

# BRASS CHANDELIERS IN SURREY CHURCHES.

BY

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## *I. Introductory Remarks.*

THE chandelier as an article of church furniture has been strangely neglected by the antiquary. While all things else within the building from the bells and communion plate to the collecting-box have been the subject of intensive study and a voluminous literature the church spider, though certainly not the least comely or conspicuous item of the contents, has for reasons hard to seek eluded all but the most cursory attention. Even the name "spider," admirably descriptive though it is, has not yet reached the dictionaries in this sense, and conveys nothing to the ordinary church-goer. Church guide-books and parish histories, when they do not ignore these objects entirely, dismiss them with a few brief and not always well-informed remarks. The same neglect is observable, respecting Surrey at least, in the county histories, though Surrey churches compare very favourably with those of other counties as regards the number and interest of the old chandeliers which they still retain. Aubrey's *History*<sup>1</sup> notices three chandeliers among the "remarkables" to be seen in the churches described in that work. Mention of these was added by Rawlinson, the editor, but he omitted others that are known to have been in existence before 1719, though at that date the total number must have been inconsiderable and brass chandeliers of the vase type, which in the course of the next fifty years were to become the prevailing mode, had not yet made their appearance. Manning and Bray's work<sup>2</sup> which was

<sup>1</sup> *The Natural History and Antiquities of Surrey*, 5 vols., 1719.

<sup>2</sup> 3 vols., 1804-14.

published nearly a century later completely ignored them, and they are very seldom mentioned in the tables of benefactions displayed in numerous parish churches.

In the *Victoria History* of the county, Mr. P. M. Johnston made an abortive effort to compile a list of churches possessing chandeliers which after naming St. Mary Overie and East Horsley—a mistake for West Horsley—breaks off abruptly.<sup>1</sup> This failure is not made good in the later volumes, which contain only a few sporadic references to chandeliers in the descriptions of church interiors.

The present century has seen a marked revival of interest in the treasures of our parish churches accompanied by greater regard for their care and preservation. Chandeliers in common with other church goods have benefited from this improved attitude. Despite antiquarian apathy and the remarkable dearth of published material—two of the factors which have so long retarded their study—they have recovered some of their old favour through appreciation of their ornamental qualities. Evidence of this is to be seen in the large number of churches in different parts of the country which have in recent years been fitted with fresh examples, usually small and of the globe type. These additions, however, while they give a welcome touch of brightness to many church interiors cannot for a moment compare in beauty and individuality with English examples of the seventeenth and eighteenth centuries. The majority follow a few stereotyped forms and clearly betray their foreign origin.

Interest in the study of these fittings has lately been aroused by a timely article from the pen of Mr. C. C. Oman.<sup>2</sup> This not only forms a valuable introduction to the subject, but is the first attempt to treat it adequately and systematically. Mr. Oman divides the history of the brass chandelier into three periods, but the two main periods both historically and from the point of view of style are the Gothic or pre-Reformation and the Renaissance or post-Reformation. It is with the Renaissance chandeliers of Mr. Oman's third period, which extended from 1675 to 1800, that the present article is mainly

<sup>1</sup> II, 444.

<sup>2</sup> "English Brass Chandeliers" (Vol. 93, *Archæological Journal* (1936), 263-82).

concerned after devoting a few words to their Gothic prototypes.

Very few examples of this early type have come down to us and their number was never large to judge from the evidence supplied by the Edwardian inventories of church goods, which nevertheless seem to show that instances were not unknown in Surrey. Branches of latten and brass figure in the inventories of several Surrey churches, but the character of these is not always easy to determine. The word "branch" was in the sixteenth century used at times in the sense of a single arm. Thus Ashted Church possessed "ij lattyn candelstyckes wyth v brawanches a pece."<sup>1</sup> On the other hand, a distinction seems to have been drawn between a candlestick and a branch in cases where these are entered as independent items, and "branch" is confined to one or two units. Effingham Church, for instance, possessed "in brasyn candlestykes vj," "one laten branche," "in laten sokettes xij."<sup>2</sup> It is clear that in this instance the branch was not a candlestick but a separate light holder to which possibly the twelve sockets belonged. In two other cases branches are specified in a way that leaves even less room for doubt; Addington Church besides the customary candlesticks had "a braunche of laten for V candiles," while St. Giles', Camberwell, had "ij branchys of latyn eche off them V bowllys belongyng to them," which were probably identical with the "ij braunches of latten eche of them V flowers" mentioned in the slightly later list of 1558.<sup>3</sup> It is difficult to conceive what these two examples could have been if not chandeliers in the modern sense, though Gothic in form.

