Frontispiece] FARNHAM CHURCH: THE EXTERIOR FROM THE NORTH-EAST.

THE PARISH CHURCH OF ST. ANDREW FARNHAM

BY

A. R. DUFTY, A.R.I.B.A., F.S.A.

ANYONE visiting Farnham parish church again for the first time since 1959 will be stimulated by the astonishing change in its appearance (Pl. VIII (b)). Before the great restoration of that year, it was in poor repair structurally, dark with the dirt of ages and cluttered with makeshift vestries, heavy curtains and worn-out furniture, while skylights in the nave roof spread an eerie green light over all. The gloom and shabbiness are gone: everything of quality or interest in the church is now enhanced by improvement of the setting and by replacement of the second rate. This has cost the parish £25,000, a sum which has been defrayed almost entirely by local effort.

Before churches had been built in England in the great numbers we see today, that is, before the Norman Conquest of 1066 and the completion of the organisation of parishes in the twelfth century, *monasteria* (English, minsters) were built to serve the needs of the community. They were not monasteries in the restricted sense in which we use the term today, but churches, usually of some architectural pretension, served by priests, which were founded in order to bring teaching and baptism to the people of the surrounding country.[1] Such existed in Surrey, but where is not certainly known. If Farnham church was ever a minster church, and the old Farnham parish eventually defined was a large one, co-extensive with the Hundred, no structural evidence of it has so far been discovered. Domesday Book of 1086 says (fo. 31) that a church then existed in Farnham; however no building older than the mid-twelfth century has been identified incorporated in the present church nor traced in the ground below it in the very limited excavations made in 1959; nonetheless, the known continuity of use of sacred sites leaves little doubt that St. Andrew's is the successor thereupon of the Domesday church. In the late eleventh century Farnham manor was already held by the bishops of Winchester, and Domesday says that 'Saint Peter always held it,' which means that they had held it at least from before the time of Edward the Confessor; indeed it was probably granted to Winchester in the seventh century. In 1086 the church 'richly endowed' was held of the bishops by Osbern de Eu, when it was worth six pounds with one hide in Hampshire (probably Bentley). The churches that are known to have been affluent at an

[1] Sir Frank Stenton, *Anglo-Saxon England*, 148. *Cf.* seventh-century foundation charter of Breedon on the Hill (W. G. Birch, *Cartularium Saxonicum*, No. 841).

early date, as Farnham thus evidently was, can very often be shown to have been the successors of pre-Conquest minster churches.[2]

THE FABRIC

The mid twelfth-century church, of which parts still stand (see plan), was probably a complete rebuilding. It was a cruciform church; that is, it had a chancel, north and south transepts and a nave all leading off from a rectangular compartment, or 'central crossing,' which probably rose into a central tower. The south transept evidently had a projecting apse on the east; the inference from this, such was the formality of church planning at the time, is that the north transept had a similar apse. Without excavation, it is impossible to know whether the east end of the chancel was square or apsidal.[3] The chancel and the transepts of this Romanesque church still in part survive incorporated in the present building, while excavations in 1959 disclosed the foundations and bases of the great piers that defined the central crossing; the latter are now again concealed by the modern flooring of the east end of the present nave, though part of one of the great chamfered respond-bases can be seen by lifting a trapdoor (Pl. X (a)). In the chancel, high up behind the chancel arch, are two carved stone vaulting-shafts (Pl. X (b, c)).[4] These are all that remain of the early roof, but they are enough to show that the mid twelfth-century chancel had a stone vault, which almost certainly was in two square bays; the two pilaster buttresses built originally against the outside walls to counteract the outward thrust of the heavy vaulting at the junction of the two bays still survive though now projecting into the north and south chapels, now St. George's Chapel and the Lady Chapel. The buttress in the north chapel (Pl. XI (a)) retains its great ovolo plinth moulding and is flanked higher up on the west by a chamfered string which probably indicates the springing level of the heads of the original windows destroyed in the late twelfth century when two large archways were broken through this wall, as described below. The buttress in the south chapel retains its chamfered base which shows very clearly the original diagonal tooling wrought by the Norman masons. The Romanesque south transept extended to a line just north of the window in the present west wall, as shown by a vertical straight joint disclosed when some of the plaster here was stripped

[2] Independently, Dr. C. A. R. Radford, F.B.A., F.S.A., has also come to the conclusion that Farnham may have been a minster church.

[3] Parish churches in England as opposed to Normandy show a preponderance of the square east end up to the mid-twelfth century, though the distribution in England shows a more frequent adoption of the apse in the south-east than elsewhere. After about 1150 the square almost entirely ousted the apsidal form from English practice.

[4] The form of the corbels to these shafts is characteristic of Cistercian design (information from Professor G. Zarnecki). Waverley Abbey, the first Cistercian foundation in England (1128), where the monastic buildings were completed before about 1160, is only two miles from Farnham. These are important stylistic and dating criteria for the twelfth-century parish church of St. Andrew.

off in the 1959 restoration; no doubt the Romanesque north transept was the same depth. Still nothing of the extent of the contemporary nave is known.

