

THE STORY OF ST. ANDREW'S PARISH CHURCH AT FARNHAM IN SURREY UPDATED EDITION

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The **church registers** date from 1539, but the earlier entries are transcriptions from the originals. They record the birth, marriage and death of generations of Farnham folk who have worshipped here, and have handed on to us the Faith of Christ, and this building wherein we too may worship Our Lord.

Nothing has been said regarding the environs of the church, with its large churchyard and adjacent schools, rectory and former vicarage. These, and some of the church features mentioned above, are subjects in themselves and form the bases of occasional articles in our monthly parish magazine, which recently celebrated its centennial.

In November 2004, St. Andrew's Parish Church joined the 'digital age' by launching a website on the Internet: www.standrewsfarnham.org. The website contains sections on parish life, services and visitor information as well as a notice board of current news, events and special worship services.

REFERENCES

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ACKNOWLEDGEMENTS

There is a wealth of information about St. Andrew's Church, published and unpublished, and from it I have drawn the threads of this story. My thanks go to many people who have been most helpful, and especially to the British Library for permission to reproduce Hassell's 1828 drawings, Dr. Tony Crowe, and Messrs. Ronnie Ellen, Eddie Godsil and Angus Smart for their valuable contributions. Canon Donald Gray asked me to prepare it, my wife Marjorie constantly encouraged me, and Miss Wendy Whitmore typed the final result.

~ **Gilbert Jackman, November 1988**

Revd Andrew Tuck asked me to update 'The Story of St. Andrew's' to reflect recent history. Out of respect for Gilbert Jackman and his fine work, I have only edited his original text to reflect current publishing style and amend information about the building, features and furnishings that have changed since his original publication in 1988. Many thanks to photographer Martin Rice for use of his lovely photographs and to Ptolemy Dean Architects for providing an updated plan of the church.

~ **Susie Alcock, April 2006**

THE STORY OF ST. ANDREW'S PARISH CHURCH AT FARNHAM IN SURREY

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View of church tower 2005, from nearby Wagon Yard car park

the tenor at 19 cwt and seven pounds. A small 90 lb bell was removed from the old cupola surmounting the tower in 1865, and was used at St. James' Church for a century, finally returning to St. Andrew's in 1986 for use as the Sanctus bell. During the recent conservation programme a new bell-frame was constructed and installed and two new bells added.

The **clock** dates from the late 17th century. In 1686 one shilling and sixpence was paid for "Taken down the old clock and carrying (sic) him away". Many entries in the churchwardens' books refer to repairs, etc. to the clock by the Avenell's and other local clockmakers. The chiming mechanism was installed in the early 18th century, and re-pegged in the late 18th or early 19th to accommodate the three-hourly playing of the tune "Life let us Cherish". The large wooden cylinder hearing the 'pegs' of the tune, was replaced in 1959 by a small electrically operated action supplied by Messrs. Thwaites & Reed of London.

The recent conservation programme saw the ancient clock and carillon (a group of bells played together) restored to their former glory thanks to a generous donation by the Friends of St. Andrew's. The clock is now radio-controlled and the carillon rings seasonal tunes at 9 a.m., noon, 3 p.m., 6 p.m. and 9 p.m. daily.

It was set up on a west gallery but by the middle of the 19th century was sadly out of repair, and a smaller one was built on the south side of the chancel about 1860.

A new organ by J. W. Walker & Sons was installed on the north side of the chancel in 1881. The choir by this time had transferred from the west gallery to the chancel, and its members were robed by about 1885. In 1959 both choir and organ were moved to the north transept, the instrument being re-modelled by Messrs. Hill, Norman & Beard. In 1985 it was renovated, fitted with an electric action, and a detached console by Messrs. Bishop & Son. We have been fortunate to have had a dedicated line of organists and choir trainers from the 1830s until the present day, the longest serving being George Macklin from 1915 to 1955. In the 1870s “Hymns Ancient and Modern”, first published in 1861, was introduced here, along with the Anglican chanting of the psalms in place of the metrical version. In the late 1990s the congregation began using “Hymns Old & New” for worship services. We generally have a sung psalm each week, and we often try chants from the Taizé tradition. On special occasions throughout the church year, our musical director and choir treat the parish to a traditional sung evensong.