Following the Reformation a new type of brass chandelier was evolved which held the field for nearly two hundred years and reached its most mature form towards the end of the seventeenth century. This is known as the globe type, its chief feature being a globe from which arises a baluster-like stem varying in height according to the number of tiers of branches. The branches are hooked on to flanges round the stem or are slotted in and fastened by pins. The stem in

<sup>1</sup> 21 *S.A.C.*, 36.

<sup>2</sup> 21 *S.A.C.*, 51.

<sup>3</sup> 4 *S.A.C.*, 64; 21 *S.A.C.*, 42, 43.

ecclesiastical examples commonly ends above in a symbolic feature such as a dove or cherub head.<sup>1</sup>

The globe chandelier originated in the Low Countries and hence arose the fashion which still persists in some quarters of indiscriminately classing all specimens of this type as Dutch or Flemish. Mr. Oman advances grounds for thinking that only a small proportion of those made after 1700 are foreign and that numbers of those "made between 1675 and 1700 are almost certainly of English manufacture."<sup>2</sup> The fashion may be partly due to the habit of underrating English workmanship of past ages, though the native chandeliers are generally speaking more graceful and artistic than those of foreign manufacture.

In the second quarter of the eighteenth century another type of chandelier made its appearance and rapidly grew in popularity till in the second half of that century it largely superseded the globe type. This fresh pattern, which is not inaptly styled by Mr. Oman the vase-shaped, has a lower globe often more or less flattened, from which arises a stem in a manner resembling the neck of a vase. The branches, unlike those of the preceding type, spring from the globe and where there is more than one tier from similar bulbar excrescences above. In the earlier examples the branches are often hooked to loops or eyes attached to the globe, but in later ones they are bolted or screwed into the globe. The usual finial is the flame emblem. Later models were enriched with ornament, used sparingly however and confined to certain members. Other features of the two types are noted in the list which follows these remarks.

In the nineteenth century the Renaissance chandelier fell on evil times and fared badly at the hands in particular of the Gothic restorers and the gas-fitters. The restorers perversely regarded everything of a Renaissance character as incongruous and out of place in a medieval building. Under their misguided influence many chandeliers were ejected outright or were taken down and consigned to the tower, while of those allowed to remain the majority were transferred from their rightful place in the nave to the chancel or some other part

<sup>1</sup> See Plate IV, for an example at Godalming.

<sup>2</sup> 93 *Archl. Jo.*, 270.

of the church where they attracted little notice. In the gas-light era another purge occurred. Numbers were displaced by ugly Victorian coronas and other tasteless fittings or were seriously mutilated by conversion into gaseliers, a purpose for which they were not adapted. At Battersea, for instance, in 1877 the centenary of the church was celebrated by the introduction of improved gas fittings and the ejection of a fine eighteenth-century chandelier which had been presented exactly a century before.

The gift of a chandelier to one's parish church was a favourite form of benefaction in the eighteenth century, and this was the usual mode of acquisition. Nevertheless, when Mr. Oman asserts that "nearly all chandeliers in churches are gifts" and that the price was beyond what a parish could ordinarily afford,<sup>1</sup> his statements are too sweeping to be applied to Surrey, if not to other counties. The two eighteenth-century chandeliers in Holy Trinity, Guildford, and the one at Leatherhead were provided by public subscription, the one formerly in Ewell church was provided out of a church rate and those in Godalming and Chobham churches, which bear the names of the churchwardens, were probably paid for out of a rate. The comparative scarcity of examples furnished out of parish funds is probably due not to the cost but to the reluctance of churchwardens, who were usually elected for one year only, to incur expenditure that was not essential or called for by the vestry. A chandelier ranked among the ornaments of a church and as such its cost could properly be met out of a church rate and was well within the means of most town and many country parishes. The price of a good chandelier might in fact be less than the cost of re-casting a single bell and far less than the expense that often had to be faced in repairing the structure.

It is probably safe to assume that all or the great majority of the Surrey chandeliers of the third period and English design were of London make. Efforts to identify the actual makers are generally fruitless for the reason that with the exception of certain founders in the west of England they did not sign their works. Documentary evidence throwing light on the origin of the large majority is necessarily lacking

<sup>1</sup> 93 *Archl. Jo.*, 276.

since these were gifts of private donors. Churchwardens' accounts may sometimes mention a chandelier that was purchased out of parish funds, but even then the name of the vendor is not always given and his name when mentioned may prove to be that of a dealer and not the maker. In only one case, that of the Ewell example, has it been possible to trace the maker with any approach to certainty.