In the last years of the twelfth century the church was enlarged by the addition of the two spacious chapels that still stand flanking the chancel on the north and south (Frontis.), pairs of arched openings being broken through into them from the chancel. All four arches survive, though they have been heavily restored (Pl. XI). The two chapels are now dedicated to St. George and the Virgin respectively; the choice of patron for the first dates from 1959, that for the second is older but has no mediaeval warrant. The archway from the south chapel to the south transept is contemporary with the chapel though the columnar responds are those of the mid twelfth-century apse destroyed when the chapel was built: the north respond is still *in situ* and shows the start of the turn of the apse (Pl. XI (b)); that on the south is reset further out (south) to allow for the enlarged opening. In the reconstruction both columns had the abaci and bases recut. At the same time too the mid twelfth-century transepts were deepened. Thus, throughout the thirteenth century the church was cruciform, with a chancel flanked by large lofty chapels of the same length. The two chapels had new windows inserted in the fifteenth century (the present east window of St. George's Chapel is a nineteenth-century innovation), when also the archway from the north chapel into the adjoining transept was rebuilt. Before 1348 the chancel was evidently thought to be comparatively mean and money began to be set aside for rebuilding it; Archdeacon William Inge, the rector, on his death probably in 1348 left 300 marks towards its completion, though his successor was accused of embezzling it.[5] Some work was in progress in 1368 but it was not until 1399 that the new chancel was dedicated by Henry, Bishop of Annaghdown (Wint. Epis. Reg. Wykeham, II, 313). But in fact, as the surviving late twelfth-century paired arches and the two mid twelfth-century vaulting-shafts already described show, it was not a rebuilding; it was an extension and, if the earlier vaulting had not already been destroyed, an over-all heightening. This enlarged chancel remains more or less unaltered to this day, the extent of the old chancel being nearly indicated by the paired arches, while the late fourteenth-century extension is now occupied by the new Chapel of Devotion to the east. That the whole project took so long may have been due less to rectorial procrastination than to the very real disruption caused by the Black Death; this is often used as a facile explanation of contemporary architectural problems, nonetheless in Farnham in 1349 some 700 parishioners died out of a population of upwards of 2,000.

In cogitating upon the comparative grandeur of the church for the kind of small town Farnham was in the Middle Ages, first, the great size of the parish must be borne in mind, even though chapelries were formed in the thirteenth century at Frensham, Seale and

5 Cited before Bishop William of Wykeham in 1368 (Reg. II, 67).

Elstead, which did not directly contribute to the mother church, secondly, Farnham was the principal residence of the bishops of Winchester for many centuries and they paid tithes to their parish church certainly from the early thirteenth century. Late in the thirteenth century, it is known, Farnham, Dorking and Chertsey were the most valuable benefices in Surrey (*Pope Nich. Tax.* (Rec. Comm.), 206, etc.). The bishop collated the archdeacon of Surrey to the church, the rectory being annexed to the archdeaconry;[6] and he, the rector, in his turn, presented to the living, that is to say, he appointed a vicar as a parish priest; and again records made in the thirteenth, fourteenth and sixteenth centuries show that the Vicarage of Farnham was rich: the vicar was perhaps the richest man in Farnham as assuredly he was one of the richest priests in Winchester diocese.[7] Thus directly or indirectly the tendency would be towards appropriate ostentation here, with the support to indulge it.

The later architectural development of Farnham church is not well documented. The fact that in 1388 new bells were acquired implies the existence of a tower; it may have been over the twelfth-century central crossing, for the present west tower was not begun for another century or more. In the 1959 excavation it was observed that the bases of the central crossing piers, so far as they survived, were reddened by fire on their western faces, that is, towards the nave. This, and the fact that the whole of the present nave (Pl. VIII (b)) is of the fifteenth century suggest that the earlier nave was burned down and had to be entirely rebuilt. Both the fourteenth and fifteenth centuries were periods of enlargement of parish churches, but the visual evidence of the exact process of enlargement here at Farnham which the structure might have shown has been very largely obscured, and even falsified, by the thoroughgoing restorations the building underwent in the nineteenth century. The earliest windows in both the aisles are to a uniform pattern that was the fashion about 1330, but in fact all are completely restored, so the question arises: do they reproduce the design of their predecessors or are they to this design because 'Middle Pointed' Gothic was *de rigueur* among nineteenth-century ecclesiologists and their architects? The answer may fortunately be inferred from Sir Stephen Glynne's very brief description of the church made about 1826, before the main restorations. He says that the south aisle windows are curvilinear, the north aisle windows rectilinear though much mutilated.[8] In other words, the former were fourteenth-century, thus commending themselves to the ecclesiologists, and were so restored; the latter were fifteenth-century and were restored not only to conform with the ecclesiologists' predilections but to

[6] During the tenure of the Archdeaconry of Surrey by John Sutton Utterton, 1859–80, it was attached to a stall instead of to the rectory of Farnham (Order in Council 29 Nov. 1865).

[7] Etienne Robo, *Mediaeval Farnham* (1939), 249.