There is no record of the introduction of **bells** into the church; the earliest mention being that new bells were installed in 1388. How many we do not know, nor whether they were replacements of earlier ones. In 1552 there were “Five great bells, and a Sanctus Bell” listed for confiscation by the King’s Commissioners—whether they were actually taken or not is unclear. If they were, they had been replaced within a hundred years, as the churchwardens’ books for 1682 show several payments to the bellringers. On 4 October 1689 “the Tenner Bell was new cast” for which “Eldridge the Bellfounder” was paid £19.10s.00d.

Thirty-four years later it was decided to have them all re-cast, making seven bells out of six, and adding an eighth; and this was done at Richard Phelps’ foundry in London in 1723. A church rate of 9½ pence in the pound was made that year towards the cost of the bells, and it raised £168.4s.11 ½d. The first recorded peal was rung on these bells on 24 February 1730. The fifth and tenor bells were recast by Thomas Mears in 1820 and 1830 respectively, the seventh in 1890, the second and sixth in 1896 and the treble in 1906—all by Messrs. Mears & Stainbank.

The tower was raised to its present height in 1865, the bells re-hung at a higher level in 1870, and the ringing chamber taken up to its present height in 1882. All eight bells were re-cast in 1959 by John Taylor & Co. of Loughborough, with weights ranging from the treble at 5 cwt and 1 quarter, to

THE STORY OF ST. ANDREW’S PARISH CHURCH AT FARNHAM IN SURREY

by Gilbert Jackman

The Church is very grateful to Gilbert Jackman who so skilfully researched and wrote the original version of this story in 1988. Gilbert’s text has been updated to reflect our recent history including our Conservation and Development programme which began in 1997 and was completed in 2005.

As you walk round this magnificent Grade 1 parish church, let me wish you much joy in the Lord, and hope it will open for you the doors into Heaven while you live on this earth. For myself I can say with deep gratitude that its original beauty, the continuing, loving care of it over the centuries, and what it stands for never fail to encourage me in stillness, knowledge and love. Let us in our generation do our part in assuring that its presence and witness go on.

~ Andrew Tuck, Rector



Photo: Marin Rice

THE STORY OF ST. ANDREW'S PARISH CHURCH AT FARNHAM IN SURREY — SUMMARY

Saxon times (600-1066)	A church in Farnham, probably a minster church serving a wide area. Manor and church held by the Bishop of Winchester, (as far back as the 7th Century).
1086 (Domesday)	The Church of Farnham comes with a clergy salary worth six pounds per annum, with a hide of land in Hampshire (probably at Bentley).
Mid 12th Century	Church rebuilt. Cruciform—central tower, nave, chancel, north and south transepts, possibly with an apse to each of the latter.
12th Century (end)	North and South chapels built.
14th Century	South aisle built. Nave destroyed, probably by fire.
1399 (summer)	Extension of chancel eastwards, including rebuilding of original portion, completed. (Work had been in progress for about 30 years).
15th Century	Nave rebuilt; North aisle and Lady Chapel built.
16th Century (early)	West tower built to just above the apex of nave roof.
Reformation (1530-1700)	Destruction of Great Rood (crucifix) and statues; confiscation of church plate and vestments.
1758	Former Lady Chapel (used since the Reformation as a school) demolished.
1800	Re-introduction of an organ (on west gallery).
1841	Chancel arch raised and remodelled.
1848	Restoration of the Sanctuary—east end of chancel.
1855	Both transepts extended and galleries erected in them. Other galleries taken down. North porch rebuilt. South porch demolished and doorway walled up.
1865/66	Tower raised to its present height.
1895	Present pulpit installed.
1909	South chapel restored; fitted out as the Lady Chapel.
1959	General restoration and re-ordering of interior. Organ re-sited with detached console (1986). East end of chancel formed into a chapel, and dedicated in 1975 in the name of St. James, in memory of the secularised St. James' Church in East Street. New altar in St. George's Chapel and new chairs. South doorway unblocked and medieval door discovered.