## II. *List of Brass Chandeliers in Surrey Parish Churches.*

The following list is confined to the churches of the old Surrey parishes and does not include those which represent parishes formed after 1800. It contains particulars of all existing chandeliers with a very few unimportant exceptions, and notes of those that formerly existed so far as I have been able to trace them. Doubtless the number of former examples could be extended by a careful search through unpublished churchwardens' accounts and old views of church interiors, though pictorial sources have not been neglected and I have derived much help from the extra-illustrated copy of Manning and Bray's *History* in the British Museum and, on a smaller scale, from another in the Croydon Public Library.

The list shows that Surrey possesses twenty chandeliers of the third period (1675-1800) which still adorn the churches where they were originally installed, and that it once possessed nineteen further examples which all belonged probably to the same period. But this part of the list is necessarily incomplete and probably represents not more than half the full number of those that have at different times been sacrificed to the vagaries of fashion.

The words "globe" and "vase" where printed in italics denote a chandelier of one or other of those types.

### **Battersea (St. Mary).**

*Former.* The old church possessed "two brass branches" which it was decided to retain at the demolition in 1775. One of these was sold, 1778-9, for £4. 13. 4. In July 1777, a few months prior to the opening of the new church, an anonymous donor promised to give a "chandelier branch." A fine brass chandelier with two tiers of branches—probably this gift—

hung in the nave till 1877, when in celebration of the centenary, the lighting arrangements were altered and it was turned out.<sup>1</sup>

**Betchworth** (St. Michael and All Angels).

*Existing.* In south chapel of chancel small highly decorative *globe* with one tier of six branches and a tier of scrolls above. The globe is formed of open metal bands curved laterally on either side to describe an ogee bend. This, according to a local pamphlet, is "Flemish work of the seventeenth century." It appears to be a modern addition to the church.

**Bermondsey** (St. Mary Magdalen).

*Existing.* In nave two *globes* of similar design having two tiers of nine branches each with perforated grease-pans. Cherub-head finial with silk tassel below.

The one to the west is inscribed "The Gift of M. Winefrid Ellwood to the Parish Church of St. Mary Magdalen's Bermondsey Anno Do 1699."

The one to the east is inscribed: "The Gift of M. Winefrid Ellwood to the Parish Church of St. Mary Magdalen Bermondsey the 24 day of December 1703."

Illustrated: Historical Monuments Commission, *East London*, Plate 7.

**Camberwell** (St. Giles).

*Former.* In nave a *vase* with two tiers of apparently six branches each and dove finial appears in two views of the interior by G. Prosser published in 1827. This was probably destroyed when the old church was burnt down in 1841.

**Chiddingfold** (St. Mary).

*Existing.* 1. In nave *vase* with one tier of twelve branches. Finial of rococo leaves. Terminal knob wreathed with a tiny floral garland. Inscribed on globe: "J. Fielder, Killinghurst 1786." A ledger in the floor of the nave directly beneath is inscribed: "Mr. John Fielder Died the 28th day of April 1791. Aged 71 years." Killinghurst is an estate in the parish. (See Plate III.)

<sup>1</sup> J. G. Taylor, *Our Lady of Batersey*, 110 and 191. In the seventeenth and eighteenth centuries chandeliers were called "branches," a term now applied to the arms which carry the lights.

This fine example bears a strong likeness to the pair of *vases* in Winchester Cathedral dated 1756, of which one is illustrated in Plate X of Mr. Oman's article.

2 and 3. In chancel pair of small *globes* of foreign design with two tiers of six branches each ornamented with highly stylized fish masks. They do not appear in a view of the interior in 1868<sup>1</sup> and were probably introduced after the restoration of 1870.

### Chobham (St. Lawrence).

*Existing.* 1. In nave *globe* with two tiers of six branches each. Cherub-head finial. Round the globe is inscribed :

“ The Rev<sup>d</sup>. Mr. Rich<sup>d</sup>. Vincent Minister.

Anth<sup>o</sup>. Beauchamp } Churchwardens.  
Geo. Stillman }

Anno Dom. 1737.”

2. In nave to west of 1, of which it is a modern copy, *globe* inscribed in memory of Rosamond Acworth, daughter of a former vicar, who died April 6th, 1899.