[8] Notebook 29 (f.9) in St. Deiniol's Library, Hawarden, Flintshire (*see Surrey A.C.*, LV (1958), 85).

match the former! Thus demonstrably the pre-existing nave had a fourteenth-century south aisle. The nave was then burned and rebuilt in the fifteenth century in the form it still retains; at the same time the large north aisle almost as large as the nave itself was added. And a remarkable proof of this sequence is afforded by the adjustments made to the west window of each aisle when subsequently the west tower was added; that in the south aisle had to be moved outward to an eccentric position, whereas that in the north aisle, being central in a wider aisle, was left where it was, only the south splay being straightened to give room for the tower. Also contemporaneously with the building of the new nave and aisle the wide archways were inserted between aisles and transepts and the archways from the transepts to the central crossing were enlarged. But the mid twelfth-century chancel archway was left unaltered; this we know from a drawing of 1828 in the British Museum which shows it (Pl. IX (a)).[9] Almost certainly too the original archway between the central crossing and the nave was retained; this is indicated by the wide north and south piers still standing one bay west of the chancel arch, their extra width having given space for the arch responds to project forward from them; the discrepancy in levels between the capitals of the flanking archways would have been obscured by the projecting responds. The date at which they were cut back flush with the piers is uncertain but it was before 1828, for they are not shown in the drawings just mentioned; all we see therein are the stepped mouldings, still there today, which were added for tidiness when the cutting back was done. In 1841 the old chancel archway was greatly heightened and the capitals renewed (Pl. XI (b)), one of the latter being inscribed 'Patrick 1841'; among a number of bills (in the Farnham Public Library) is one dated 1842 from William Patrick, for general repairs £68.1s.7d. This Farnham firm of masons still flourishes.[10]

Contemporaneously with the construction of the fifteenth-century nave arcades and the north aisle, a small annexe was built off the north-west corner of the church. Entry to it was through a large archway in the north wall of the aisle, and of it this alone survives, now blocked. Though at variance with normal mediaeval church planning, there can be little doubt that this annexe was the Lady Chapel at least from the late fifteenth century. In 1529 William Batell desired to be buried 'under the little chapel of our Lady in the

---

9 B.M. North Library, Manning and Bray, *History and Topography of Surrey* (extra illustrated), XVIII.

10 There is a tradition in the Patrick family that during the nineteenth century their masons cut down all the piers of the nave arcades from round to octagonal. This might suggest that the present piers are a pastiche of the fifteenth-century style and that this stonework is mid twelfth-century and surviving from the original nave of that date; certainly they were all retooled in the last century. But Sir Stephen Glynne visiting the church in about 1826 describes them as octagonal, and indeed the 1828 drawing shows them octagonal. It is possible that the tradition is confused: the original capitals of the chancel-arch responds were square, the Patrick reconstructions are round.

churchyard of Farnham,' in 1535 Thomas Skynner left 3s. 4d. 'for the reparation of the chapel of our Lady St. Mary the Virgin standing at the west end of the church,' and in the previous century the parishioners, desiring a curate who would help the vicar in their large parish, obtained permission from Henry VII to endow a perpetual chantry of one chaplain to celebrate at the altar of the Blessed Mary in the north side of Farnham Church (L.P.2 Hen. VII. 16 Feb. 1487). Such a westerly position for the Lady Chapel is not unique however, as a visit to Scarborough parish church will show.[11] After the Reformation it became a school, then in May 1758 it was sold to Edward Beaver for £42 and demolished. An early nineteenth-century lithograph of the church shows the butt end of the east wall of this chapel;[12] it is now cut back to appear as an ordinary buttress.

The last pre-Reformation work begun was the west tower and the fact that it was not then completed beyond the apex of the nave roof may have been due to that cataclysm. About 1826 Glynne could still describe it thus 'tower upper part unfinished without battlements but a large octagonal turret at each corner.'[13] The belfry and pinnacles were not added in completion until 1865 (Frontis.). In 1873–4 the stonework required repairs, which were made by F. C. Birch, builder, of Longbridge House (receipts in Farnham Public Library).

For the rest, the nineteenth-century extensions and restorations are soon catalogued: the 1841 restoration probably included re-roofing the nave; in 1846 the west window was renewed; in 1848 the chancel was repaired, and in 1855 the transepts were further deepened and fitted with galleries to the designs of Benjamin Ferrey. When Sir Stephen Glynne saw the church about 1826 it had timber porches, presumably mediaeval, to the north and south doorways and flat ceilings painted blue over the chapels and transepts; the north porch was renewed in the nineteenth century, the south porch has been demolished, and the only fifteenth-century flat ceiling now surviving is in the south chapel.

In the 1959 restoration the high altar was moved from the east end of the chancel westward to about the centre point of the former mid twelfth-century stone-vaulted chancel and backed by a reredos immediately below where the two bays of the vault once met. The more easterly two-thirds of the space thus left empty east of the reredos were made into the Chapel of Devotion; the west third provides an ambulatory immediately behind the reredos. New Communion rails were placed before the chancel arch and in the two more westerly lateral arches into the north and south chapels. The galleries were removed from the transepts, the organ and choir

[11] At St. Mary Redcliffe, Bristol, while the Lady Chapel is in the normal position at the east end of the church, the shrine of Our Lady was in an extension of the north-west porch.

[12] Printed by P. Simonau, published by C. T. Cracklow, Surveyor, 1 Crane Court, Fleet Street, in 1827. A reconstructional drawing of the chapel is in N. Temple, *Farnham Buildings and People* (1963).

