

ALBURY OLD CHURCH.

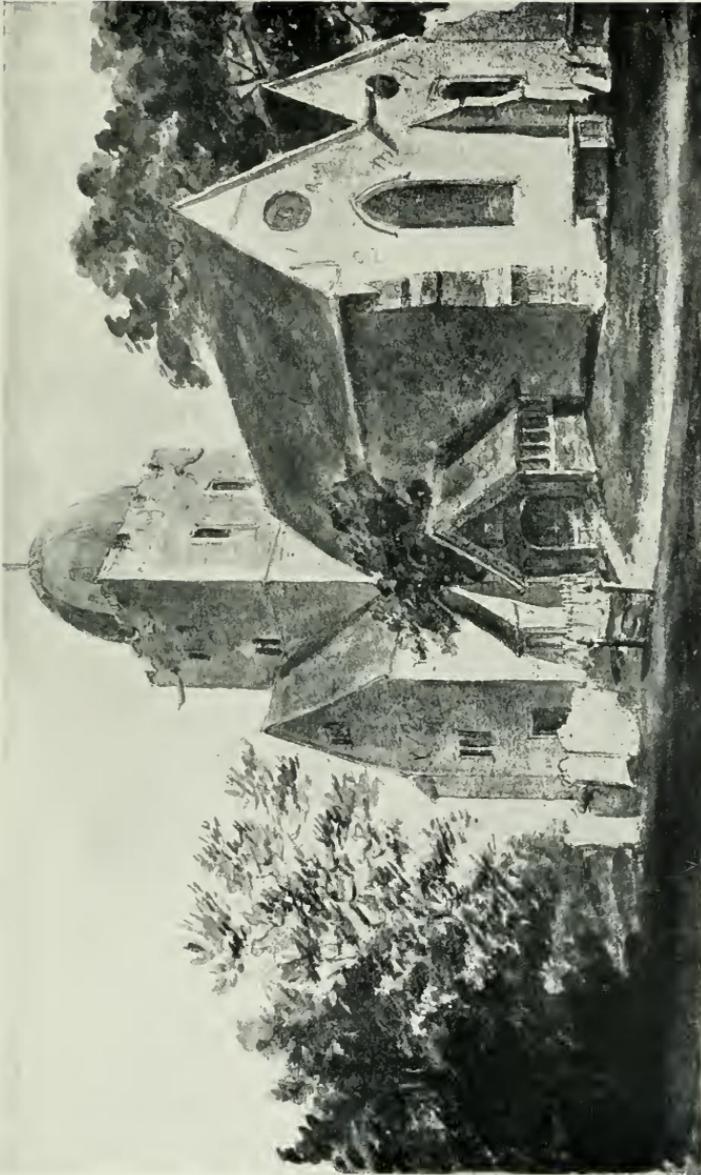
BY

PHILIP MAINWARING JOHNSTON, F.S.A., F.R.I.B.A.

INTRODUCTORY.

THE substance of this Paper formed part of a report submitted to His Grace the Duke of Northumberland, in April 1919, on the structural condition of the old Church in Albury Park, closed for public worship in 1842 by the late Mr. Henry Drummond, M.P., the then owner of the estate and great-grandfather of the present Duke. Mr. Drummond (who was a founder and first President of our Society) and the two Dukes who succeeded him in the ownership maintained the building in some sort of repair: but the question having arisen, on the accession of the present Duke, of re-opening the Church for occasional services, it became necessary to consider what should be done to fit it for re-use, and to this end I made a careful survey of the building. I had already written the account that appears in the Victoria County History of Surrey, Vol. III: but in order to solve certain problems that could only be settled by exploration on the spot, I asked permission to test the walls and dig in certain places, which permission, with the placing at my disposal of some of the estate workmen, was freely granted. I was also instructed to apply a preservative treatment to the old painting of St. Christopher, and to re-produce, from an early rubbing belonging to the Society of Antiquaries, the missing head, etc., of John Weston's brass; which has now been admirably restored by Messrs. Gawthorpe, of Long Acre.

One of the first things done inside the Church was the taking down of the ponderous memorial tablet



[Drawn by Henry Petrie, F.S.A., 1868.]

ALBURY OLD CHURCH : FROM N.W.

From the original in the Collection of the late EDGAR SHARPE, Esq.

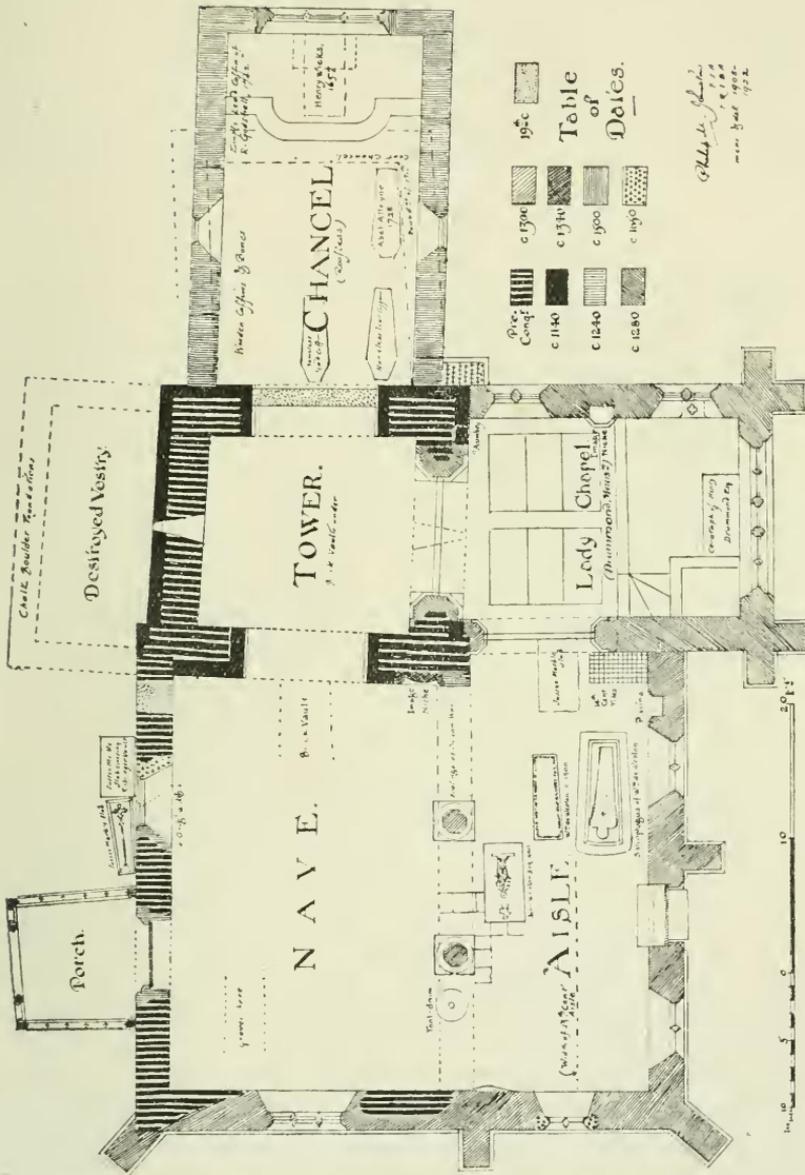


FIG. 1.—ST. PETER AND ST. PAUL, ALBURY, SURREY.

of the Risbridger family, on the east wall of the nave, flanking the western arch of the tower. This tablet has been removed to the west wall of the nave, exactly opposite to its former position.

Its removal disclosed a most interesting image-niche, of 14th century date, with the remains of colour decoration, and some beautifully moulded

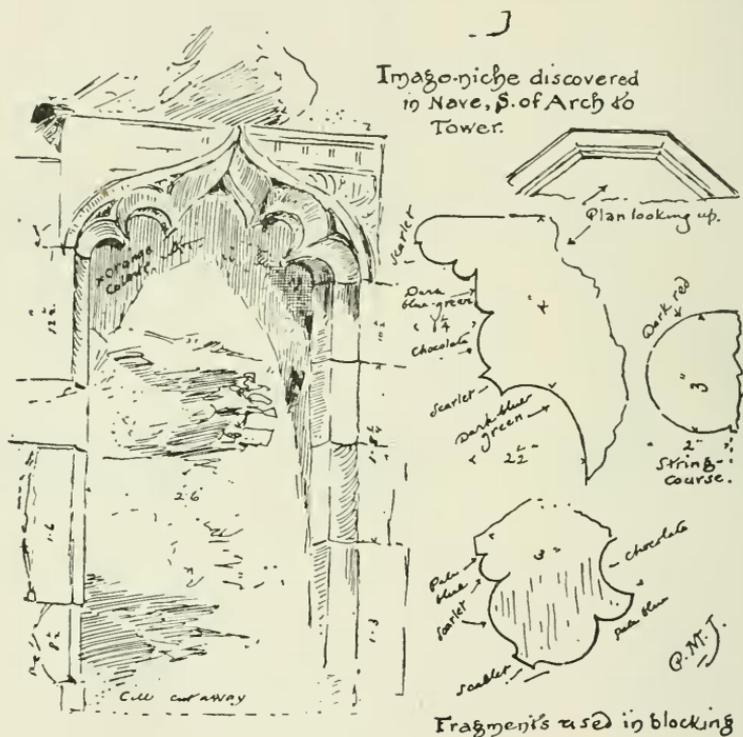


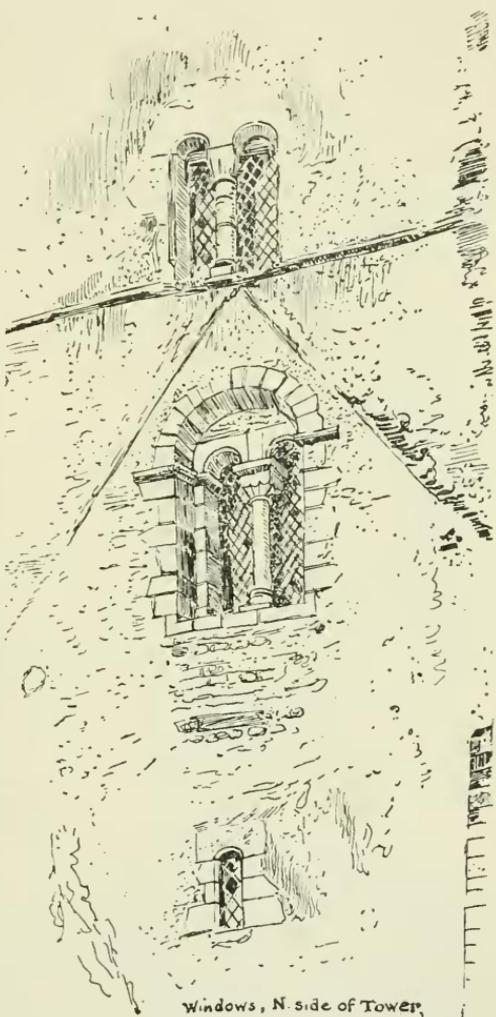
FIG. 2.

pieces of clunch, also richly coloured, which seem to have formed parts of tabernacle work for an image, a moulded string, etc.