3. In chancel, large plain *globe* with two tiers of eight branches each. Ring finial. A modern addition.

### Clapham (Holy Trinity).

*Existing.* In nave *vase* with two tiers of eight branches each. This is the worse for wear, but even in its original state could not have been beautiful. It is disproportionately high owing to the unusual elongation of the upper portion of the attenuated stem with its curious trumpet-shaped ending from which the finial member has apparently been removed. The branches have been inverted for electric light and their greasepans and sockets removed, while the terminal knob is missing. The style points to the last quarter of the eighteenth century.

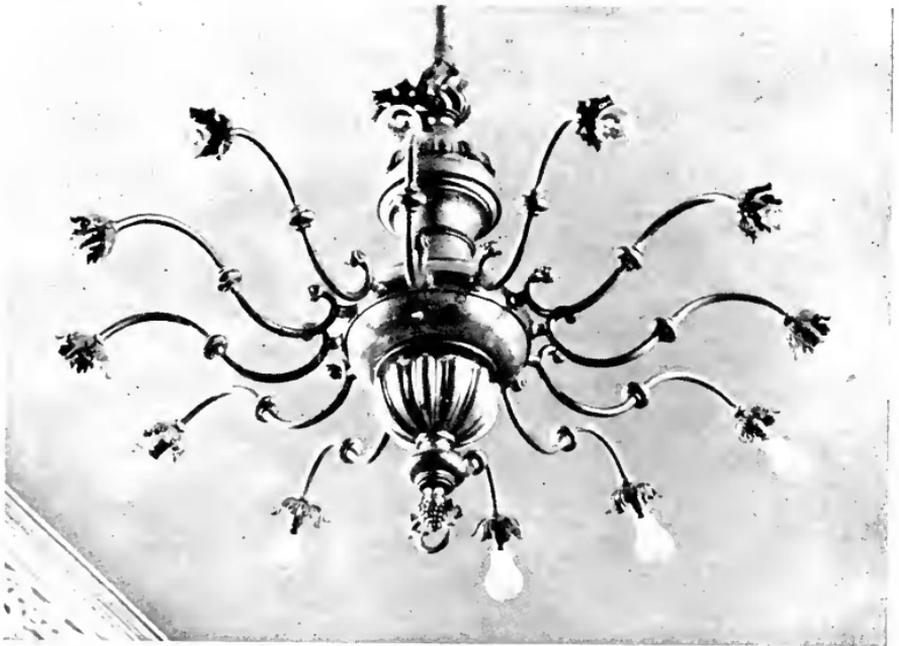
*Former.* The vestry minutes for 1753 record the gift of a “ brass branch for candles presented to the Church by Sir Thomas Hankey.” This was the former church, pulled down in 1774.

The donor was a London banker who lived at Clapham.

<sup>1</sup> III *V.C.H.*, *Surrey*, opp. p. 12.



CHIDDINGFOLD CHURCH.



HOLY TRINITY CHURCH, GUILDFORD.



**Cobham** (St. Andrew).

*Existing.* 1. In chancel large *globe* with two tiers of seven branches each. Dove finial. Suspended by wrought-iron rod with a scrolled cross.

Two water-colour sketches of the interior by E. Hassell dated 1827 show it in the nave.

This elegant example contains several sophisticated features unusual in this type, such as the flattened globe with moulded base and the scrolling of the branches carried across the initial curves, which are suggestive of a late pattern, probably after 1720.

2 and 3. In chancel to east of 1, two small *globes* each with one tier of eight branches. Modern additions.

**Crowhurst** (St. George).

*Existing.* In chancel small *globe* with two tiers of six branches each. Ring finial. Apparently a modern addition.

**Croydon** (St. John Baptist).

*Former.* A lithograph drawing of the interior of the old church by J. C. Anderson c. 1850 shows a large *globe* suspended from a rose in the nave. This probably perished in the fire of 1867 which wrecked the church and most of its contents.

**Dorking** (St. Martin).

*Former.* A view of the nave of the earlier church after an oil painting shows a large *globe* with two tiers suspended from the roof by a scrolled pendant. This nave, which was built in 1837 and belonged to what is called the Intermediate Church, was demolished in 1872. A print of the interior of the chancel c. 1845 in Rowe's *Hand-Book of Dorking* shows two *globes*, with two tiers each, hanging from the roof and a cross-beam respectively. One of these is no doubt that shown in the painting referred to.