[13] *Surrey A.C.*, LV (1958).

being moved into the north transept and the font into the south. The pulpit was moved from the north side of the nave to the south side, changes were made in the pewing to give a greater effect of space, many of the plainer wall-tablets were transferred to the tower, and all the walls and stonework were cleaned and colour-washed. The backgrounds of the less important windows were replaced with clear glass to give light compensation for blocking the hideous skylights in the nave and the hatchments were cleaned and re-hung to give colour to the newly whitened walls. The north and south chapels were enriched with new glass in the east windows and their furnishing included the installation of a new stone altar in St. George's Chapel.[14]

FITTINGS

So far as we know, at no time in the Middle Ages did Farnham parish church contain the monuments of members of any powerful and affluent local family, nor the special embellishment of structure or fittings that might have been paid for by rich donors. The inference is that patrician families and magnates did not live hereabouts in the Middle Ages, and this is confirmed by history. Nor is it difficult to deduce the reasons: first, the rather special social, political and economic environment created by the presence here of the bishops of Winchester and their lordship of the manor; secondly, the unproductive nature of much of the land, at least southwards. But, as described above in regard to the structure of St. Andrew's church, the ecclesiastical environment and the size of the parish, together with the maintenance of a general level of middling prosperity in the borough, ensured the presence here in Farnham of a parish church of size, dignity and prestige. By the same tokens, we may suppose that it was well furnished for the services in the liturgy. Few mediaeval fittings are left, but these few support the supposition: they include the elegant combined **PISCINA** and **SEDILIA** (Pl. XI (a)) in the south wall of the chancel, now the Chapel of Devotion, and the fine pair of carved oak screens across the west archways into St. George's Chapel and the Lady Chapel. All these are probably contemporary with the work of enlargement to the chancel consecrated by the Bishop of Annaghdown in 1399. The piscina (Latin for 'basin') was to receive the water with which the celebrant at Mass washed the sacred vessels; it drained directly into the ground. This one has a stone shelf upon which the vessels were placed until needed at the Mass. The sedilia (Latin for 'seats') were used by the priest, deacon and subdeacon during Mass. The only other mediaeval fitting is the **FONT**, of the late fifteenth century, carved with sacred monograms and the symbols of the Evangelists; in 1959 it was moved from the

[14] This was done without question and thus illustrates the modern acceptance of stone altars. In 1845 the provision of such a one in Holy Sepulchre Church, Cambridge, was disputed and the Court of Arches ordered its removal, the church being closed until a change was made. The doctrinal principle stated, illogically, in that case has died hard.

nave, from opposite the north doorway, to its present position in the south transept.[15] The font-cover carved with children climbing up to the reigning Christ Child at the apex was given as a memorial in 1962. The mediaeval brass indent is described below with **BRASSES.**

It is regrettable that so little survives from pre-Reformation days to complement the mediaeval fabric but, considering the changes in the ritual and doctrine of the national church between 1534, when Henry VIII repudiated papal allegiance, down to the accession of Elizabeth I in 1558 and again the vicissitudes of church fabrics and fittings from then to the Tractarian movement of the nineteenth century and the modern movement, it is rather more surprising that anything of antiquity remains. The religious revolutions brought about successively by Henry, Edward VI, Mary, and Elizabeth I alone took place in the same length of time as that between the outbreak of the last war and today (1963); there followed destruction and change due to the puritanism of the seventeenth century and the rationalism of the eighteenth century, to the succeeding apathy and then to the restoring zeal of the nineteenth century.

The Act of 37 Henry VIII, *c.* 37, 'for the Dissolution of Colleges, Free Chapels, Chantries, Hospitals, Fraternities, Brotherhoods, Guilds and Stipendiary Priests' lapsed on Henry's death since these bodies were given personally to the king. But the Act reappeared, with some modifications, as 1 Edward VI, *c.* 14, and was the authority for the confiscation of their possessions in goods, such as precious plate, and property. The Farnham Chantry, which had been discontinued in 1547, was dissolved and sold on 8 June 1548 to John White of Farnham and London, grocer and later Lord Mayor of London, and Stephen Kyrtone, merchant of the Staple of Calais; it had been founded in the Lady Chapel and cannot itself have been richly equipped, but as with most other chantries its endowments, which had been estimated at about £185,[16] were well worth seizing.

The dissolution of chantries, of which there were many in churches throughout England, following upon the dissolution of the monasteries, made parochial clergy and churchwardens unsure of the safety of their church goods. They were not long left in doubt; for example, the Commissioners visiting Farnham to survey the chantry ordered the destruction of images and shrines and directed that various changes be made in the liturgy. Expediency then took a practical turn in many parishes, Farnham among them: capital assets were realized while there was still time and the money used or invested in ways that, it was hoped, might either be regarded as permissible or render it less liable to seizure. As a result, in 1549 the Privy Council instructed Commissioners to compile inventories of church goods and to forbid sale or embezzlement. But on 3 March 1551 the Council decreed that 'forasmuch as the King's Majesty had

[15] Sir Stephen Glynne writing in about 1826 calls it 'modern,' but his description may refer to a different font, now gone.