Meanwhile, the gradual removal of the ivy that had been allowed to encroach upon the building, until parts like the tower and porch were festooned with it, disclosed ancient features long hidden from view, such as the very interesting Norman windows in three stages of the tower, and the water-table of the

roof of the double-storeyed erection that formerly abutted against its northern side, enclosing the handsome double-light window of the intermediate stage. The loop below this suggested to me that a similar arrangement of window-openings had existed on the south side of the tower—on the assumption that the Church was not originally cruciform, but in the first instance nave and chancel only, the Saxon chancel being afterwards cased and heightened to form the existing tower. I therefore obtained permission to search for a corresponding loop in the south wall, and discovered it blocked up above the crown of the 13th century arch opening into the south transept. Alternating light and dark stones are used in the circular internal arch.

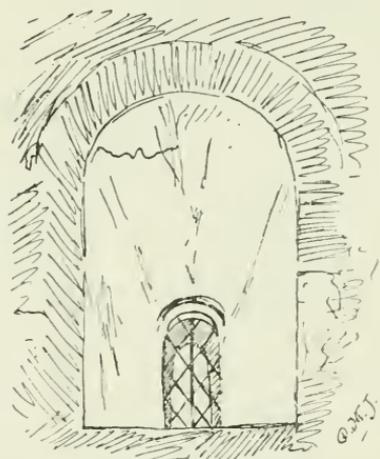
The two-light window in the storey over this is not now visible externally, but opens into the ceiled space in the gabled roof of the south transept, which must have covered it nearly seven centuries. It has the same shaft, with base and scalloped capital, as



Windows, N. side of Tower,

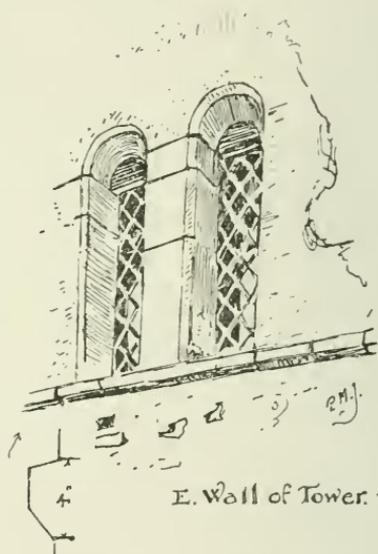
FIG. 3.

its companion in the middle storey, on the north. The double-light openings in the bell-stage above this on east and south sides have a plain pier instead of a shaft. It should be noted that the complete design of the tower in the north and south sides, practically perfect on the north side, presented the very rare arrangement of four stages or tiers of windows: on the ground storey a small loop; above this a very imposing two-light window, with recessed inner arches; and over it a simpler two-light with a dividing shaft; while in the topmost stages are two narrow loops, set wide apart. The whole arrangement is very unusual and interesting.



Pre-Conquest Window, in
N. Wall of Tower, Ground Storey.

FIG. 4.



E. Wall of Tower.

FIG. 5.

On the original plaster of this north side is a circular cross-pateé, in faint red colour, a consecration cross of the early part of the 12th century, or perhaps even older. This was noted for the first time during these works of exploration. It is $10\frac{1}{2}$ in. in diameter, at about 7 ft. from the floor, and the circle has been scored into the wet plaster with a string and nail. On the west wall of the Aisle, a patch of plaster covering the mouth of a putlog was noted, in which while wet a "Latin" cross had been scratched, 8 in. by 4 in.

One object of our work was to uncover the bases of the walls and buttresses, to clear the chancel floor of accumulated soil and undergrowth of brambles, etc., and to remove the ivy which hung in masses on the walls. It had obtained such a hold that time had to be allowed for its roots to be cut and the thick stems sawn through that the upper boughs might die, and loosen their hold.

A chamfered plinth, of 3 in. projection, was found to extend along the west wall of the nave and south Aisle, returning round the buttresses. Both plinth and buttresses are of *c.* 1290-1300, and the buttresses, built of clunch, brown sandstone and ironstone, are of two stages with well preserved water-tables, steeply weathered, the upper having no less than seven courses, and the lower two.

The foundations of an earlier chancel, presumably that of the 12th century, were discovered partly beneath the north and south walls of the present, but the foundation of the south wall diverged considerably towards the north, so that at its eastern termination, which was at 9 ft. 6 in. short of the present east wall, it showed a divergence to the north of 1 ft. 3 in. beyond the line of the existing south wall on its inner side (see plan). The line of this earlier east end was plainly traceable, the thickness of the wall being 2 ft. 6 in., whereas the later east wall (perhaps rebuilt in the 16th century) is only 1 ft. 9 in. thick, and the 13th century side walls 2 ft. 3 in.

A point that should be emphasized is that the pre-Conquest north wall of the nave is constructed of herring-bone rubble, which appears where the plaster has scaled off both on the inside and outside: but the



Herringbone walling, Nave
N. Wall.

FIG. 6.

north wall of the Saxon chancel, now the tower, is faced with ordinary coursed rubble, which is explained by the casing with an additional 1 ft. of the earlier walls when the older chancel was turned into a tower and a new chancel added to the eastward, in *c.* 1140.

We searched for and found the footings of the shallow transeptal annexe on the north side of the tower. They were strong and deep, of chalk boulders with sandstone quoins, 2 ft. wide, the internal area being 17 ft. 6 in., east to west, and 8 ft., north to south. Laid in the foundation I found a fragment of cusping that had evidently formed part of a plate-tracery window of the latter part of the 13th century, and I formed the conclusion that it may have belonged to one of the circular windows in the west end of nave and aisle, in their original state. Instead of plain bull's-eyes, as we now see them, they had probably an inner cusped order, of octofoil or sexfoil form. It is difficult to guess at the date of the triple-storeyed vestry, etc., on the north of the tower. It may have served as a priest's chamber and sacristy. If so, it may have been erected not later than about 1500, or it may have been added in the latter part of the 16th century, or

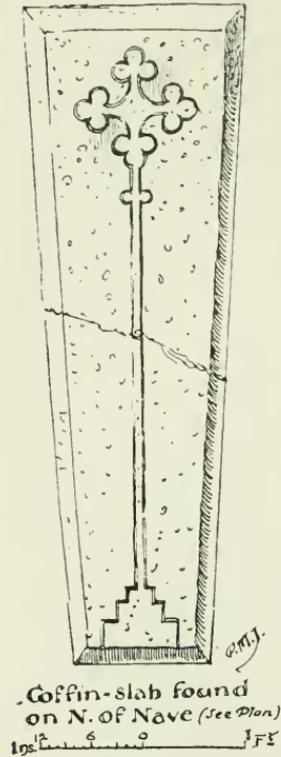


FIG. 7.

even later. In either case, as there was previously no staircase to the upper storeys of the tower, it must have served as an external approach not only to the lower storey, but, by means of the double Norman windows, to the ringing stage and the bell-chamber.

In searching for the entrance to the Risbridger vault on the outside of the north wall of the nave

a well-preserved coffin-lid of Sussex marble was found, laid on a thick bed of sticky white clay. It is $4\frac{1}{2}$ in. thick, and measures 2 ft. 2 in. at the head, tapering to 1 ft. 4 in. at the foot, and is 6 ft. 6 in. long. Round the sides and ends is a sharply cut hollow, about 3 in. at the widest, and a tall cross with stepped base, slender stem, and trefoiled head is cut in slight relief. This slab has now been placed within the Nave.¹ Part of another Sussex marble grave-slab was also found, measuring in its broken state 5 ft. 9 in. by 2 ft. $9\frac{1}{2}$ in. at top, and 2 ft. 5 ins. at foot. If this were originally 6 ft. 6 in. long it would have measured 2 ft. 10 in. at head when complete. It is quite plain, bearing neither cross, inscription nor moulding and was probably laid level with the paving over some grave in the body of the Church or chancel.

A few days before the finding of these slabs (in August, 1919) I was engaged in digging within the area of the roofless chancel in the search for the earlier foundations above recorded, with the assistance of my friend, the late Dr. A. V. Peatling, whose untimely death is such a grievous loss to the Society and to all who knew and loved him. We found, besides numerous interments, more or less disturbed, three well-preserved leaden coffins, one of which, in about the middle of the chancel and close to the south wall, bore the inscription on a breast-plate:

<p>ABEL ALLEYNE Esq^{re} Died July the twelfth day Aged thirty Eight years 1727</p>

This Abel to a family of locally in the 17th and lived in the the Westons, who

to the hamlet of Weston Street, which has now become the centre of the Village of Albury.

We noted that this ally enclosed in lined with green with gilt nails.

Alleyne belonged some importance and 18th centuries, Manor-house of gave their name

¹ For a coffin-lid of similar date, design and material, *cf.* that in Stoke D'Abernon Churchyard inscribed to "Sire Richard le Petit, persone," *S.A.C.* xx, 45.

In an empty grave to the north of the altar was found a brass coffin-plate with an inscription to Lord Mayor Godshall whose monument is in the nave.

A much more remarkable discovery (of which a brief note has already appeared in our Society's Transactions) was made towards the end of August, 1919, when digging in the eastern part of the aisle. It was evident to me that both the slab inscribed to William de Weston, and that with a brass to John Weston, had been moved from their original positions when the aisle was "scaffolded" for an 18th-century gallery, and fitted with the horse-box pews that survived to within the memory of persons still living. The paving must then have been taken up and relaid so that these two slabs might be in the gangway.

At about 6 ft. from the east wall of the south aisle, and close to its south wall, we came upon a large and deep sarcophagus of flint concrete;¹ plastered on the inner sides and bottom, the corners rounded and the head slightly curved (see plan). The walls of this were about 8 in. thick and shelved downwards, about 3 in., like the sides of a bath. Another extraordinary feature was the depth of this concrete cist—no less than 3 ft. 1 in. inside, while the length in the centre was 8 ft., the width at the head 2 ft. 10 in., and at the foot 2 ft. 4 in., all being inside dimensions. It can only have been constructed for two or three interments—for a family grave, in fact: but if William de Weston intended that his wife or their son or other children, should be buried with him, his wish was not carried into effect, as one solitary leaden coffin lay in the bottom of the large sarcophagus. It measured no less than 6 ft. 7½ in. in length, and 2 ft. 2½ in. across the shoulders, tapering quickly to 1 ft. 4 in. at the waist, and measuring somewhat less at the feet. The original depth of the lead coffin was about 11 or 12 in., allowing for the flattening caused by the weight of soil. The lead was

¹ Some lumps of ironstone were mixed with the flints; and over the top were laid "sleepers" of ironstone, doubtless to bear the weight of the covering slab, of lesser width than the sarcophagus.

shaped round the head and shoulders to a roughly trefoiled outline, and on the breast was a small incised ✠. The lead had been cut to shape and soldered together with lapped and folded joints; the bottom sheet under the body was much decayed, and the top sheet had been forced away from the side by the weight of soil, so that, without much disturbance, it was possible to examine the bones. They were those of an exceptionally tall and broad-shouldered man, who must have stood 6 ft. 1 in. or 6 ft. 2 in. in his stockings¹.