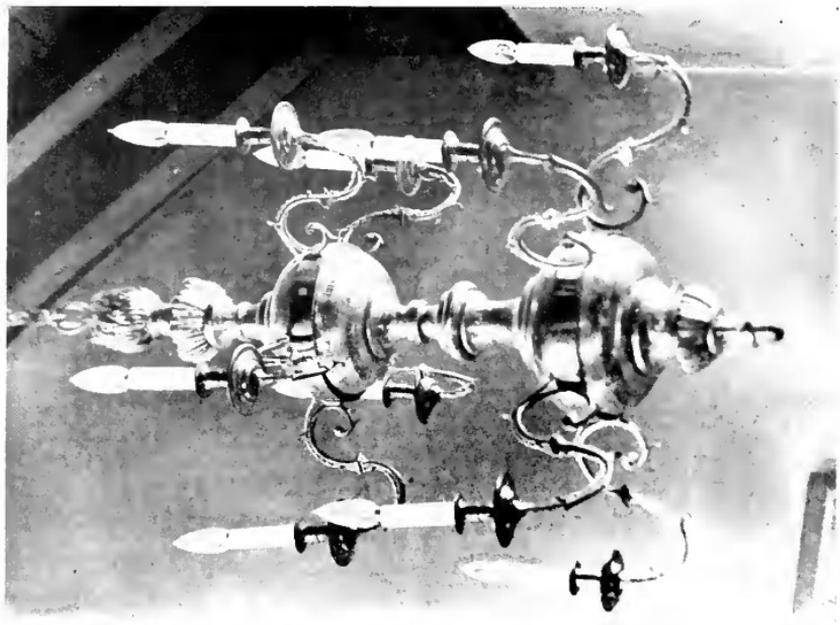
The fate of these two examples is uncertain. They were probably ejected in 1866, when the chancel was rebuilt, or in 1872.



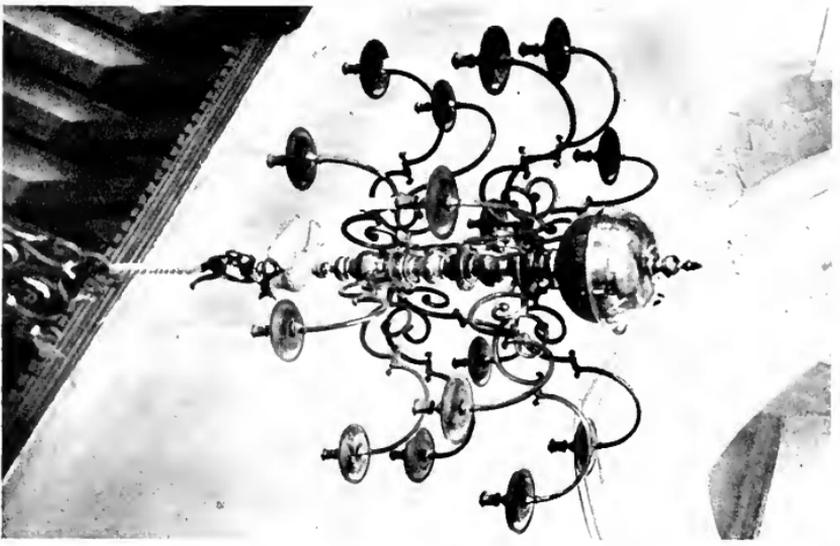




CHANDELLER AND PENDANT  
IN LINGFIELD CHURCH.



LEATHERHEAD CHURCH.



GODALMING CHURCH.

**Farnham** (St. Andrew).

*Former.* A water colour by E. Hassell of the interior of the church in 1828 looking west shows a *globe* with two tiers in the nave. Another water-colour of the same date by the same artist looking east shows a *globe* at east end of nave—apparently a second one.

**Godalming** (Sts. Peter and Paul.)

*Existing.* In chancel, formerly in nave, *globe* with two tiers of eight branches each. Dove finial. Scrolled pendant. Inscribed :

“ This Branch was made in the year 1722 John Woods  
& John March Churchwardens.”

It was originally fitted with a tier of ornamental scrolls between the tiers of branches to relieve the plain baluster stem, but these have been removed. The branches are square in section—an unusual feature—and have a double angle break which is not uncommon. (See Plate IV.)

**Guildford** (Holy Trinity).

*Existing.* 1 and 2. In nave two *vases* of like pattern, each having one tier of twelve branches. Flame finial. The terminal ring is fixed to a bunch of grapes. The branches have been inverted and fitted with electric bulbs and the grease-pans replaced by metal leaves. These alterations mar the appearance of two good examples which also stand in need of cleaning and re-lacquering. (See Plate III.)

They were purchased out of a fund raised by public subscription for furnishing the present church, which was opened for service on Sunday, 18th September 1763. In the account of this fund rendered by Peter Flutter, one of the churchwardens, the following items appear :

“ 1763

Sept. 17 To Mr. Drawater by Do.,  
[i.e. by bill] for the  
2 Branches Chain and  
pulpit Candlesticks after  
deducting the old  
Branches

£38. 13. 2.