Funeral hatchment (centre). Jennie Maunoir of Geneva, died 1849, wife of Rt. Revd. Charles Richard Sumner, Bishop of Winchester

A copy of the “Vinegar” Bible, so called because of the page heading misprint of “Vinegar” for “Vineyard” in the 20th Chapter of St. Luke’s Gospel. Printed at Oxford in 1717, was presented to our church in 1739, by the Rt. Hon. Arthur Onslow, Speaker of the House of Commons. In 2006, it was given to the nearby Farnham Museum for safekeeping.

Throughout the centuries **church music** has been part of our worship, with singing an instrumental accompaniment often used. Primitive organs were in use in larger churches nearly a thousand years ago, but the first mention of an organ in our church is in 1552. Listed by Edward VI’s Commissioners, they also mentioned that an “old organ” of twenty six pipes had been sold towards church repairs. How old was the “old” organ we do not know; and as no further mention of it is made. It is assumed the 1552 instrument remained until the general destruction of organs ordered by the Puritans in 1644. From the 1660s until 1800 we know little of Farnham’s church music, apart from being led by a choir, which later had various instruments to accompany it. In 1800 an organ was presented to the church by Mrs. E. Hall, executrix of the late Thomas Baker who died the previous year. He is known to have had an organ in his “Music House” in Castle Street, so this could have been the same, or a new one for which he had left money to buy.

larger monuments, one being to Captain John Gordon, who died in 1858 at Cawnpore, India. Ann, (1766) and James (1788) Othen are remembered on a large tablet, James meriting six lines extolling his excellent voice, followed by “I know that my Redeemer liveth”, and a bold line of music, the notes purporting to be from Handel’s “Messiah”. The north transept has more memorials including those of the Andrews, Eyre and Chuter families. There are a number of floor slabs to members of Farnham families, but the best of all is the polished black marble slab to Richard White, carved with his Shield of Arms, (1715).

There are eleven **funeral hatchments** on the aisle walls spanning a period from 1740 to 1855, and they are diamond-shaped frames enclosing a painting on canvas or wood of the deceased person’s Shield of Arms. The custom of hanging these over the principal doorway of his or her house for a period of mourning before transferring them to the parish church, arose in the 17th century, and declined towards the end of the 19th, although there are a few 20th century ones to be found in some places.

All the **medieval church plate** was confiscated in the reign of Edward VI leaving, as was generally the case, one communion chalice for each church. Here even that has disappeared. 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, also given by him; another paten of the same date, one of 1690, one given by Thomas Preston (1712), and a flagon of 1712. Modern pieces are the beautiful processional cross of metal, silvered and gilded, in memory of Alice Winifred Hards, (1956), and a silver alms dish in memory of Katie Bayman and Constance Preedy (mother and daughter), 1971. The high altar and reredos was designed by David Nye in 1959. The reredos of the Lady Chapel altar is of twentieth century workmanship, carved by Eleanor Price, whose stone figure of St. Andrew is also in this Chapel. The St. James’ Chapel reredos is a memorial to Fanny Coleman who died in 1914.

The two carved oak screens across the entrances to St. George’s and Lady Chapels are probably part of the enlargements of 1399. There are no traces whatsoever of the pre-Reformation rood beam and screen, and the Lady Chapel contains the only remaining 15th century ceiling in the church. In this chapel are fragments of medieval wall painting, being lines simulating masonry jointing of about 1200, and of the 15th century. Also exposed are parts of the early window masonry, pre-dating the present 15th century windows. St. George’s Chapel has remains of 15th century black-letter inscriptions on its north wall.