So far as we have any record, this interment has no exact parallel in Surrey. We were not able to ascertain whether John Weston was buried in a similar sarcophagus or in an ordinary coffin or earth grave.

Careful search has been made for other wall-paintings besides the St. Christopher on the south wall. We found the eastern of the two columns of the arcade to have been painted with a sort of flowered diaper of 14th-century character and slight traces elsewhere of colour. A thin coat of limewash, underneath many coats of whitewash, covered the brown clay-plaster on the pre-Conquest north wall of the Nave, and painted on this in a pale yellow were a number of wavy lines of indeterminate character. At the east end of the aisle, over the arch to the transept, are remains of a 15th-century painting showing the towers of a castle. This had been uncovered, with St. Christopher, a good many years ago, but a little more remained to be brought out.

A few fragments of mediæval glass were recovered in the course of our excavations within the body of the Church, some with 13th-century painting on them. Besides the patch of old encaustic tiling in position at the east end of the aisle, we dug up others of the same patterns in the chancel, both of yellow slip on a red ground, requiring four $4\frac{1}{2}$ in. square tiles to make

¹ A local Surgeon, Dr. Davidson, of Shere, very kindly measured the principal bones, before we folded back the lead cover. Nothing appeared to have been buried with the body.

a complete design. One was of circles enclosing an interlaced square and concave square with a four-rayed star in the centre and fleurs-de-lis in the spandrels of the circles.

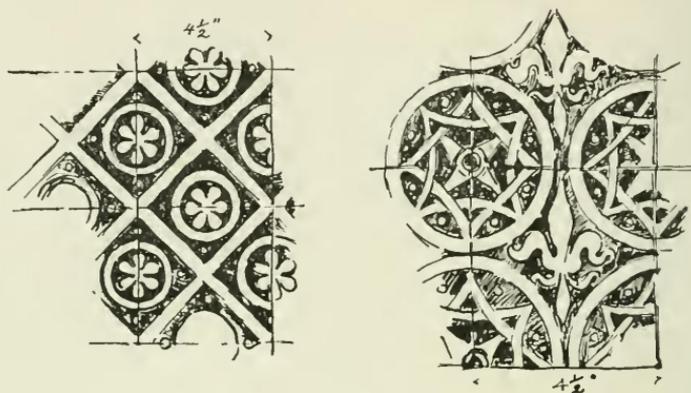


FIG. 8.

I cannot conclude these introductory remarks, which are in the nature of a postscript, without paying a tribute to the unflagging zeal and tireless energy of our Local Secretary, Miss Olive Heath, who, among other good works, organized a body of voluntary workers of both sexes to remove the soil and débris that covered the floor of the ruined chancel.

HISTORICAL SKETCH.

The origin of Albury as a settlement on the Tillingbourne stream is extremely remote. The large barrow at Newlands Corner and the neolithic flints which are frequently found on and below the hills are among the evidences of pre-historic antiquity, to which may be added certain mounds or tumuli within Albury Park, the Pilgrims' Way—far older than the pilgrimages of the Middle Ages—and the wonderful old yews and thorns that mark its route.

The camp or settlement on Farley Heath, of which the quadrangular enclosure and ditch are visible relics, is evidence of the Roman occupation. About ten acres were enclosed, within which area there was a smaller quadrangular enclosure of about twenty-two yards

on each side, in which stone foundations, Roman tiles, pottery and coins have been found in great abundance, more especially by the late Mr. Martin Tupper, and British coins have also been dug up hereabouts. The Surrey historian, Aubrey, writing in the latter part of the 17th century, saw, or thought that he saw, the ruins of a Roman temple here, and the bases of the two pillars of the church arcade have (mistakenly) been reputed to have come from this temple. They are as a matter of fact mediæval. There are traces of other enclosing banks to the eastward of the four-sided enclosure. Many of the coins found by Mr. Tupper and others subsequently dug up by Mr. Lovell, Schoolmaster of Albury, are in the British Museum. The entire site should be jealously guarded, especially from the casual quarrying for road metal, and its systematic excavation under responsible direction (at the hands of the Surrey Archæological Society, for instance) is very greatly to be desired. The numerous and important finds would make the nucleus for a local museum, which would form a centre of abiding interest.

The Roman road which passes through Ewhurst led by this camp and continued by Newlands Corner, or through the gap in the hills to Guildford; and the Eldeberie, or Old Bury, as the Saxon settlers called this camp, gave its name to the parish.

As is well known the ancient village was grouped around both banks of the Tillingbourne, the village green adjoining the churchyard on the southern side of the stream. In 1842, Mr. Henry Drummond finally removed the village to Weston Street, an ancient hamlet half a mile to the westward, where also he built what became the new Parish Church of St. Peter and St. Paul, to replace the ancient Church within the Park, and the latter, except for becoming the mausoleum of the Drummond family, has ever since been disused, and interments within the old churchyard have gradually ceased.

It has been suggested that the name Harrowshill, attaching to part of the down above the old village,

may indicate a holy place of the heathen Saxons who undoubtedly had a settlement at Albury, where in due course the primitive Christian Church was built—perhaps on an older site—where the present old Church still stands. Whether or no there were a British Christian Church here before, at least it seems certain that for some 1300 years a church has stood here.

Hard by the Church there has also been a house of some importance for many centuries—probably from before the Norman Conquest—on the site of Albury Park. Hollar's rare engravings (of which copies are preserved in the British Museum), dated 1645, give a good idea of the ancient house (chiefly of timber-framed construction, with many gables and chimneys), which has been more than once rebuilt, and of which certain vaults and cellars are almost the only relic. It was here that Thomas Howard, Earl of Arundel and Duke of Norfolk, loved to live, and where John Evelyn, of Wotton, designed for him in 1667 the still existing gardens, with a "crypt" or tunnel through the hill. Cook's Place, now known as The Grange, an ancient timber-framed house dating from the 14th and 16th centuries, gives some idea of what the old house in the Park must have looked like, although the latter was much larger. Weston House occupies the site of the manor house of the Westons, and its ancient dove-cote and other outbuildings testify to the antiquity and importance of this house, where lived the William de Westone (whose 13th-century coffin slab is in the south aisle of the old Church) and his descendant, John Weston of Weston, Esquire, whose brass, dated 1440, also remains.¹

¹ While this MS. has been in the printers' hands The Old Rectory-house at the end of Weston Street has been sold to a lay-resident, and in the course of structural alterations the shell of a very interesting timber-framed house has been exposed, one wing of which may date back to the 14th century, or even earlier. It is premature to do more than note this discovery, brought to my notice by Miss Olive Heath. It is hoped that a paper on the discoveries may appear in our next volume.

Albury Church is mentioned in Domesday (1086), which also tells us that Azor held Albury of Edward the Confessor: and soon after 1066 it was granted to Richard de Tonbridge, ancestor of the de Clares, in whom and their descendants the overlordship was vested until it lapsed in the 16th century. But during this long period of five hundred years the de Clares had little really to do with Albury beyond collecting their rents. The real lords of Albury were the tenants of the de Clares, the D'Abernons, who have given their name to the Parish of Stoke d'Abernon, a few miles to the north-east, where also they were settled for many generations. From the D'Abernons Albury passed to the Croysers, Norburys, Breretons, Polsteds, Vincents, Randalls and Greshams. In 1638 John Gresham and George Duncombe conveyed it to the trustees of Thomas, Earl of Arundel, afterwards Duke of Norfolk,¹ and from him, in 1680, it passed by purchase to Heneage Finch, 1st Earl of Aylesford, Solicitor-General to Charles II. The manor remained

¹ He was a great collector of works of art, the patron of Hollar, who resided with him at Antwerp during the Civil War, and the friend of the celebrated John Evelyn of Wotton, the designer of the gardens of Albury Park. Hollar had rooms in the London house of his patron, and must have been his guest at Albury when he drew the seven views of the House and grounds, which he is said to have etched while living with the Earl of Arundel at Antwerp. The Earl's coach, with six horses and running footmen, appears in the view of the house: in another view the Earl and Countess and their family are seen walking in the park, with a stone seat as a view point, which still remains, and the spire of Shere Church, across the river, in the distance. Evelyn refers many times in his Diary to Albury, which he had tried to purchase in 1652. Thus, in 1667, Sept. 21st, "I accompanied Mr. Howard to his villa at Albury, where I design'd for him the plot of his Canall and garden, with a crypt through the hill." This "crypt," or tunnel, cut through the sandstone rock, still remains, though blocked up towards the high road. In 1670, Sept. 22nd, he writes: "To Alburie, to see how that garden proceeded, which I found exactly don to the designe and plot I had made, with the crypta thro' the mountaine in the Park, 30 perches in length. Such a Pausilippe is no where in England besides. The Canall was now digging, and the vineyard planted."

in the Finch family until 1800 when it was bought by Samuel Thornton, Governor of the Bank of England. Mr. Henry Drummond purchased it exactly one hundred years ago, in 1819. Its later history need not be recapitulated; and this outline of facts that are pretty well known is chiefly given as a reminder of the number of distinguished families and individuals who have lived in the principal houses of Albury—particularly in Albury Park—and who have worshipped within the walls of the old Church, some of whom have left monuments, but of others no visible memorial remains.

ARCHITECTURAL.

Albury Old Church, dedicated to St. Peter and St. Paul, stands close to the Tillingbourne, and much of the material used in its construction was

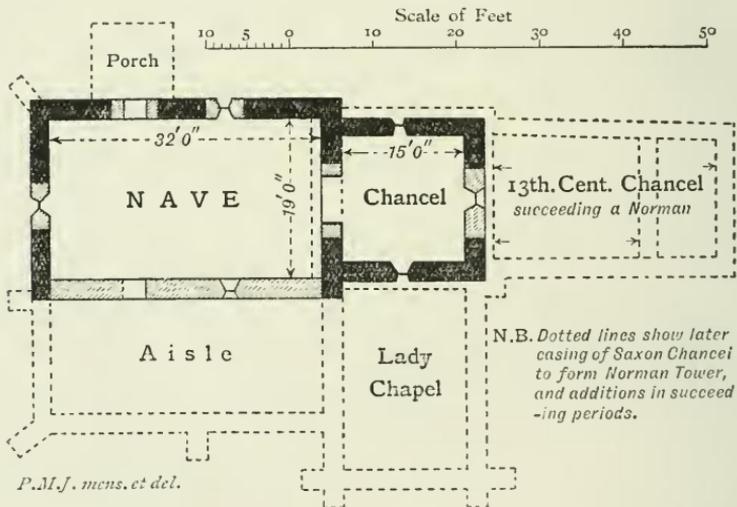


FIG. 9.

doubtless brought by water. The shell of the pre-Conquest Church, mentioned in Domesday, has survived, as will be seen from the accompanying plan, taken from my survey of the building for the Victoria History of Surrey (Vol. III, p. 75) supplemented by notes and measurements taken in 1918-19.