Novr. 23 To Mr. Drawater by Bill o. o. o.

Decr. 14 To Mr. Drawater by Do. I. I. o." <sup>1</sup>

3 and 4. In south and north chancel chapels two *globes* of foreign pattern having three tiers of six and seven branches each respectively. Modern additions.

*Former.* The mention of "the old Branches" in the above quoted extract points to the existence of two or more chandeliers in the previous church which had been destroyed by the collapse of the spire on the 23rd of April 1740. On the same date the sum of two shillings and six pence was expended "on the Men for Taking and Bringing downe the Branch in the Church and Moveing the Chests and Boxes out of the Vestry Roome to the Crown Inn when the Church fell in." <sup>1</sup>

### Guildford (St. Mary).

*Existing.* In north chapel of chancel plain *globe* with two tiers of nine branches each.

It is inscribed to the memory of Violet Sophia Maxwell, and was presented in 1914.

### Hascombe (St. Peter).

*Existing.* This church has recently been equipped with seven small *globes* of foreign design and identical pattern, fitted as electroliers. Each has one tier of three short branches which terminate in large fish masks.

### Haslemere (St. Bartholomew).

*Existing.* In chancel, small *globe* with two tiers of six branches each. A modern addition of foreign design.

### Horsell (St. Mary).

*Existing.* In chancel *globe* with one tier of eight branches. Large globe, dove finial.

The history of this is obscure, but it is shown in a photo of the church taken in 1890.

*Former.* A sketch of the interior by E. Hassell in 1828 shows a chandelier, apparently a *vase*, with two tiers of branches in the nave.

<sup>1</sup> Churchwardens' Accounts Vol. for 1695-1792. Flutter was mayor of Guildford on three occasions.

**Leatherhead** (Sts. Mary and Nicholas).

*Existing.* In north aisle, formerly in nave, large *vase* with two tiers of five branches each. Flame finial. The lower globe is inscribed :

“ The Voluntary Contribution of the Inhabitants of the Parish of Leatherhead A.D. 1763.”

The upper globe is inscribed :

“ This Chandelier was Repaired & Replaced James Barker A.M. Vicar A.D. 1836

William Simmons }  
Joseph Green } Churchwardens.”

This fine specimen bears evident marks of the vicissitudes it has passed through. In a view of the interior of the church in 1862, when it hung in the nave, it appears obscured with metal bands round the branch ends, no doubt a contrivance of the gas-fitter. A break in the stem at some period has been repaired by a metal band, but the most serious disfigurement is that caused by halving the original number of the branches in each tier, thereby producing the present bare and attenuated appearance. Fortunately, though now fitted for electricity, the sockets and grease-pans of the remaining branches have been retained. (See Plate IV.)

**Leigh** (St. Bartholomew).

*Existing.* In nave. Small *globe* with two tiers of six branches each. The branches are ornamented with the stylized fish masks characteristic of foreign models.

In chancel. 2 and 3. Two small *globes* of identical design with one tier of six branches. The globes and grease-pans are of open work bearing floral designs. These, like 1, are of modern introduction and probably foreign work.

No chandelier appears in E. Hassell's water-colour sketches of the interior dated 1829 and 1830.

**Lingfield** (Sts. Peter and Paul).

*Existing.* In nave, *vase* with one tier of twelve branches, which are hooked on to eyes attached to the globe. Flame finial. Suspended by a wrought-iron pendant ornamented with an oval medallion and scrolling. (See Plate IV.)

Owing probably to its prominent position near the main

entrance, more notice has been taken of this example than its intrinsic merits warrant. Its real interest lies in the fact that it is the only example of this particular pattern in the county. The body and branches are well designed, but the distinctive features are the absence of fluting and gadrooning indicating an early model, and the form of the terminal projection. This tapers to an unusual degree such as to produce an effect of lack of balance with the stem. In Shoreham Church, Kent, are two chandeliers of similar design.

It was presented to the church by William Agate, a resident of Lingfield, a few months before his death in 1754.<sup>1</sup> He is buried with other members of his family beneath a ledger in the chancel on which he is described as "citizen and merchant taylor of London."

### Newington (St. Mary).

*Existing.* In nave at west end above the font, *globe* with two tiers of eight branches each. Dove finial. Inscribed:

"This Branch was given for the use of the Parish Church of St. Mary at Newington in the County of Surry in the year 1726."