[16] This yielded £8.12s.2d. a year, enough to maintain the chantry and its priest.

need presently of a mass of money, therefore Commissioners should be addressed into all shires in England to take into the King's hands such church plate as remaineth, to be employed unto his Highness' use,' and in 1552 the earlier inventories were released for the use of these Commissioners. The earlier inventories have mostly disappeared, but many of the 1552 inventories survive, including that for St. Andrew's, which is printed in the *Surrey Archæological Collections*, IV, and in Father Etienne Robo's *Mediaeval Farnham*. It includes chalices, two of gilt, one of parcel gilt, one of which may well have been that given by William of Wykeham, and sets of vestments and frontals for High Mass and daily mass and minor feasts sufficient to show that the church was comparatively richly equipped. Indeed, it includes also a 'payre of orgyns': the only other church in the diocese then with an organ was St. Mary's at Guildford. The same inventory also shows that the churchwardens of St. Andrew's had, as described above, tried to save something from the wreck, for in the preceding year they had sold a number of vestments, an old organ with twenty-six pipes and a basin and ewer and had spent the proceeds upon church repairs: an expenditure well nigh impossible for the Commissioners to reclaim, though they noted 'all which is not allowed by the Commissioners but referred to be further examined'; we do not know the outcome.

Meantime the church had suffered destruction of altars, statues,[17] the great Rood figures of the crucified Christ, St. Mary and St. John the Divine, the pyx, books, etc.; so the expenditure upon repairs in 1551 may have been to mend some of the damage. It is pathetic that Thomas Williams, the curate at the time to the vicar William Lorkyn, seems to have wrought much of the destruction himself.

All the mediaeval plate at Farnham, as generally elsewhere, was confiscated except one chalice, but this too has since gone. The **PLATE** now includes two silver cups of 1797, which replace the cup given by John Byworth who died in 1623, a silver paten of 1623 given by the same John, another paten of the same date and two more of 1690 and 1712 respectively, the last given by Thomas Preston, and a flagon also of 1712. The modern plate includes a beautiful processional cross of metal silvered and gilded given in memory of Alice Winifred Hards, 1956.

We know little about the mediaeval **GLASS** that must have filled the windows of St. Andrew's, for none is left. Again we must suppose wholesale destruction in the sixteenth century, for 'Imagerye was contrary to the Kinges proceedings.' Heraldry was not the target of iconoclasts, and the arms of William of Wykeham (bishop of Winchester 1367–1404) remained in the east window of the chancel and those of Cardinal Beaufort (bishop 1405–47) in that of the north chapel, now St. George's Chapel; the first was inserted no doubt

[17] The statue of the patron saint, here St. Andrew, usually stood by the high altar; other statues known to have been in Farnham church at about this time included St. George, St. Thomas of Canterbury, St. Clement, a statue of Jesus maintained by the local brotherhood of Jesus and another of Our Lady of Pity.

when the chancel was extended (consecration 1399), the second probably when new windows were inserted in the chapel during its refurbishing in the fifteenth century, but both are now gone. During the 1959 restoration the backgrounds of many of the nineteenth-century windows were removed and replaced by clear glass to give more light in the church, which was excessively dark; this was done in consultation with the Guildford Diocesan Advisory Committee, notably with Mr. Bernard Rackham. The two best nineteenth-century windows were kept intact, the east window of 1851, distinguished by reason of its clear and delicate colouring though of no great limning skill, and the west window, which is competently drawn and sumptuous in colour, depicting an unusual subject in an unusual way. The east window shows scenes in the life of Christ, the Crucifixion, His appearances after the Resurrection, and the Ascension. The west window shows God in the Burning Bush and Jacob's Ladder. The figures of Our Lady and of St. George in their respective Chapels are the work of G. E. Crawford, 1959.

The four surviving monumental **BRASSES** are of the sixteenth and seventeenth centuries. Most notable of all, if it had survived, would have been the unusual early fifteenth-century brass of which the indent alone remains beside the altar in the present Lady Chapel; this shows a tall cross with a small kneeling figure at the foot and a long inscription circling the cross-shaft. The later brasses are inscribed on plates; two of the late sixteenth century show kneeling figures, of Benedict Iayus [Jay] and Elizabeth his wife, and of Sibilla (Birde) wife of Thomas Lloide and then of Francis Ilay, all with children; the third, of the blind Henry Vernon of Farnham 'who commendably filled all his stations,' has this moving inscription 'who having been dark about twelve years on 5 January 1656 exchanged this life of faith for that of vision.' All these are on the south wall of the Lady Chapel. The fourth, of Sir George Vernon, 1692, is half concealed by the modern Communion rails. The brass to the Rev. A. M. Toplady (1740–78), author of the hymn 'Rock of Ages,' is a long posthumous memorial.

The **PAINTINGS** in the church may not be of high quality but they are varied and interesting. In the Lady Chapel, the south wall exhibits plain lining-out simulating masonry jointing and of two periods, about 1200 and fifteenth-century, the earlier being original to the chapel and the later of the date of its renovation. In St. George's Chapel, on the north wall, are extensive though illegible remains of fifteenth-century inscriptions in black-letter. However, perhaps the most interesting, and the worst artistically, is the easel painting of the Last Supper, by Stephen Elmer, A.R.A., the Farnham artist who died in 1796. It was formerly set in an eighteenth-century pedimented surround as the reredos to the high altar; as such it is shown in E. Hassell's drawing of the church in 1828 (Pl. IX (a)). It may well have been removed in 1848 when the chancel was repaired. Latterly it hung on the south wall of the tower where it still is, but now reversed, for in 1963 when taken

down for cleaning it was found to have been tacked on the back of the Tables of the Decalogue also shown, over the chancel arch, in Hassell's sketch (Pl. IX (a)). Another Hassell drawing shows the fine carved Carolean **COMMUNION RAILS** now in the Chapel of Devotion, but then (1828) set rather further west.