(1) From these I have found that the north and west walls of the Nave are still substantially those of the Saxon Church, and that the walls of the Saxon Chancel remain, thickened, as shown by dotted lines on the plan, in the 12th century, to form the ground storey of the Norman "axial" tower. The inside face of the older Chancel walls still retains the Saxon plaster and a narrowly splayed window in the north and south walls (the latter only opened out in the course of these investigations) : while the same original plaster remains on both inside and outside faces of the north wall of the Nave, where also, as in parts of the older Chancel, the herring-bone rubble construction of the walls can be plainly seen. The height of the north walls of Nave and Chancel is another Saxon characteristic.

The plan of the pre-Conquest Church—possibly built by Azor in Edward the Confessor's reign, *c.* 1050—was very simple, consisting of a Nave, 32 ft. by 19 ft., and a small rectangular chancel about 15 ft. square, which had a marked twist towards the south, which has been perpetuated in the thickened walls of the Norman tower. This late-Saxon stone church no doubt replaced a still older one, perhaps of timber.

Of the original windows and doorways of the Saxon Nave no trace remains. I have marked their probable position on the plan, but careful search on the spot has shown that they were destroyed at later dates and others inserted in their place. In like manner the narrow Chancel arch of the Saxon Church was replaced by the widened western arch of what became the Norman Tower. I have discovered a Saxon Consecration Cross scratched in the plaster of the north wall of the tower, with traces of red colour.

(2) In about 1140-50, or about one hundred years after the earlier work was built, probably under the ægis of Roger d'Abernon who was living in Henry II's reign, the conversion of the Saxon Chancel into the Norman "axial" tower we now see took place, the walls being thickened on the outer face all round by

the addition of a skin of masonry about 1 ft. thick (see plan), the eastern arch being pierced to open into the short chancel that was then thrown out, and the western widened to correspond in size. These arches, which are in the greenish white "firestone" (a calcareous sandstone quarried at Reigate, Gatton, etc.), in marked contrast with the local yellowish brown sandstone used by the Saxon builders—betray their date by the mouldings, which include angle-roll

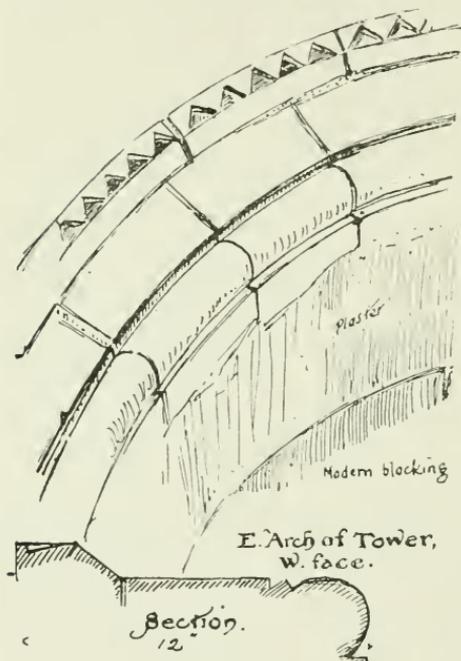


FIG. 10.

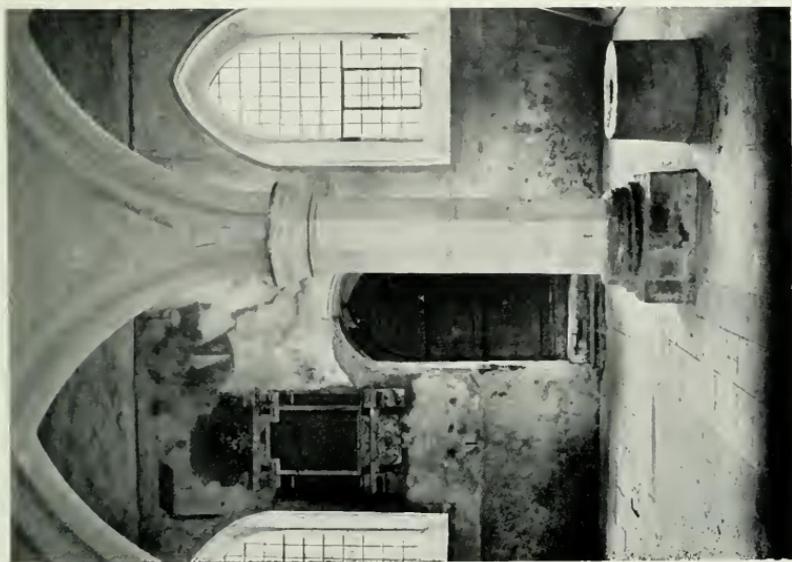
and saw tooth on the eastern and a shallow cusped ornament, like a border of horse-shoes with ball-points, on the western, where, in place of the angle-roll, is a keel-shaped member having a hollow where the ridge of the keel should be. This particular moulding is found in the round nave of the Temple Church, London, and is a mark of Late or Transitional Norman architecture. The wide reveals of the western arch are in coursed ashlar of narrow stones, with fine axe tooling.

The two somewhat lofty upper storeys, which were added to form the tower in this period, still retain their Norman windows, with the peculiarity that in the north and south walls they are of coupled openings repeated in both stages, with a little column or pilaster dividing the openings. On the eastern side there is only one of these double-light windows; and in the top stage there are in addition two small round-headed loops, widely spaced, in each of the



[Lloyd, Albury, photo.]

TOWER ARCHES, E. & W.
AFTER THE REMOVAL OF THE RISBRIDGER MONUMENT.



[Lloyd, Albury, photo.]

ALBURY :
AISLE ARCADE AND WALL PAINTING.

sides except the west, where they have been converted at a later period (? 14th century) into larger square-headed openings. There is a chamfered string course beneath the upper two-light openings; and the lower two-light windows on the north and south sides are recessed within a square outer order, having a semi-circular head. The window on the south side is

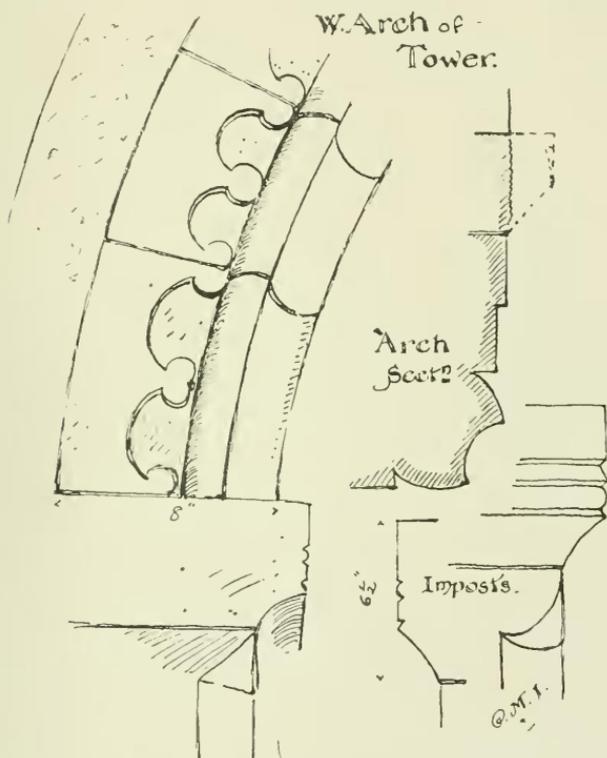
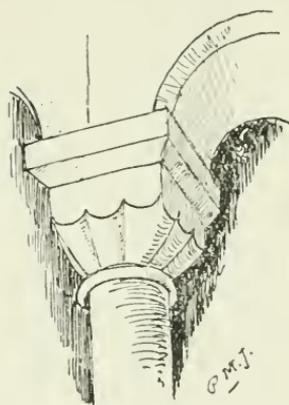


FIG. 11.

partially blocked up, and is covered externally by the later roof of the transeptal chapel. Like its companion on the north, the central shaft has a scalloped capital, with a chamfered abacus repeated, but with a quirk and hollow instead of a plain chamfer, as an impost to the outer jambs. The other two-light opening over this on the north side has a plainer type of scalloped capital. All these details have come to

light, after being long obscured by the ivy that has been removed recently. (See Fig. 3.) The Norman quoins of small, neatly jointed stones (local sandstone, like the windows) are very perfect in these upper stages, as also in a sort of pilaster buttress added to the south-east quoin of the Nave, evidently with a view to strengthening a weak place in the Saxon walling. Of the short chancel, added by the Norman builders, when they converted the Saxon Chancel into an "axial" tower, no trace remains except the foundations, which are probably under the paving of the present



Cap. 106 to Tower 2^d Storey West End 70

FIG. 12.

Chancel. It should be mentioned that there are shallow set-offs internally, marking the upper stages of the tower, and at the first of these are large stone corbels, which supported the main girders of the floor: also, that the internal openings of the upper storey windows are chiefly finished in ironstone rubble: that the eastern tower arch has been at some time repaired in brick, plastered, and that the chamfered plinth of the western arch is partly concealed by the rise in the floor level. The greater height of the similar plinth to the eastern arch suggests that there has been a step, or perhaps two, at the entrance to the Norman Chancel.

It is somewhat remarkable that the work of the Norman period is now entirely confined to the tower: no doorway of this date appears, and it is probable that the north and south doorways of the Saxon Church remained till superseded by the existing ones in the 13th and 14th centuries.

(3) About the close of the 12th century, when the Norman style had merged into the First Pointed, or Early English, an aisle appears to have been thrown out on the south side—not that we now see, but a

narrower one with more massive columns and probably simple pointed arches pierced through the Saxon wall. For some reason this work either showed signs of failure, or was considered of too heavy a character, and the aisle into which it opened was too narrow for later needs, with the result that it was entirely removed and the present aisle built on a much wider plan within a century. Exactly the same thing happened with the late 12th century nave-aisles at St. Mary's Guildford. The early aisles, of which

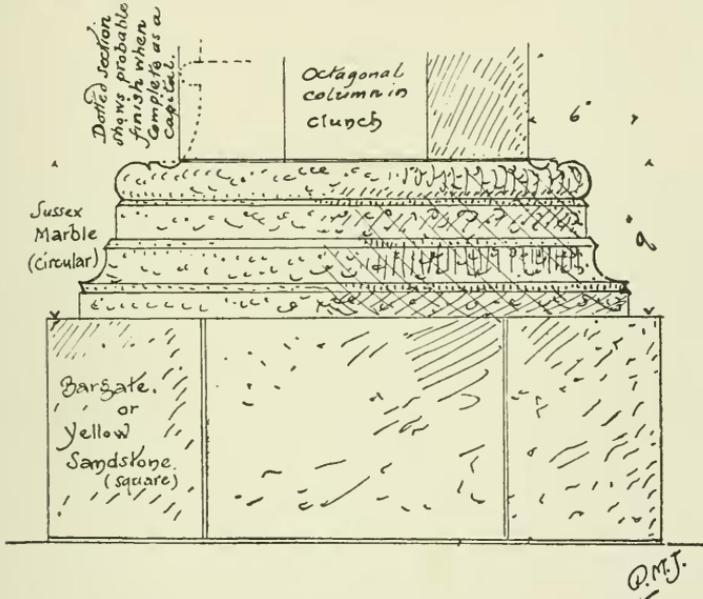


FIG. 13.

we have many instances still remaining in Surrey and Sussex, were little more than passages with an altar at the east end, and must have been used as procession-paths, rather than by kneeling worshippers. Here, as elsewhere, the first aisle was probably about 6 ft. wide, or less than half the width of the present. The eastern respond of the first aisle—a plain square pier with an angle-chamfer, on which may be seen a crossletted cross, cut by a pilgrim or votary—remains in position. It is of clunch or hard chalk.