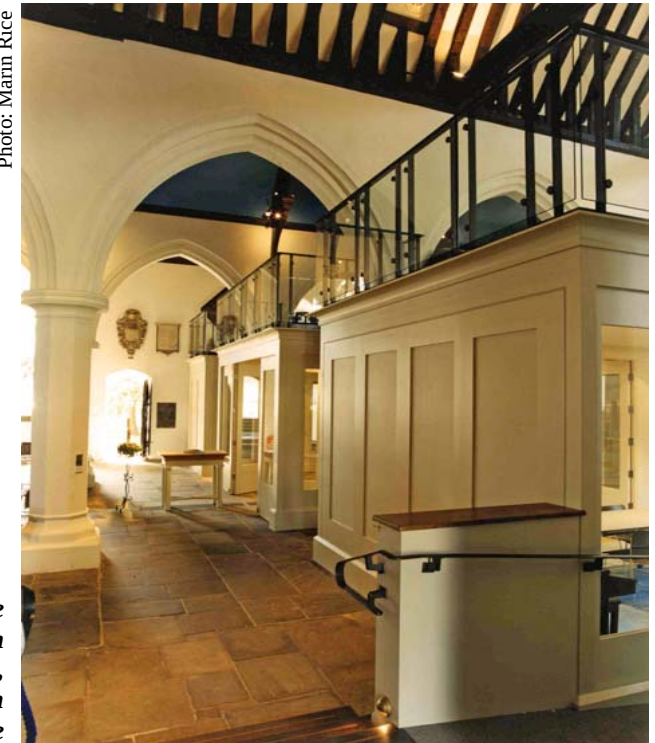
1997-2005

Conservation and development work with around £1.3 million spent on: restoration of church tower and roofs; new bell-frame and bells; restoration of clock and carillon (a group of bells played together); new pavilion rooms with gallery and kitchen for meetings and events; churchyard floodlighting; churchyard repairs; new stone floors; improved north and west entrances; new toilets and drainage; rewiring and new internal lighting; redecoration; new seating; reordering of east end and nave; refurbishment of chapels. For the restoration of the clock, bells and carillon, the church is greatly indebted to the Friends of St. Andrew’s group which runs a valuable fund-raising programme to support this historic building.

2005

Awarded 2005 Waverley Borough Council Design Award in the category of alterations and conversions.

Photo: Marin Rice



New Georgian-style pavilions with gallery above, view from main north porch entrance

HISTORY

St. Andrew's, Farnham, is one of the largest parish churches in west Surrey, with the proportions of a mini-cathedral. The recently completed conservation and development project uncovered the foundations of the original 7th century Saxon church. The oldest parts of the existing building date from the 12th century, possibly about 1150 and 1170, although the exterior gives the overall impression of a 15th century church.

The Domesday survey of 1086 says that the Manor of Farnham was held by the Bishop of Winchester, and the church "richly endowed", was held of the Bishop of Osborn de Eu, being worth six pounds per annum together with one hide of land in Hampshire (probably in Bentley). Of the church mentioned in 1086 we have no visible evidence but it was obviously the predecessor of the 12th century one.

SAXON PERIOD

Farnham makes its first appearance in recorded history by the grant of a charter in AD 688 for the founding of a "monasterium", on a tract of land worth sixty hides, donated by Caedwalla, King of Wessex, shortly before his abdication. The grant was to Cedd, Cissa and a third name which could be a personal one, or a term for a number of Christians, and among the many witnesses were at least three Bishops, Hedda of Winchester, Wilfrid of Chichester and Erconwald of London. The system of parishes begun in the 7th century was not completed until the 12th, and meanwhile a number of "monasteria", that is "minsters" were built to serve the needs of the community. They were not monasteries in the sense of housing an enclosed community of monks, but churches staffed by a number of priests to serve the spiritual needs of the people of a large area of countryside before the parish boundaries were properly defined.

