*Arch. Surrey*, Tully, 247) of Laurence Taylor, parish clerk, he is called " Gregorie Clercke." John Osborne, groom of the Privy Chamber, had been granted the next presentation on 15 Feb. 1552 (Pat. R., 6 Edw. VI, p. 6, m. 14).

¹⁸ *Horne*, 98a ; buried Ockham 23 Oct. 1606.

¹⁹ 4 Feb. *Lib. Inst.*, 5 Dec. *Bilson*, 21r ; the former seems less likely, as preceding the last incumbent's death. Both entries are defective, the former omitting name of patron and being apparently added later ; the latter, though it must refer to N.B., only gives name of parish and date, and then breaks off, the rest of the page being blank. Bradshaw died in Jan. 1654 (see above, p. 36).

²⁰ *Lib. Inst.* ; rector of W. Clandon in 1630, buried Ockham 29 June 1683.

²¹ *Morley*, I, 101 ; re-instituted 12 Nov. 1683, patrons W. Inwood of Cobham, Esq., and T. Vernon, Merchant, of London (*ibid.*, 103) ; he was excused a second payment of first-fruits, it being stated that he had neither resigned nor been deprived of the living (E. 233/291, Certificates of Second Admissions (1686)) ; Vicar of Cobham 1710-13, died Dec. 1716. The rector was a brother of J. Weston and later married Inwood's widow ; Vernon married the rector's sister Anne.

²² This entry and those down to and including Thomson are from *Liber Institutionum* and Bishops' Certs. (E 331 Winchester, Nos. 12-37). Hoadley, bro. of the Bp. of Winchester, became Bp. of Leighlin and Ferns 1727, Archbp. of Dublin 1730 and of Armagh 1742 (see above, p. 29).

²³ Preb. of Rochester 1729, Chap. to the King 1730, bu. Ockham 7 Jan. 1736/7.

²⁴ Fellow of Trin. Coll., Camb., Rector of Byfleet 1729-52, pres. to Vic. of Staines, Mddsx., 1731, bu. Ockham 8 Dec. 1751.

²⁵ Rector of St. Andrew Undershaft and (1738-62) Vicar of Effingham (M. and B.), bu. 22 July 1764, St. James' Church [*sic*] London (Ockham Register).

²⁶ Bp. of Killala 1784.

²⁷ Note that the King did not present although the last incumbent had been appointed to a bishopric ; died 1796 or 7.

²⁸ Died 14 June 1821.

²⁹ Rector of W. Horsley 1821-42 ; resigned Ockham 1842.

³⁰ Died in Jersey 9 Mar. 1852 (see above, p. 35).

³¹ Resigned 1869, died shortly after.

³² Resigned 29 Sept. 1899 (see above, pp. 28 and 40).

³³ Resigned 19 April 1903.

³⁴ Died 19 Jan. 1915 at Ockham and there buried.

³⁵ Died 9 Aug. 1920, buried Halstead, Kent.