The columns of the later arcade, substituted for those of this period, rest upon square sandstone blocks and their bases are really the Sussex marble capitals of the earlier columns turned upside down and shorn of their original "bell" and necking (Fig. 13). As above stated, the Roman date assigned to them by the older Surrey historians is wholly imaginary. There is every reason to believe that the first aisle had a lean-to roof coming down to within 7 ft. of the ground.

(4) In the 13th century, at a date not easily defined owing to the mutilated state of the work, the short chancel, of the 1150 work was removed and gave place to the existing well developed chancel, which measures 26 ft. 3 in. by 14 ft. 4 in. internally. There is a single wide pointed window in the north and south walls, the east window being a much later insertion, but with many 13th-century voussoirs re-set in its internal arch. The window in the north wall of the Nave, which displaced the original Saxon opening, and which has itself been widened in a clumsy fashion in the 17th century, was probably inserted during this period. It has rebated and chamfered jambs externally. At the same time also the narrow Saxon north doorway was replaced by the present wide pointed-arched doorway, which has two chamfered orders and a simple hollowed label. The ancient oak door with its massive wooden lock-case, key over a foot long, and the long strap-hinges with scrolled ends, are probably of the same 13th century date.

(5) In about 1280 the transeptal Lady Chapel, which has also always served as the Chapel of the Manor of Albury, was built to the south of the tower, while the older narrow aisle was still in existence. For this purpose a wide-pointed arch on semi-octagonal piers was cut through the thick wall of the tower, weakening it not a little. The arch in the west wall

¹ A similar use of old material is to be seen in the bases of the south aisle arcade of Darenth Church, Kent, which are older capitals inverted.



ALBURY, TOWER AND TRANSEPT: FROM S.E.



ALBURY OLD CHURCH: FROM S.W.

From Peak's engraving, c. 1758.

[To face p. 73.]

of the transept is probably of the succeeding period. In the south wall is a beautiful five-light window of Geometrical tracery with pointed heads to the lights, and over these two quatrefoils, while in the head of the main opening is a very large quatrefoiled circle; the peculiarity of this and of the small quatrefoils is that they are not placed upright but with the lobes as it were lying on their sides.¹ In the east wall of this transept are two 2-light windows under a pointed arch. These windows, like the large one, have a broadly chamfered outer order and the space in the apex of their heads is pierced to follow the enclosing and sub-arches. The large window appears to be of hard grey chalk and firestone, but these two are entirely of chalk presenting a curiously modern look with their whiteness and excellent state of preservation. The original claw-tooling is still quite fresh. There are other windows of this date and obviously by the same masons, wrought in hard chalk and precisely similar in design, in Witley Church, Surrey.

The late Mr. Henry Drummond,² in a pamphlet written some years after the abandonment of the old church, speaks thus of the transeptal chapel:—"In taking down the boards that lined the transept, which transept had a fine window of five lights at the south end with a *quatre feuil* head, and was exclusively filled by two large pews belonging to the manor house, it was perceived that in the days when men went into church to worship God in the communion of the Saints, and not merely to hear a preacher, it had been a chantry chapel. The remains of the bolts which had fastened the reredos of the altar were still in the wall; on either side of it were two double windows, one of which had been built up; over it was a niche which had probably contained an effigy of the Blessed

¹ This window is shown with the existing tracery, which has since been coated with a chalky stucco, in Peak's view of about 1758. See Plate III.

² Mr. Drummond was one of the principal founders of the Surrey Archæological Society, and for some years a Vice-President.

Virgin and on the south side the piscina is still remaining Some sculpture, representing the crucifixion, the ground of the hope of joyful resurrection to those who sleep within " [the chapel] " has been placed in the niche."

This would serve to show that Mr. Drummond's architect, the celebrated Augustus Welby Pugin, renewed an ancient feature in this niche, while he preserved the old piscina which still remains in the east wall of the chapel. How far the design of the present niche represents the old it is impossible to say, but its style is half a century later than that of the windows and piscina. The piscina has a trefoiled head and a plain circular basin. The present roof of this transeptal Chapel is modern, raised by Mr. Pugin to a steeper pitch with a stone-coped gable, and cased with panelled boarding on the inside, the whole, together with the walls and the oak parclose screens, being elaborately decorated in heraldry, coloured and gilt. It is the more necessary, because of these modern decorations, to emphasize that the walls, windows, piscina, etc., are of mediæval date, built while the D'Abernons were in possession.

c. 1290-1300.

(6) Within, say, twenty years of the building of the transeptal Lady Chapel the rebuilding of the south aisle on more spacious lines was carried out. That it is later in date is shown by (1) the straight joint between the aisle wall and the west wall of the transept ; (2) by the different materials used in its construction, such as the dark orange-brown sandstone ; and (3) by the greater delicacy of the mouldings and the use of a characteristic label or hood-moulding to the windows here and in the west wall of the Nave which appears to have been more or less rebuilt at this date, with the addition of buttresses. These were constructed of the hard brown sandstone dug in the locality, and, though in considerable disrepair, are very good examples of the period, and as they differ in material and construction from the buttresses of the transept

the later date is emphasized. Peak's engraving (mid-18th century) shows the two windows in the south wall and those in the west wall of Aisle and Nave complete

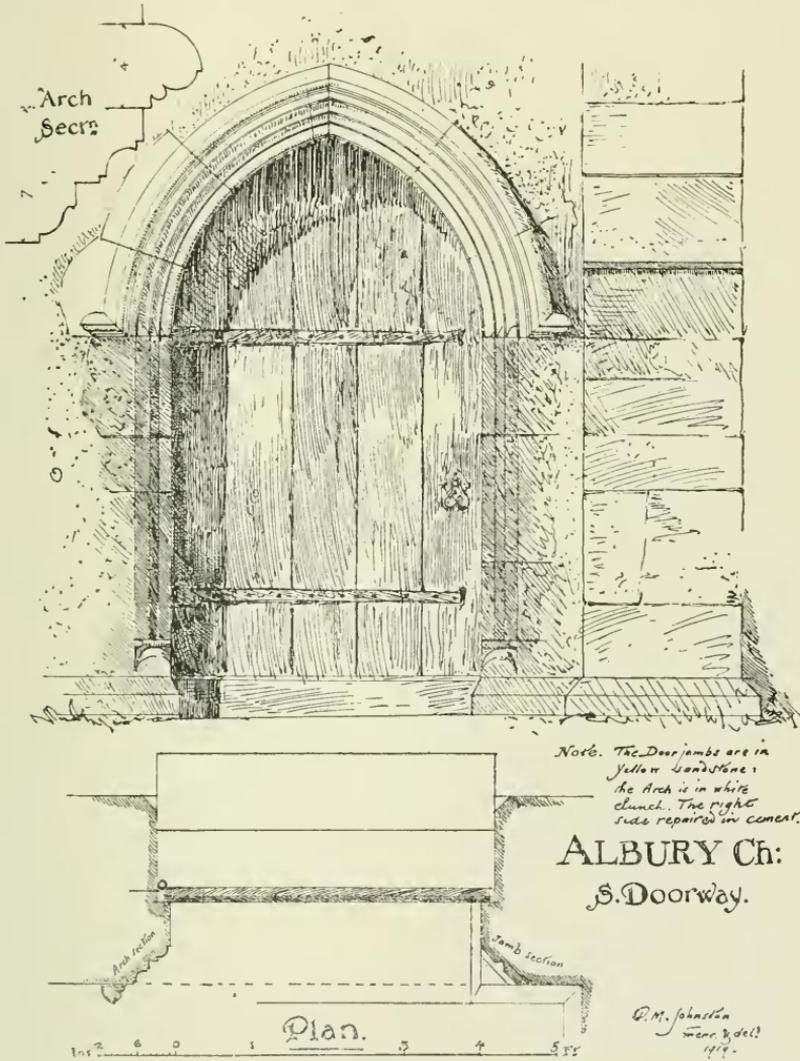


FIG. 14.

with their tracery, and it is the only record of these beautiful windows before they were "gutted" and reduced to their present forlorn, gaping state—even the

foliated circles or rose-windows in the west gable ends being pared down to plain bull's-eyes in the latter part of the 18th century. The west window of the Nave was of three lights, with a sexfoil in the head, while those in the south wall of the Aisle were of two lights with pointed heads and a quatrefoil over, finished with the delicate "scroll and bead" label round the enclosing arch. The latter is worked into a hollow with quirks at the angles dying into the plain chamfer of the jamb, and the mullions and tracery were worked out of a similar chamfer which formed the inner order. The craftsmanship is excellent in both the windows and the south door intermediate between them, where the same mouldings are repeated; and in both windows and door the curiously strong contrast of the dark brown sandstone with the white chalk or "clunch" is very noticeable. The south wall still retains its early 14th-century coating of buff plaster on the outside, and also on the west wall with much later patching. Here, to the left of the west window of the Aisle, a cross scored in the wet plaster marks the mouth of a "putlog," or scaffold pole-hole.¹ The hinges on the south door are those of c. 1300.

Coming to the Interior, it will be noticed that when the aisle was rebuilt on a widened plan increased height was aimed at. The first aisle had a lean-to roof coming down to within six or seven feet of the ground. In this one, of gabled section, the eaves are very little lower than those of the Nave roof, giving a roof section of acute pitch, and of braced collar construction. There is a great trough-gutter between the Nave and Aisle roofs, and this, instead of being framed up on top of the arcade-wall, is carried over on stone corbels and a curious cantilever construction of timber into the space within the aisle. Thus the struts of the aisle roof on the north side stand upon a long beam, which is "in the air," save

¹ I have noted this fashion of marking the putlogs at Ashted and Send Churches, Surrey, and also at Aldershot.

Western Window
S. wall of Aisle.
(Tracery restored)
In Clunch &
yellow
sandstone.