By the time of Farnham's next Charter, 803, its Manor had been granted to the Bishop of Winchester, so it is reasonable to suppose that the church or "minster" was of some importance and would be a replacement in stone (wholly or in part) of an earlier wooden one.

Folklore speaks of the women in Farnham resisting a band of marauding Danes about the year 869-70 (when the men of the town were away fighting under the leadership of King Ethelred) conducting their defence from the church tower. This event could have happened in any number of different

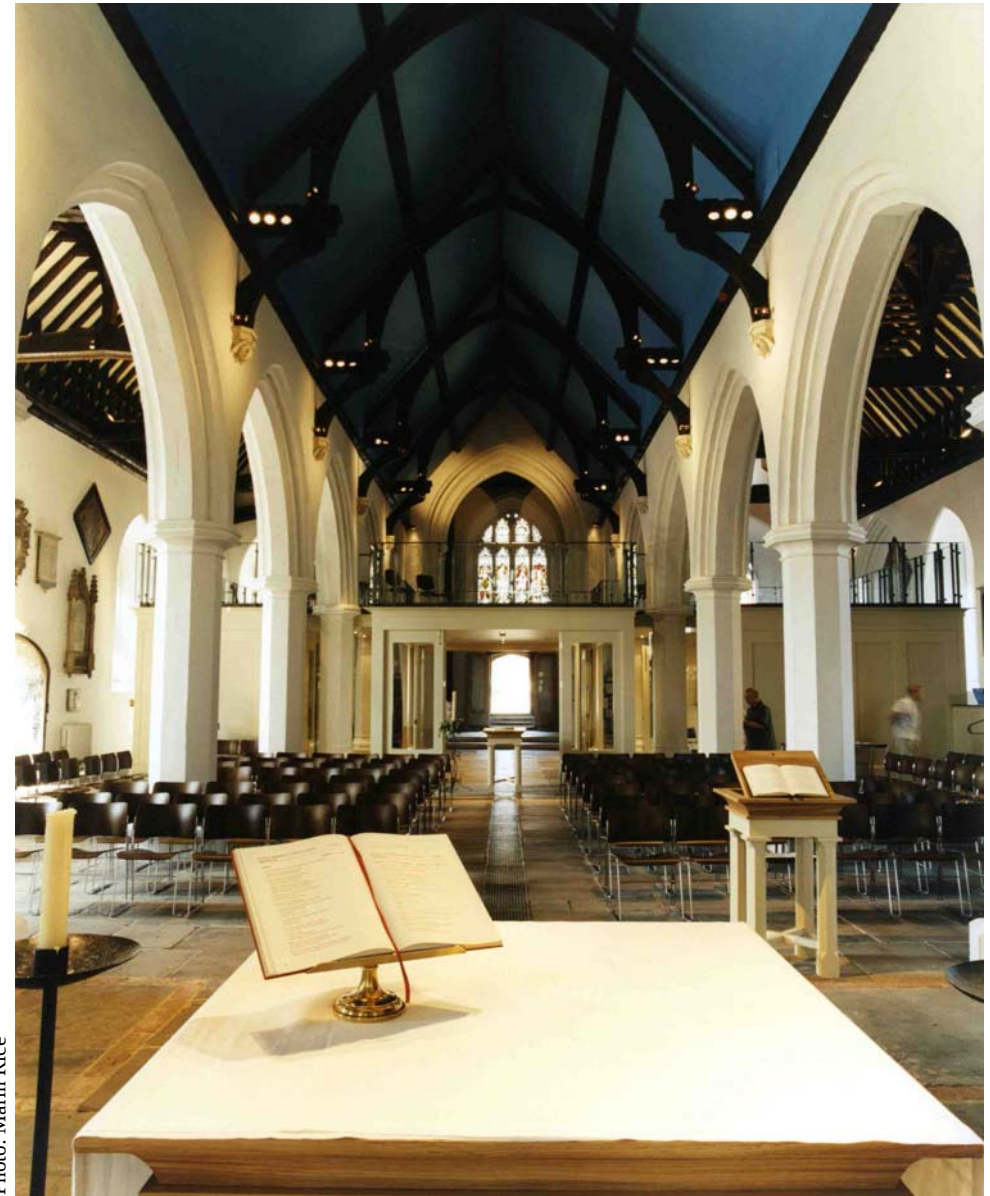


Photo: Marin Rice

Nave looking west in 2005 from high altar with new Georgian-style pavilions beyond. Glazed doors under west tower window let light stream in and encourage people to enter the church.



Nave looking west in 1828, with Georgian fittings, Galleries in both aisles, second chandelier, dormer windows in roof, organ of 1800 on west gallery

Robert died in 1697 also leaving 20 shillings per annum, to be added to his brother's gift.

There is a monument to Sir Nicholas Rycroft (1827), carved by Sir Richard Westmacott, showing a pilgrim resting on his journey, and an elegant monument to Charlotte, Lady Rycroft (1803). Higher on the walls are four beautiful carved memorials (cartouches) of the first half of the 18th century. The south transept (baptistery) and the south aisle contain many memorials of Farnham families (Falkner, Mill, Nichols, etc.); and the Stevens epitaph, the Henry Nichols (1848), John Buckham (1730/31) and Louisa Stevens (1887) tablets are worthy of study for their styles of lettering.

Under the tower is a great array of memorials. One which always attracts attention is that of William Cobbett, the Farnham lad who was in turn garden boy, soldier, farmer, political writer, and finally a Member of Parliament, and known throughout the land. He died in 1835, and is buried in the churchyard opposite the main church door. The monument was erected by his Parliamentary colleague, John Fielden, and bears his posthumous portrait sculptured by J. H. Foley. On the south-west buttress of the tower is the memorial to George Sturt, Farnham's wheelwright author (George Bourne) died 1927, with its fine lettering by Eric Gill.