Like many town churches, St. Andrew's has an abundance of **WALL-MONUMENTS** to townsfolk. In their lack of any conspicuous elaboration, or, be it admitted, of any high artistic distinction, they reflect a middling degree of affluence and of taste. The more interesting to the visitor for one reason or another are noted below. Farnham residents alone will notice and appreciate the simple memorials to members of families long resident locally, the Falkeners, the Masons, the Hollests and others. In St. George's Chapel are the following:—to Nathaniel Butler, 1766, late of Jamaica 'where he supported an unblemished reputation,' 'erected by his affectionate and much obliged brother' (the pediment of it was destroyed in the 1959 restoration); to General William John Kerr, 5th Marquis of Lothian, Earl of Lothian and Ancram, Kt., 1815, 'Colonel of the 2nd Regiment of Dragoons and Scotch Greys,' a pleasing, simple memorial that was about a generation behind the fashion in design when it was erected; to Andrew Windsor, 1620, grandson of Lord Andrew Windsor and founder of the almshouses in Castle Street, a polished slate tablet incised with his kneeling figure; to George Vernon, 1735, only son of Sir George Vernon, Kt., of Farnham, and the Vernon epitaph set up by George Vernon in 1725. Above the last hangs a real late sixteenth-century close helmet; this was part of a funeral achievement, the rest of which (crest, gauntlets, sword, banners, escutcheons, etc.) has now gone. In the Lady Chapel are the following:—four beautiful and elaborate carved marble cartouches of the first half of the eighteenth century; a monument to Sir Nicholas Rycroft, 1827, showing a pilgrim resting on his journey, carved by Sir Richard Westmacott, R.A., and an elegant 'Adamesque' monument to Charlotte, Lady Rycroft, 1803. Notable too in this Chapel, in front of the altar, is a noble polished black marble floor-slab to Richard White, 1715, carved with his shield-of-arms. In the south aisle are three wall-monuments which reflect the changing notions that influenced the stylistic development of the nineteenth-century Gothic revival: the first to Henry Nichols, 1848, the second the Stevens epitaph of about 1855, both showing the predilection for fourteenth-century 'Middle Pointed' Gothic, the third, to Louisa Stevens, 1887, showing the changed preference for the Tudor Gothic. The Stevens epitaph is influenced by the decorative exuberance of the fourteenth-century English Gothic found, for example, at Bristol, in the cathedral and in St. Mary Redcliffe. The John Buckham tablet of 1730/1 in the same aisle displays particularly beautiful lettering. The only other monuments to which attention should be drawn are, in the tower, to William Cobbett (1766–1835) erected in 1872 by his colleague in Parliament, John Fielden, with his posthumous profile portrait sculptured by J. H. Foley, and on the south-east buttress of the

tower to George Sturt (1863-1927) with consummate lettering by Eric Gill.

A funeral custom maintained until quite late in the nineteenth century, and occasionally observed even today, was to hang a large painting of the shield-of-arms of the deceased on the front of his or her house. There it remained until brought into the church after the funeral service, eventually being hung over the owner's monument. In St. Andrew's are no less than eleven such **HATCHMENTS**. They are all of the eighteenth or nineteenth century and painted on canvas. Often such objects are regarded as encumbrances, even as outmoded relics of snobbery, and in consequence destroyed; but the more enlightened custodians of our churches are beginning to see their decorative qualities, their real heraldic interest and the evidence they afford of a phase in social history. For these reasons they are displayed in the church, and much they add to its interest and beauty.

Two good examples of more recent craftsmanship should not be missed, the walnut **REREDOS** to the high altar installed in 1959 and the burr-walnut and oak **PULPIT** in the early eighteenth-century style to the memory of Philip Hoste, Rector 1875–93. Both are of superior cabinetwork. The typical brass eagle **LECTERN** is of 1874.

The position of the organ was at the west end of the nave in the early nineteenth century (Pl. IX (b)).[18] A new organ was installed about 1860,[19] which may well have been the one shown standing on the south side of the chancel in an early photograph of the church (Pl. VIII (a)). The present three manual **ORGAN**, by J. W. Walker & Sons, 1881, was in the north chapel, now St. George's Chapel, which, together with Pullen's screen[20] concealing an improvised clergy vestry, it greatly encumbered; it was moved to its present position on a gallery in the north transept in 1959, being remodelled by Messrs. Hill, Norman & Beard in the process.

The west tower contained a notable series of **BELLS** by R. Phelps of London cast in 1723 (Nos. 1–4, 7) and 1735 (No. 6) with two additions by T. Mears of London made in 1820 (No. 5) and 1830 (No. 8). All these were recast in 1959, whether necessarily is now impossible to confirm.

The **REGISTERS** date from 1539 but the earlier entries are transcriptions.