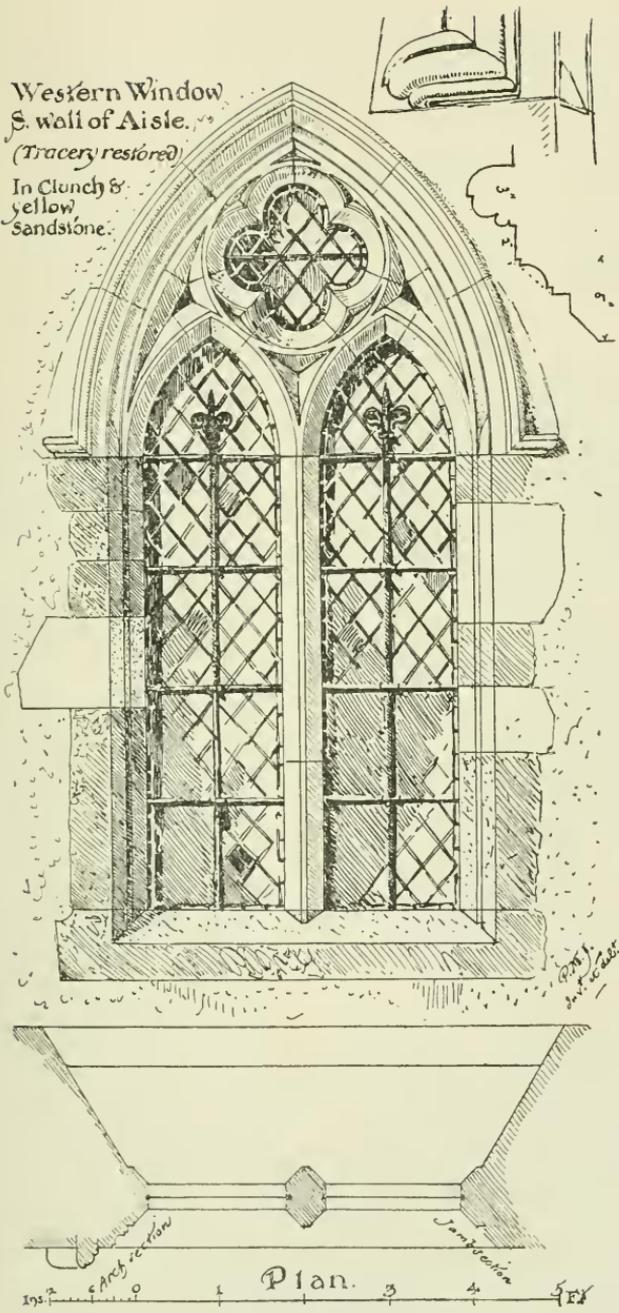


FIG. 15.

for such support as it receives at either end and from the gutter framing. Both Aisle and Nave roofs, originally of open-timbered construction, dating from *c.* 1300, are now concealed by 18th-century lath and plaster. The west gables show on the outside the braced collar construction of both roofs, exactly as in the Peak view and in the Petrie water-colour of *c.* 1808 (see Plate I).

Corbel, Western
Arch of Aisle.

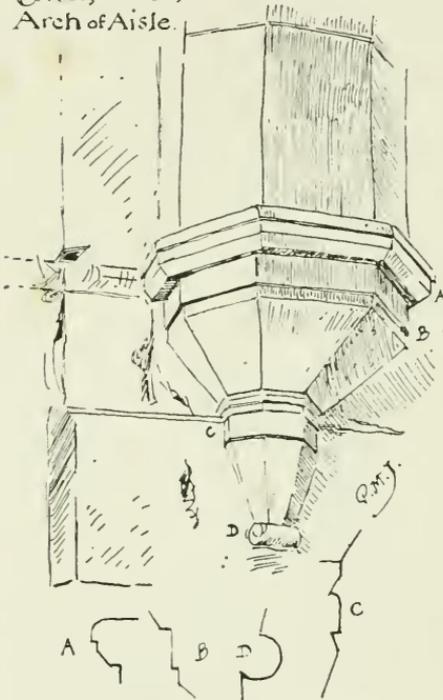


FIG. 16.

the windows inside, and in the piscina. As above noted, the columns rest upon the capitals of an older arcade, turned upside down, with square sub-bases of yellow sandstone. The drum of the old font remains to the west of the western column, pierced with a circular drain-hole. From an old pen-and-ink drawing in the

Against the west face of the tower there is the mark of an earlier (Saxon?) roof within the present Nave roof, of flatter pitch.

The arcade (Pl. II) is of three small two-centred arches with two chamfered orders springing from tall octagonal columns and capitals. A pretty little corbel, in place of a respond or half-pier, carries the inner arch-order at the west end¹: and the scroll, quirk and other sections of the mouldings correspond with those of the windows and doorway. The quirked hollow also occurs in the "escoinson" or drop-arch of the

¹ Cf. a similar corbel occurs in the neighbouring Church of Cranley, in the arch from the south aisle to south transept.

possession of Miss Olive Heath the aspect of the font when complete is plainly seen. On top of the circular drum was a square slab and on this a smaller circular stone, the whole being crowned by a shallow square block of Sussex marble (figured as 2 ft. 2 in. square on the drawing) which was dished for the circular bowl. Altogether it must have been an uncouth erection when complete. The marble stone that formed the font-bowl was removed in 1848 (?) to the new Church, where it is still in use.

It is evident that the materials composing this font were of more than one period, and the square bowl may have dated from the 13th century, or from the date of the building of the second aisle. The drum below, which is 2 ft. 5 in. in diam., by 1 ft. 9 in. high, may have come with other materials from the Roman buildings on Farley Heath.

On the western face of the two octagonal columns is a small shallow rectangular sinking, in which may have been placed an alabaster image or bas-relief.

In the eastern part of the south wall of the Aisle is the very elegant piscina belonging to the chantry altar of the Westons, the re-builders of this aisle, which has been opened out under my superintendence. The sharply pointed arch is cinquefoiled, the top foliage being curiously small, and at the back is a mutilated credence-shelf of sandstone. The jambs and the cill containing the drain have been a good deal injured,

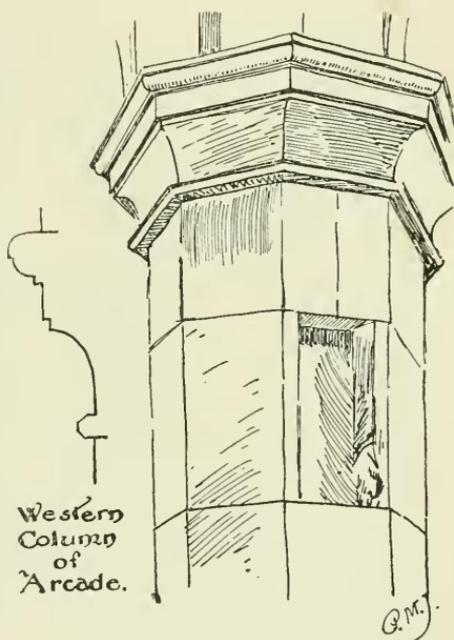


FIG. 17.

but the arch in hard chalk is nearly perfect. Immediately to the eastward is an oblong patch of encaustic tiles in the floor, which are probably of c. 1300, and may represent the pavement of the altar-piace. Most of the floor of the Aisle as of the Nave,

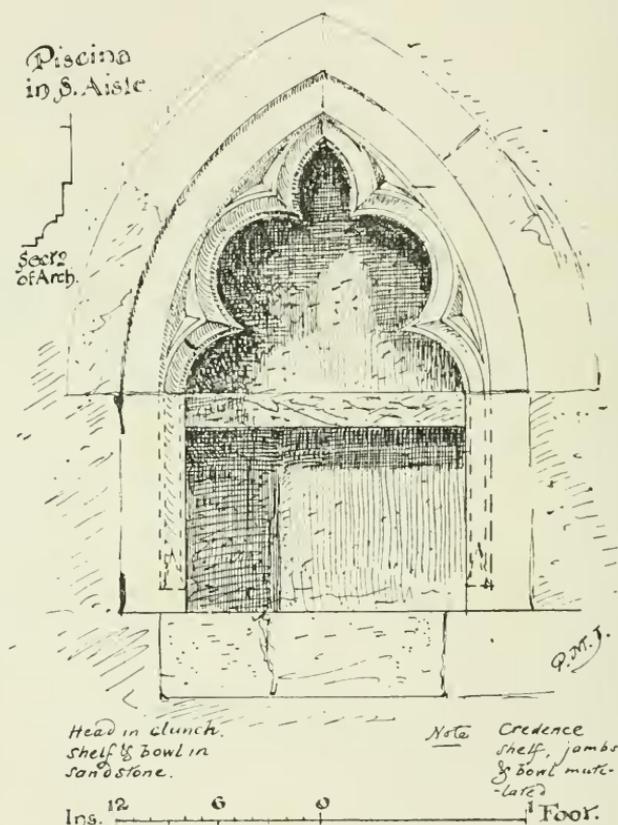


FIG. 18.

tower and chancel is of old stone flags, and in the Aisle are the blue marble slabs of William de Weston and John Weston with a brass effigy of the latter. The first of these, which is tapering or coffin-shaped, probably covers an actual stone coffin containing the remains of the re-founder of the Aisle.¹ It bears,

¹ See Introduction for description of coffin.

in Lombardic letters, originally of brass sunk into the stone, but now represented only by the matrices, the inscription :

. WILLELMUM : TERNUM : DE : WESTONE : SUSCIPE :
 CRISTE : AD : LUMEN : ETERNUM : QUAM : DEPRIMIT :
 TIC : LAPIS : ISTA —translated reads, “Raise up,
 O Christ, William the third of Weston to eternal
 light, whom this stone here weighs down.”

The arch leading from this Weston Aisle to the Transept is apparently of the date of the Aisle. Its semi-octagon piers are of clunch, but the whole has been coated with stucco, and the imposts at the springing of the arch are quite obscured by this.

(7) On the west face of the tower to the north of the Aisle I have discovered and opened out a niche for an image or bas-relief, dating from about the middle of the 14th century. (See Fig. 2). It was partly covered by the large Risbridger monument, which has been taken down for re-erection elsewhere. This niche is in clunch, with considerable remains of vermilion colour on the stone work and the plaster back, which is bowed out towards the face. The head is cut into a flattened ogee shape and cinquefoiled. A Nave altar stood in front of this niche, which doubtless formed a sort of reredos. It may have enshrined an image of Our Lady of Pity, holding the Dead Christ on her knees. In the blocking of the lower part many coloured fragments of mouldings and parts of the semi-octagonal bracket of another niche were found. The character of the mouldings of these was quite a century earlier, and they may have been brought from elsewhere as mere material for walling up the niche at the time of the Reformation.¹ From a hole in the wall over the niche a piece of chalk that had been used to block its mouth was taken out, and this proved to have been twice previously used, first as part of a 13th-century window, and second as wall-facing in some 14th-century

¹ Painted in dark blue, or black, red and yellow.

work when its face was delicately painted with part of a figure subject, of which the shaded grey robe of a lady remains against a red background powdered with black flowers. The Weston brass, of 1440, will be described later.