Another series of families is remembered on the north wall, plus a few

places, but if it was at Farnham, it would indicate a defensible tower, and therefore most likely one built of stone. Saxon churches usually consisted of a chancel, and a nave, but sometimes with a chamber between them, surmounted by a tower. Such could have been St. Andrew's Church when mentioned in the Domesday survey of 1086.

12th CENTURY

To the best of our knowledge, the 12th century structures that now form part of our 21st century church were built on the site of the original Saxon church. Owing to later destruction, we have no idea of the extent of the 12th century nave. In November 1128, a small company of Cistercian monks arrived on the outskirts of Farnham to take possession of 60 acres of land given them by the Lord of the Manor, William Giffard, Bishop of Winchester. This was the beginning of Waverley Abbey—greatly encouraged by the next Bishop, Henri de Blois, grandson of King William the Conqueror, and younger brother of King Stephen.



River Wey in Farnham which runs near St. Andrew's Church, as well as alongside the ruins of the former Waverley Abbey, Britain's first Cistercian abbey, located about two miles south of the town centre.

About the year 1138, Bishop Henri began the task of building Farnham Castle, and with the presence of a body of skilled masons and carpenters at the Bishop's disposal, coupled with the expertise of the builder-monks of Waverley, it would seem logical for this to be put to good use in the 12th century work at St. Andrew's Church.

In the latter years of the 12th century the church was enlarged by the addition of two chapels, one either side of the chancel, the one to the south (now known as the Lady Chapel) possibly being a little earlier than the larger one on the north (the present St. George's Chapel).

We have no knowledge of their medieval dedications—those we use today were only given in this century. A pair of arches into each chapel marks where sections of the chancel walls were removed when these extensions were added. The archway from the south chapel into the south transept bears some indications that it replaced the entry into an earlier eastern apse to the transept.