*Former.* "In the middle of the church hangs a fair brass branch for candles on which is this inscription:

"The Gift of James Comber Esq. to the Parish of Newington Butts. 1705."<sup>2</sup>

The present church in Kennington Park Road was built in 1876 when the old one, which stood in Newington Butts, was demolished.<sup>3</sup>

### Reigate (St. Mary Magdalene).

*Existing.* In chancel, originally in nave, large *globe* with two tiers of eight branches each. Dove finial. Suspended by wrought-iron pendant with coloured scrolling. Between the tiers is an intervening ring of scrolls and between the branches of the upper tier brass pins are inserted—two ornamental features not uncommon in this type. The globe is inscribed:

<sup>1</sup> *History of Lingfield*, by Haywood and Hazell, 19.

<sup>2</sup> V Aubrey, *op. cit.*, 134.

<sup>3</sup> IV *V.C.H., Surrey*, 76.

“ The Gift of the R<sup>t</sup>. Hon<sup>ble</sup>. Sir John Parsons Knight  
1704 then Lord Mayor of the City of London.”

The donor, who lived at Reigate Priory, was also at the date of the gift one of the members of parliament for Reigate Borough and a churchwarden for the parish.

This is an excellent example of the *globe* that has survived unscathed, though it now requires cleaning and re-lacquering.<sup>1</sup>

### **Richmond** (St. Mary Magdalene).

*Former.* Two large *vases* of similar size and design with two tiers of branches formerly hung in the nave and are shown in E. Hassell's sketches of 1830, and in later views. They had flame finials and were enriched with gadroon and other ornament.

They were probably removed in 1866 during alterations to the interior of the church.

### **Rotherhithe** (St. Mary).

*Existing.* 1. In nave large *globe* with three tiers, the lowest and middle of twelve branches each with a tier of scrolls between, the topmost of six branches. Dove finial. A good and probably early example of this type.

2 and 3. In north and south aisles two plain *vases* of similar design each with one tier of twelve branches. Both are much discoloured and need cleaning and re-lacquering.

### **Southwark** (St. Saviour's Cathedral).

*Existing.* In crossing beneath tower large *globe* with three tiers, the bottom and middle tiers having twelve branches each and the top tier six branches, now fitted for electric light. Dove finial. Inscribed :

“ The Gift of Dorothy Relict of Jn<sup>o</sup>. Applebye Esq.  
To ye Parish Church of St. Saviour Southwarke 1680.”

The massive pendant of wrought iron has two elaborately scrolled four-way crosses, the lower of which is adorned with a crown above and a mitre below. The donor and her husband were liberal benefactors to the parish and are buried beneath a

<sup>1</sup> It is the sole survivor of those mentioned in Aubrey's *History*.

ledger in the cathedral. The gift was made in the same year as his death.<sup>1</sup>

Illustrated Historical Monuments Commission, *East London*, Plate 7.

This is the earliest surviving chandelier, and the best of its type, in the county. The design of the branches with their delicate scrolling is particularly fine, though the effect is at present marred by electrical wiring, while the grandiose pendant is unduly dominant.

**Southwark** (Christ Church), Blackfriars Road.

*Former.* A table of benefactors which was formerly set up in the church recorded the following among other gifts: "1693 Mr. Thomas Johnson, late of this Parish, gave the Branch and sconces".<sup>2</sup>

This table, like the chandelier, has long since disappeared.

**Tatsfield** (Parish Church).

*Existing.* In chancel, two small *globes*, one with two tiers of six branches each, the other with two tiers of seven branches each. Of foreign design and probably modern additions. No chandelier is figured in J. Hassell's sketches of the interior dated 1825 and 1828.

**Thorpe** (St. Mary).

*Former.* E. Hassell's sketch of the church in 1831 gives a glimpse of the interior through the north door and shows a fine *vase* with one tier of branches hanging in the nave.

*Existing.* In nave two *globes* each with one tier of eight branches. That to the east has a flattened globe. Both have ring finials, a detail which points to design for secular use.

**Tooting Graveney** (St. Nicholas).

*Former.* In 1777 the Vestry "voted that public thanks be given to John Rogers Esq<sup>r</sup>. for his donation to the Church of an elegant chandelier, and that Morgan Rice be desired to express the grateful sense the parish entertain of their obligation to Mr. Rogers for the same."<sup>3</sup>

<sup>1</sup> 22 S.A.C., I, etc.

<sup>2</sup> III Manning and Bray, 541.

<sup>3</sup> W. E. Morden, *History of Tooting Graveney*, 174.