This briefly is the record of the parish church of St. Andrew, Farnham. The visitor will see pleasant vistas through arches of pale stone, past plastered walls of the pink of white parrots' wings, to windows letting in the clear sunlight (Pl. XI). He will perceive the contributions of a community that raised this church and the care

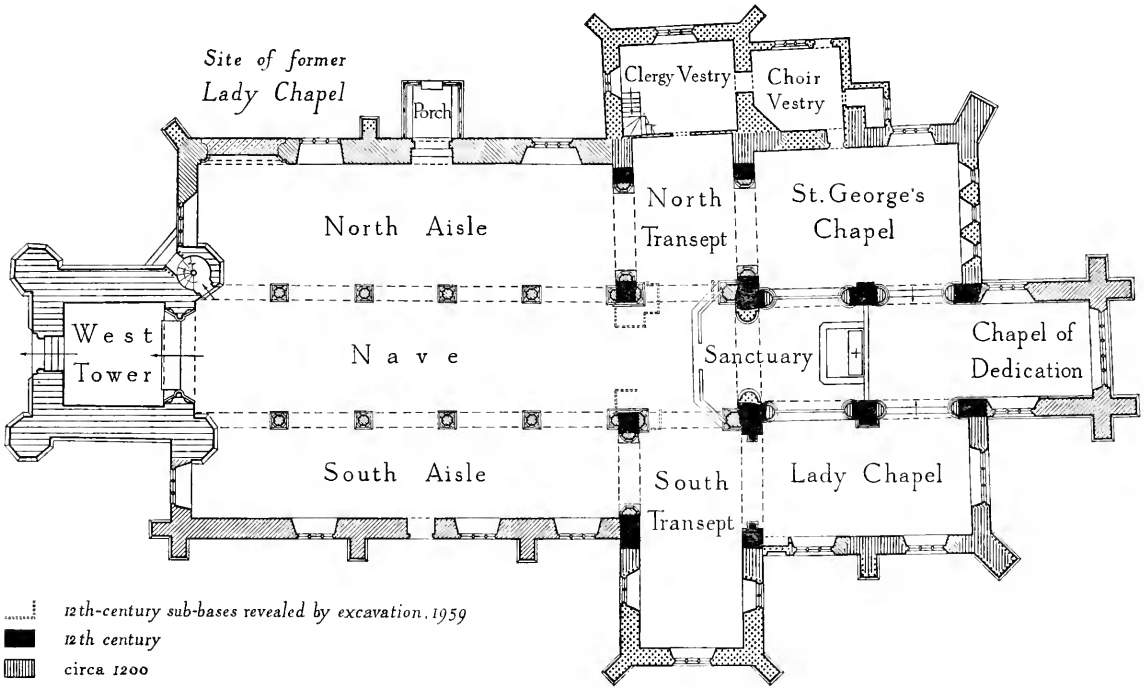
[18] Manning and Bray, III, 154: 'the organ at the west end was put up in 1800.'

[19] Walker's contract was in the sum of £145, Pullen was paid £50 for the case and £15 was allowed on the old case. In 1862, Richard Pullen, apparently a local craftsman, was paid £25 for a screen, presumably that removed in 1959 from within the north chapel. He could not write and his mark alone is on the receipt (in Farnham Public Library).

[20] *See* note 19.

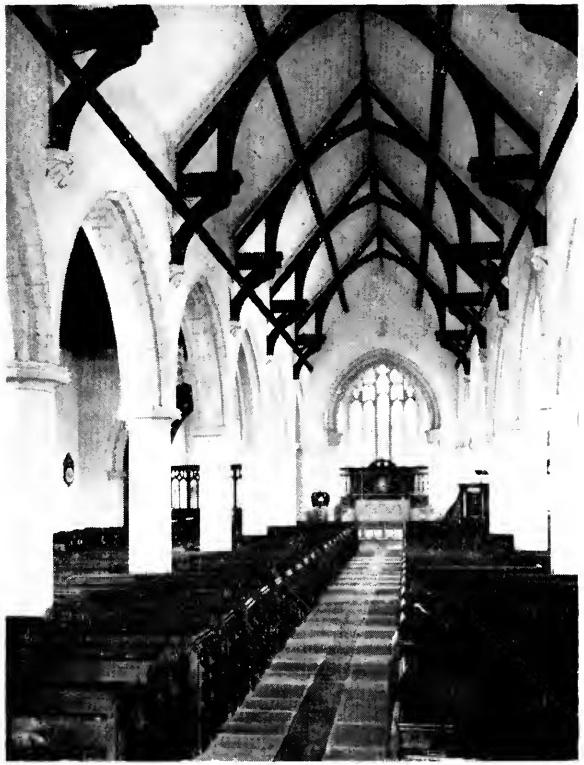
and taste exercised in fitting it for worship. He will apprehend the immense disruption of the Reformation and the unceasing improvisations made ever since to adapt the earlier buildings to provide an appropriate setting for Anglican worship. At Farnham the year 1959 witnessed the most recent changes. In effect these combine something of the dignity and beauty of services in the mediaeval liturgy with something of the idealism of Martin Bucer and the early Protestant reformers, which was to bring the altar amongst the people; they taught that the fruits to be expected from a vernacular liturgy would not ripen unless the church were so arranged that people could follow the services with ease and could worship as one body with the clergy.