Both transepts were deepened at the time the chapels were erected. Evidence of a stone vaulted roof to the chancel is provided by the two remaining vaulting shafts high up behind the chancel arch, and the buttresses (slimmed down in the 19th century) which still project into the chapels. These buttresses would have been built against the outside walls to counteract the thrust of the heavy vaulting of the chancel roof. It is almost certain that the Cistercian monks who arrived in the area in late 1128 to build Waverley Abbey were involved in construction work at the church.

At the beginning of the 12th century the population of Farnham has been estimated at about 1,000 and this no doubt rose gradually through the next century or two. Throughout the 13th century the church remained as described, with the Castle on the hill, chief residence of the Bishop of Winchester, and, in between, the busy little market town of Farnham.

In the 12th century the Archdeaconry of Surrey was founded. An archdeaconry is part of a diocese in which an Archdeacon acts on behalf of the Bishop in seeing that all churches in his area are kept in good order and repair. The office of Archdeacon of Surrey was subsequently linked to that of Rector of Farnham, and it remained so until the middle of the 19th century. To do his duties, the Archdeacon would have to travel extensively throughout Surrey, so he had to appoint a Vicar to do his pastoral work within Farnham parish. This explains the references over the next few centuries to both Rectors and Vicars of Farnham.



Reredos in St. James' Chapel

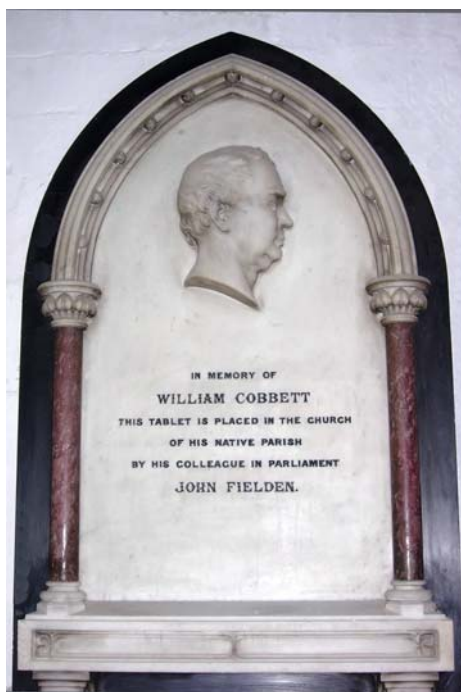
They lived in West Street in Culver Hall, now known as Vernon House (the Public Library). Near these memorials is a real late 16th century close helmet, known as the Vernon Helmet, being part of a funeral achievement, the rest of which (crest, gauntlets, sword, banners, escutcheons, etc.) has now gone. Stevens and Butler are other names in this chapel, also the memorial to General William John Kerr, 5th Marquis of Lothian, Earl of Lothian and Ancram, Knight of the Thistle (1815). A favourite of the Prince of Wales, later George IV, scandals led to his dismissal from Court, and his eventual quiet life at Vernon House, with his son Lord Charles Beauchamp Kerr (d. 1816) and daughter-in-law Elizabeth, née Crump, of an old Farnham family, who died in 1830.

In the Lady Chapel are two memorials of an interesting character, one to Robert Quinby, a leading cloth-merchant who died in 1570. He was one of the first two Bailiffs of the town under the Charter of Incorporation granted by Bishop Horne in 1566. 'Under this the Corporation consisted of two Bailiffs and 12 Burgesses'. The second is of the so-called Sussex "marble" or winkle-stone, and commemorates the brothers James and Robert Marson, locksmiths of the town. James died in 1688 and left 20 shillings per annum to be given to the poor in bread on St. Matthias' Day (24 February).