**Walton-on-Thames** (St. Mary).

*Former.* "On a small Branch of Candlesticks in the Middle Ile in Capitals is this Inscription—'Ex dono Recardus<sup>1</sup> Lyme 1717.'"

*Existing.* Two *vases* of same pattern each with one tier fitted for twelve branches. Stems partly fluted and terminal portions gadrooned. Formerly hung in the nave, but dismantled in 1936 on the introduction of electric light and stored in the tower. The branches are missing. According to the Church Guide (published 1937) "They were fixed for gas in December 1865 and the old brackets [branches] lost." The same authority described them as "Two brass chandeliers with good wrought iron of early seventeenth-century work." They are, however, clearly attributable to the second half of the eighteenth century, while the wrought-iron pendants are modern work. Opinion in the parish is said to favour their restoration and they certainly deserve a better fate than to be left in their present unhappy plight.

Illustrated in view III *V.C.H., Surrey*, opp. p. 474, when they were fitted for gas and still apparently retained their original branches.

**West Horsley** (St. Mary).

*Existing.* 1. In nave, small *globe* with one tier of six branches and ring finial. Round the globe is an inscription in French with the name of the donor and date, 1652, and below it the words:

FAI A NAMUR PAR PIERRE ROCK MAISTRE FONDEURS  
DE CUIVERE ET POTIX.

An illustration appeared in Vol. 34 *S.A.C.*, 106-7, with a note by Mr. G. C. Druce giving the full inscription. It is said in the parish to have been presented by William III.<sup>2</sup> The downward sweep of the branches is characteristic of foreign design, though not so pronounced as in many Dutch examples.

2. In nave east of 1 a small *vase* with one tier of six branches. The lower globe is flattened and moulded while the stem is a plain hexagonal column slightly tapering, surmounted by a small lengthened globe. These and other features assign it to the closing years of the eighteenth century or even later.

<sup>1</sup> [*Sic.*] III *Aubrey, op. cit.*, 102.    <sup>2</sup> III *V.C.H., Surrey*, 357.

**Weybridge** (St. James).

*Existing.* In south chapel, large *globe* with two tiers of eight branches each. Dove finial. It formerly hung in the nave and was probably installed in 1720. It was removed when the old church was destroyed in 1849 and was not restored until 1920.<sup>1</sup> Illustrated 33 *S.A.C.*, opp. p. 120.

**Witley** (All Saints).

*Existing.* Eleven *globes* all of like pattern and apparently modern are distributed about the church. Each has one tier of twelve branches and a cherub-head finial. Another similar example, which formerly hung in the nave, is now stored in a vault under the church. Round the globe of this is inscribed :

“ In memory of Walter John Foster only son of John H. Foster who entered into rest October 25th 1885.”

**Wonersh** (St. John the Baptist).

*Existing.* 1 to 5. This attractive little church contains a pleasing array of glittering brass-ware, all of which is of recent introduction and, with the exception of one piece, modern work of Belgian manufacture.

Ranged in a line across the nave are three small *globes*, the two outer having two tiers of six branches each and the centre three tiers of six branches each. Two similar two-tier *globes* hang in the north chapel and under the tower.

6. In the chancel is a large and handsome *globe* with two tiers of six branches each and ring finial. The branches are elliptical in section and have the large grease-pans and wide drooping sweep typical of Dutch models of the seventeenth and eighteenth century. The vase-shaped figure in the stem is a common Dutch and Flemish *motif* seen also in Nos. 1 to 5. It was purchased at a sale of the effects of Mr. J. Wickham Flower, F.S.A., of Great Tangle, who died in 1904.

**Woldingham** (St. Agatha).

*Existing.* In nave, Gothic chandelier of early sixteenth-century form, but of uncertain age and new to this church, having two tiers of six branches each. The baluster stem

<sup>1</sup> 33 *S.A.C.*, 120, note by Dr. Eric Gardner.

swells into an embryo globe below and is surmounted by an image of the Virgin and Child. Beneath the globe is an animal mask pierced for the terminal ring which is at present missing.

My indebtedness to Mr. Oman will be apparent to all who are acquainted with his paper, and I must acknowledge his kindness in giving me his opinion on two of the chandeliers in the list. My thanks are also extended to Sir Charles Nicholson, Bart., Mr. E. L. Sellick, Mr. J. R. Warburton, F.S.A., and Mr. C. S. Willis for information concerning particular examples, to the clergy who have permitted the spiders in their churches to be photographed and to others too numerous to mention by name who have assisted me in various ways.