(8) Three features—the Porch, the east window of the Chancel and the painting of St. Christopher on the south wall of the Aisle—remain of the latest Mediæval period. (See Plates IV and V.)

The Porch on the north side of the Nave is the best and most perfect of its period remaining to us in Surrey. It is constructed of open timber work upon foundation walls of brick and ironstone, largely renewed at a later date, but all the oak timbers are ancient and do not appear to have been altered since their original erection in the early part of the 16th century. The resemblance of the moulded sections of the mullions, etc., to the work in the Screen of Croydon Palace Chapel, which has portrait-heads of Henry VII and the boy-Prince Arthur may give the actual date as shortly after the year 1500. The ground at the door-cill has risen some two feet so that there is now a step down into the porch, as well as at the inner door, and this has altered the proportions of the spacious outer doorway, making it look unduly squat. The east side (9 ft. 6 in. wide) is 9 in. longer than the west, the north face being 9 ft. 9 in. wide, the only apparent reason for this irregularity in the plan being to twist the porch somewhat in the direction of the church path. The openings in the sides are square headed in richly moulded oak work and divided by moulded mullions, with a cornice of bold section at the level of the roof-plate. On either side of the doorway is one of these openings. The door-posts are also deeply moulded, and the flat four-centred arch of the head has carved spandrels—a four-leaved flower on bracken fronds, and a slashed ball or patera on the other half. These spandrels are sunk with a 45° section on the inner side, and slightly varied in their modelling. The beam over the doorhead bears two uprights and a



Lloyd, Albury, photo.

ALBURY OLD CHURCH
NORTH PORCH AND NAVE WALL.

wide collar bracing the gable rafters, the interspaces being filled with the original plaster, in extraordinary preservation. Beyond this face projects a beautiful barge-board, delicately carved with pierced quatrefoils having rosette centres, set in a flowing pattern of tracery. This barge board, though less than 1 in. thick, is in a wonderful state of preservation—as are all the other timbers—and ought to be most jealously guarded as a very precious relic. The roof-timbers seem to be in good condition also, and are now covered with tiles, but were formerly—as the north slope of the Nave roof still is—roofed with Horsham slabs. The 45° pitch of the porch roof is in marked contrast with those of the west gables—*c.* 55° to 60° in the Nave, and even sharper in the Aisle.

The outer frame of the east window of the Chancel is of the same date as this, *viz.*, *c.* 1500. Its arch is of flat four-centred shape, with a moulded label terminating in two carved heads—all much mutilated. The tracery which originally filled this opening was of three lights with arched heads, probably cinquefoiled; but early in the 19th century it was removed and a wooden frame representing the Churchwarden Gothic of that era put in its place.¹ When the Chancel was unroofed and suffered to fall into ruin (after 1875) this wooden frame, with those in the widened lancets of the side walls of the Chancel, was itself taken out and now stands in the Nave floor. It should be recorded here that the destroyed roof of the Chancel, which was of 45° pitch and “healed” with Horsham slabs, was probably of this 1500 period, having replaced the 12th or 13th century roof of about 50°, the weathering of which has been brought to light in the recent removal of the mass of ivy from the east face of the tower. (See Plate III (1).)

In the erection of one of the tablets removed from the ruined Chancel a coating of later plaster fell from

¹ Cracklow, in his *Churches and Chapels in Surrey*, published in 1824, says “Some recent repairs have taken place,” and among them instances this wooden frame.

the south wall of the Aisle, disclosing a very fine painting of St. Christopher—perhaps the best of the half dozen of this subject that have come to light in Surrey.¹ St. Christopher, a Canaanitish giant, according to the legend, is shown fording a great estuary with the help of an uprooted sapling in his right hand, and bearing on his left shoulder the Child Jesus, whose right hand is uplifted in benediction, while in His left He holds the symbol of His sovereignty—an orb crowned with a cross of pointed leaves. The Child has bushy locks, and Christopher a beard and whiskers with clean-shaven lips, and large full eyes. He wears a sort of turban or bonnet, red and white, and a pleated shirt appears in the opening of his red coat or mantle. The face is carefully shaded, to convey rotundity. On his right is the red-roofed cell of the hermit, who, as in other paintings of this subject, was lighting the way thereto with a lantern, but this figure is covered by the monument removed from the Chancel.² How the artist disposed of the Saint's legs is not apparent, as the 14th-century doorway stands immediately below the painting, unless one imagines that at the later date the doorway was blocked up and plastered over. To the right of the Saint and of the doorway is painted a castle with embattled walls and towers, and over this the river or estuary, in which a first-class naval battle is in progress. Two large ships, a smaller one and a boat with oars are taking part in this, and the details of the vessels and their crews are painted with considerable minuteness, the masts, the bellying mainsails, the rigging, the crow's-nests, a grappling-stage, a row of shields, bearing the cross of St. George on one of the

¹ Albury, Croydon, Dunsfold, Newdigate, Warlingham and Worplesdon. All except Albury and Warlingham have been destroyed.

² I have uncovered two paintings in Kent in which the Cell and the hermit with his lantern appear prominently. One is at Tonge (14th century), and the other at Borden (16th century), both near Sittingbourne.



[From a drawing by P. M. Johnston, F.S.A.]

ALBURY OLD CHURCH:
PAINTING OF ST. CHRISTOPHER ON SOUTH WALL OF AISLE.

[To face p. 84.]

ship's sides; and many tiny figures of the men at arms and archers shooting with bow and arrow being still distinguishable in the ships and row-boat. The latter has a crew who are pulling at their oars, as well as the archers. The elevated forecastle and poop of the ships are very noticeable. The figures of Mary and Joseph, who usually accompany the scene, standing upon the river bank towards which Christopher is wading, were probably where the tablet now is.¹ One of the old estate workmen states that when he helped in the uncovering of the painting, some forty years ago, an inscription in black-letter appeared on the right of the Saint's head. This has faded away, and only a faint indication remains.

(9) In the 17th and 18th centuries, as well as in the latter part of the 16th (when the Church was stripped of its altars, images and rood-screen) the usual disfiguring alterations took place. A triple-storeyed gabled transept, of timber framing, or brick, plastered, of shallow projection, was tacked on to the north side of the tower, a door being pierced through into the tower which may still be traced, and a stair or ladder introduced to give access to the upper storeys of the tower. On the western side of this curious excrescence, which had wood-framed cottage windows and doorway (as shown in the Petrie drawing of the Sharpe Collection), was a sort of porch containing the entrance and staircase to the gallery, shown in Hassall's drawing of the interior, dated 1830. The same drawing gives us the 18th century wooden reredos, which had a "broken" pediment, the Creed, Lord's Prayer, and Commandments, and the communion rail with its wooden balustrade also figures, together with a pair of chancel gates. The tower-space and the Nave were then filled with "horse-box" pews, with

¹ The destroyed painting at Newdigate, some 12 miles to the south-east, also had ships and a boat in the river that the Saint was fording. This was on the north wall, opposite the south doorway, as at Warlingham. At Albury, as the principal entrance is on the north, the painting is on the south wall.

the addition of forms under the tower for the children. In another view, looking westward, these monstrous pews and galleries, supported on iron or wooden columns, also appear. At some time in this period of mutilation and disfigurement the west window of the Aisle was converted into its present shape of a round-headed opening within a square head. The curiously moulded jambs of this window belong to the 14th century, and doubtless there was originally a central mullion dividing it into two lights under a pointed head. Two large pieces of brown sandstone remain in the wall above the present window-head, which may have formed part of the earlier head.

The tall lancet window in the north wall of the Nave was considerably widened for purposes of light at about the same time, probably in the latter part of the 17th century, when its outer head was made segmental and the eastern splay extended, causing a brick arch to be built under the old internal arch to span the widened opening.

To the 17th century also must be referred the buttress at the junction of the tower, Chancel and transept. It is built of brick and ironstone rubble, with several chamfered set-offs and it was probably placed here to counteract some threat of weakness in this angle. In the east face of the tower a bad crack may be seen over the centre of the Chancel arch.

In the recent clearing out of the chancel the removal of *débris* from the floor has brought to light the early-18th-century step at the Communion rail, with its curious rounded corners and recessed wings, following a fashion set by Sir Christopher Wren in his rebuilding of London Churches after the Great Fire. The Chancel floor westward of this step seems to have been raised about 6 in., so that there is now hardly any difference between the two levels.

At some unrecorded date in the 17th or 18th century, probably before 1750, if we may assume that Peak's view was drawn in about 1758, the tapering shingled

spire that crowned the tower, and which is shown in two of Hollar's engravings of 1645, gave place to the present domical capping of shingles and lead, set within the walls and surrounded by an ugly battlemented parapet. Some of the beams at the base of this curiously Eastern-looking dome—one wonders if John Evelyn inspired the idea—are evidently mediæval, and the dome itself may have been constructed out of the framework of the spire, which it is possible was struck by lightning and injured too seriously for repair. Ugly as the present finish of the tower may be, it has some interest on account of its age and the fact of there being nothing else like it in Surrey. The weather-vane and its pole are coeval with the dome. The tower was no doubt originally roofed with a low pyramidal roof of Horsham slabs, set within a plain parapet on corbels, such as may be seen at Clymping, Icklesham and other Norman towers in their original state.

(10) Mr. Henry Drummond has left us an interesting description of the old Church and Village in the pamphlet before alluded to, as he knew them between the date of his purchase of Albury Park in 1819, and the closing of the Church, when the present Parish Church and Village were built at Weston Street, in 1842 and the following years. He appears to have thought the Chancel modern, in the sense of having been rebuilt, being perhaps deceived by the partial refacing that the walls had undergone in the early 19th-century repairs: he refers to "two gradually increasing cracks . . . possibly occasioned by the oozing of water from the ground above, undermining the too shallow and ill-protected foundations of the Chancel"; and opines that the Chancel "is likely soon to fall down." Further on he remarks:—"The old Church was out of repair; the Chancel is falling; the walls of the body of the Church have been weakened by holes knocked through them to make access to a modern Vestry" [*i.e.*, the transeptal erection on the north of the tower, pulled down about the time

the old Church was abandoned for the new] “and to several pews, each of which had a separate entrance from without”; [one of these entrances can be seen, blocked up with rubble in the south wall of the Aisle: it gave access to the gallery shown in one of Hassell’s views] “the roof was decayed”; etc.; and he adds: “The altar, bells, font, etc., were removed from the old Church to the new.” Of the bells it should be recorded that they are six in number, and, with the exception of the treble, which was added in 1841, they date from 1695, and bear the name of William Eldridge, a well-known founder. The fifth bell was re-cast at the time of the removal. It thus appears that the bells were either re-cast or made anew while the Finch family were in possession of Albury Park, and they doubtless either gave or contributed largely to the new peal. The Inventory of Church Goods made by Edward VI’s Commissioners in 1551-2 records that there were then four bells.