PARISH CHURCH OF SAINT ANDREW, *FARNHAM*



NOTE: The dedication of the eastern Chapel should be the Chapel of Devotion.

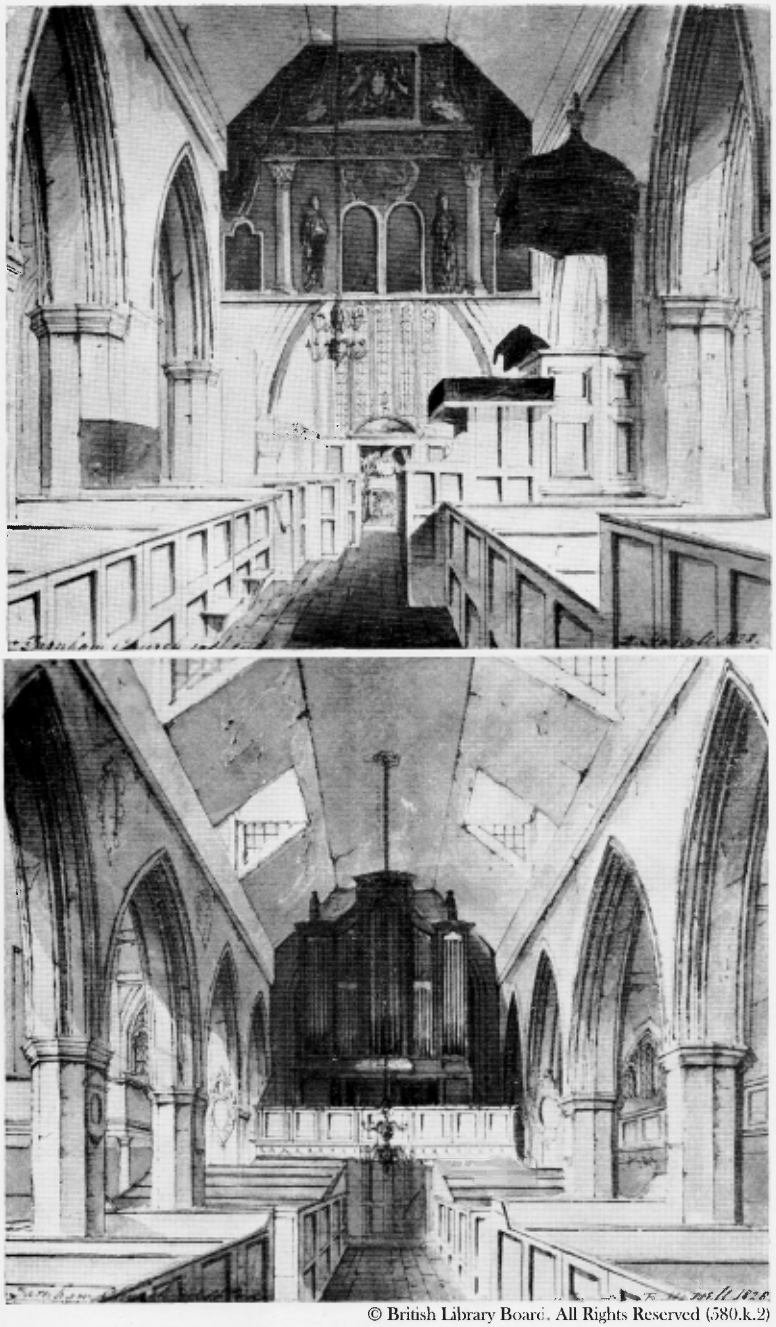
[*Facing p.* 98



FARNHAM CHURCH: THE INTERIOR.

(*a*) ABOUT 1860, LOOKING WEST.

(*b*) IN 1964, LOOKING EAST.

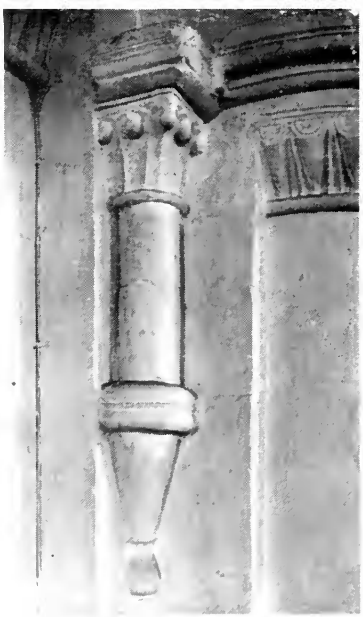


FARNHAM CHURCH.

(*a*) THE EAST END OF THE NAVE IN 1828. (*b*) THE WEST END IN 1828.

FARNHAM CHURCH.
(*a*) FOUNDATION OF NORTH-WEST PIER OF CENTRAL CROSSING.

(*b*) SOUTH-WEST VAULTING SHAFT IN CHANCEL.



(*c*) NORTH-WEST VAULTING SHAFT IN CHANCEL.

FARNHAM CHURCH.

(*a*) CHANCEL FROM NORTH CHAPEL, LOOKING SOUTH-EAST.

(*b*) CHANCEL FROM SOUTH CHAPEL, LOOKING NORTH-WEST.