The Church plate, also removed to the new Church, includes a silver cup, with paten-cover, a flagon and a silver alms-basin, all of 1714, the last-named inscribed:—“The gift of Heneage, Lord Guernsey [Master of the Jewell House] to the Parish of Albury the place of his birth, 1714.” All these pieces bear the London hall-marks of 1714, and the mark of Thomas Ffarrer in Swithing Lane, with the usual star ornament. The donor was the second son of Heneage Finch, 1st Earl of Nottingham. “He was elected M.P. for Oxford University in 1678, and for Guildford in 1685. He acquired celebrity at the trial of the seven bishops in 1688, on whose behalf he acted as advocate. In 1702 he was raised to the peerage with the title of Baron Guernsey, and twelve years subsequently was created Earl of Aylesford. He . . . died in 1719.”¹

Another item in the furniture of the old Church, removed to the new, is the fine and massive chest,

¹ S.A.C., XI, 55.

6 ft. $1\frac{1}{2}$ in. by 1 ft. $10\frac{3}{4}$ in., and 2 ft. $3\frac{1}{2}$ in. high, with moulded front, lid and sides. It is of late 17th, or early 18th-century date.

At a date subsequent to the dismantling of the old Church, Mr. Drummond restored the Transeptal Lady Chapel as a Mortuary Chapel of his family. He writes in the pamphlet above quoted:—"It was known that the owner of the manor house was bound to keep this transept in repair . . . The burying vault of the family was also beneath it . . . it was consequently repaired and the roof fresh covered. Three ornamental brasses have been placed over the remains of three members of the family who now repose there, and the spaces between have been paved with encaustic tiles, representing their armorial bearings, and the arms of their immediate parents." He goes on to describe the stained glass in the three windows, in which are figures of Sts. Peter and Paul (patrons of the Church), St. Andrew, patron saint of Scotland, and St. John, patron of the Abbey of Inchaffray, Perthshire, the burying place of the Drummond family in Scotland; while, in the large window is a figure of Our Lord in Majesty, surrounded by the Cherubic emblems and figures of the Blessed Virgin and the Holy Child. He also alludes to the image-niche and its sculpture, the wall decorations with the armorial bearings of the family and their mottoes: "Gang warily"—"Prius mori quam fidem fallere"—"Virtutem coronat honos"—"Lord, have mercy"; and the nimbed eagle of St. John, which appears on the seal of Inchaffray Abbey, and was adopted by this branch of the Drummond family as their device. The so-called "Sacred Monogram" and a number of appropriate scriptural texts complete this elaborate scheme of decoration, which, together with the two oak screens, richly carved and decorated in colour, was carried out under the direction of the architect, A. Welby Pugin. Apart from family and sentimental reasons, merely as the work of this great designer, the Mortuary Chapel may be said to possess an abiding

historic interest. Mr. Drummond's own altar-tomb is placed on a raised platform beneath the great south windows.



FIG. 19.

Monuments.—The earliest monument is the coffin-slab of William de Westone above described. Hard by it, in the south Aisle, is the fine brass of John Weston, who died in 1440. He is represented in complete plate armour, standing on a mound covered with flowering plants and crested with a row of trefoils. The effigy, which is still in its original slab of blue-grey stone or marble, 69 in. by 34 in., measures 3 ft. in height, exclusive of the inscription plate, 20 in. by 2½ in. Above is the indent for the heraldic achievement, measuring about 16 in. by 8½ in. The brass in this has been missing for over a century and the top of the knight's head has been stolen since 1837, when a rubbing, now in the collection of the Society of Antiquaries of London, was taken. The dagger on his right hip and the blade and one quillon of the sword are also wanting and seem to have been abstracted.

for at least 150 years. The achievement consisted of a small shield, placed diagonally, surmounted by a tilting casque, on which was the Wolf's head of the Westons. We have in the figure a good example of the evolution of body armour, in the addition of extra defences. The bascinet is globular with pointed top and cheek pieces, the part over the brow being ornamented with a row of eight trefoils. The gorget below this has an invected edge, and there are shoulder-pieces of over-lapping plates converging towards the centre of the breast-plate. As Mr. Mill Stephenson¹ points out, "The defences of the arms differ, the plates on the right or sword-arm being smaller and lighter than those of the left or bridle-arm. The right arm-pit is defended by a small and peculiar shaped plate, termed a moton, and the elbow-piece is small and of different shape to that on the left arm. The left arm-pit and elbow are defended by much larger and heavier plates, both of which are secured by arming points or small spring pins, fitting into staples affixed to the armour underneath, the loops of which passed through holes in the centre of the plates. The gauntlets have long peaked cuffs and overlapping plates to protect the fingers. To the long skirt of taces are strapped two large tuiles, the thighs and shins are protected by the usual plates, and the knee-pieces have plates below. The feet are encased in pointed sollerets composed of overlapping plates, and guarded rowel spurs are buckled over the insteps. The sword, of which only the handle and one quillon now remain, is suspended from a narrow belt crossing the taces diagonally. The dagger, which stands out almost at a right angle to the body, is lost." The armed figures at Arkesden, Essex (Richard Fox, Esq., 1439) and Fladbury, Worcestershire (Sir John Thockmorton, 1445), so closely resemble this John Weston's brass in all these exceptional features, as well as in general

¹ S.A.C., XXV, 42.

style, that there can be no doubt all three are the work of the same London craftsman. The inscription in two lines reads :

**Hic iacet Johes Weston Armiger qui obiit xxiii^o die
 Nouembris Anno dñi Millmo C^o C^o C^o l^o cui aīē
 [p'piciet' de' aīē.**

“ Here lies John Weston, Esquire, who died the 23rd day of November Anno Domini 1440, for whose soul may God be propitiated. Amen.”

This John Weston married Millicent, daughter of William Carthorpe, of Westwood, and left three daughters and co-heirs, one of whom, Anne, married Thomas Slyfield, of Great Bookham. He had also a son who died without issue.

No memorial is now visible of William Oughtred, the learned and eccentric Rector of Albury (instituted in 1610), who died in Charles I's reign and was buried in the Chancel, the earlier registers of the Church, being, it is said, interred with him.

The next in order of date of the monuments is that to Edith Duncombe, “ daughter of John Carill, late of Tangley,” who died in 1628. The Carylls (as the name is usually spelt), who built and lived for generations in the still existing ancient timber-framed house of Tangley Manor, Wonersh, were a wide-spread and very old family in Surrey and Sussex, in which latter county they had their seat at Harting, where they have left monuments in the Church. They were prominent as Royalists and Roman Catholics during the 17th century. The tablet is of alabaster and black slate or marble with a coat of arms, coloured and gilt.

Elizabeth Merrye's tablet is dated 1652.

The Duncombes have left two other monuments—to George Duncombe, who died in 1646, on the south wall of the Aisle, of gilt alabaster and black slate, with elaborate heraldic quarterings on the shields—altogether a fine piece of work. The other, to Anthony Duncombe, 1709, is on the north wall of the Nave. It consists

of a brass plate framed into a grey stone or marble slab, with a beautiful scroll design in slight relief on this frame. Mr. Mill Stephenson conjectures that Anthony Duncombe composed the verses on the brass plate and that this was engraved in his lifetime, the date of his decease being filled in by a different hand. There are six couplets in Latin (Roman capitals) and a translation also in six couplets, headed

MADE ENGLISH THUS :

FROM GLOOMY CLOUDS THE SUN STILL GLIDES AWAY,
 AND FROM BLACK NIGHT RESULTS THE BREAKING DAY;
 THUS, MY DEAD BONES WILL QUIT THIS DARK ABODE,
 RAIS'D BY THE VOICE OF AN ALMIGHTY GOD:
 AND YOU, HAIL READER! MUST RESIGN YOUR BREATH,
 SHATTER'D BY SICKNESS, AND SUBDU'D BY DEATH;
 MUST TO YE GRAVE DESCEND, & THENCE MUST COME
 AT THE GREAT AUDIT, TO RECEIVE YOUR DOOM:
 GOE THEN, BELIEVE, GOE, LAY THESE TRUTHS TO HEART,
 TRUTHS, FROM MY TOMB, I SOLEMNLY IMPART,
 AND TRUTHS, W^{CH} FROM THAT WORLD WILL WEAN Y^R LOVE
 AND GUIDE Y^R SOUL TO YON BLESS'D WORLD ABOVE.

TABELLAM, QUAM SPECTAS HIC INFIXAM, RELIQUIT, ET EXUVIAS
 USQZ AD RESURRECTIONEM SUBTER DEPONENDAS EXOPTAVIT

A.D. : GENE : QVI DEVITA DECESSIT 17 DIE FEB :

Ao D^Mi

1709.

The shield above is surrounded by elaborate mantling and bears the arms of Duncombe, *Per chevron engrailed (arg. and gu.) three talbots' heads erased counterchanged*; and is surmounted by the crest, *out of a coronet or, a horse's leg couped at the thigh sa., shoe arg.* The slab measures 41 in. by 23 in., and the brass plate 15½ in. by 11¾ in. Aubrey describes this monument as being in his time "on the north wall of the Chancel placed very high, because the Chancel is designed to be wainscotted by the present Earl of Aylesford." This incidentally gives us the approximate date of the oak reredos shown in Hassall's drawing. When the Chancel was unroofed in 1875 the slab was removed to the Nave.

This Anthony Duncombe was the youngest son of George Duncombe, of Shalford, by Charity, daughter of John Muscott, of London.

Within the sanctuary and beneath where the altar-table used to stand is a very pretty blue slab, uncovered

in the recent removal of the soil and débris from the Chancel. It bears on a shield with heraldic mantling the device of Three Castles, and an inscription to Henry Wickes, servant to Queen Elizabeth, James I and Charles I. He died in 1657.

On the east wall of the Nave was the Risbridger monument lately taken down to open up the image-niche and set up elsewhere. It dates from 1757 and consists of a frame of veined Sicilian marble enclosing a slate table, on which is a lengthy and barely legible inscription, recording particulars of the Risbridger Charity, etc.

Towards the western end of the north wall of the Nave is a large and cumbersome monument to a Lord Mayor of London, The Rt. Hon. Sir Robert Godshall, of Weston House, who died in 1742.¹ Sarah Shubrick is commemorated by a slab in the Chancel and a tablet in the Nave, dated 1832.

These and one or two others complete the series, comprising six centuries. It is puzzling to find that no monument of the important Finch family remains here, although their tenure of Albury Park lasted 120 years. Did they remove their monuments when they sold the estate? Or were they deposited in their vault beneath the tower?

The Risbridger vault appears to be east of the Porch, outside the Church, with an entrance beneath the north window of the Nave. I have found the crown of a large vault extending under the entire area of the tower, which has no doubt weakened its foundations. There are also vaults beneath the Chancel and part at least of the Transept.

Acknowledgments are due to His Grace the Duke of Northumberland for permission to publish this Report; to Miss Olive Heath for photographs; and to Mr. Mill Stephenson, F.S.A., for the block of the brass (Fig. 19).

¹ It is one of the numerous monuments removed from the Chancel, where it is recorded as "on the north wall," by Manning and Bray.