Next is the brass of Henry Vernon; host to Charles I for a night in December 1648, as the King was on his way to eventual execution. The inscription describes Henry as about 68 years of age, a Christian, a faithful friend, kind husband and loving father, among other attributes, and ends with the moving words referring to his blindness: "...who having been dark for about 12 years, on ye 5th January, 1656, exchanged this life of faith for one of vision. The 5th of January prov'd to me: The vigils of a blest Epiphany. Dominus illuminatio mea". There are a few other modern brasses; one erected early this century to the memory of the Revd. Augustus Montague Toplady, author of the hymn "Rock of Ages", who was born in West Street and baptised in this church, 29 November 1740, but lived his short life mainly in London and the West Country, dying in 1778.

There are many **wall monuments** in the church, not all in their original positions, because a general re-arrangement was made in 1959 to relieve overcrowding in certain areas. The greater numbers by far of all these memorials are to members of Farnham families who were merchants, craftsmen, tradesmen, professional practitioners, cloth merchants, hop planters, gentlefolk, plus a few noblemen who had settled here from other parts of the country. Among the many local families are the recurring names of Knight, Stevens, Hollest, Eyre, Lamport, Falkner, Williams, Manwaring, Nichols, Nash, Vernon, Othen and so on.

In St. George's Chapel is the polished slate tablet to Andrew Windsor, Founder of the Almshouses in Castle Street (1619). He died in 1620, and his kneeling figure is incised on the tablet. There are memorials to members of the Vernon family, both on the walls and the floor.



Wall monument in memory of William Cobbett; his grave resides in the churchyard

14th CENTURY

The 14th century saw more changes in the church. The south aisle was probably built in the third or fourth decade of that century, as it was the period in which the Rector, Archdeacon William Inge, had embarked on rebuilding the church. He was appointed in 1320, and at the time of his death in the summer of 1347 he had collected money and material to begin rebuilding the chancel. The 14th and 15th centuries were a time of ever-increasing splendour in the ceremonial of the Mass, and chancels were being rebuilt in a befitting manner. William Inge's successor, Richard Vaughan, died within three years, and John de Edyndon, the new Archdeacon, did not proceed with the work. Indeed it would seem impossible to do so as the plague known as the Black Death was taking its toll in 1348, 1349, 1352, and again in 1361 and 1368. In Farnham about 700 parishioners died out of a population of a little over 2,000, and no doubt some of these would have been masons and carpenters much needed in building work. John de Edyndon, nephew of Bishop William de Edyndon, was cited three times in 1368/69 to give account of himself, and was accused before Bishop William of Wykeham, his uncle's successor, of embezzling the 300 marks left by Archdeacon Inge for the completion of the chancel.



View of St. George's Chapel 2006, from north transept

The Bishop ordered the work to proceed, and it was finally completed thirty years later in 1399, two years after the death of John de Edyndon. The work consisted of raising the roof of the chancel to its present height and extending the building eastwards beyond the chapels to its present length. The stone vaulted roof was removed, (if it had not already been taken off), and the east end of the church with its fine perpendicular window has had little or no structural alteration since then. Set in the south wall of the extension is the triple sedilia, and piscina and shelf all under a pleasing stone canopy. The sedilia are seats for the Priest, Deacon and Sub-deacon during Mass, and the piscina is a bowl with drain to take away the water used in washing the sacred vessels; the shelf above is the credence on which the bread and wine are placed before the consecration. On 22 June, 1399, the Bishop of Winchester, issued a commission to this suffragan, Henry Thrillowe, or Tyrlaw, Bishop of Annaghdown, “to consecrate the chancel of the Parish Church of Farnham...and an high altar lately built there, and other altars in the same church, if they have need for consecration...”



Late 14th century triple sedilia, piscina, and credence shelf in St. James' Chapel

Four monumental **brasses** from the 16th and 17th centuries are still in the church. One, to Sir George Vernon, (1692) is on the floor of the Lady Chapel, half concealed by the modern communion rails. A fifth, which would have been of the greatest interest, was an unusual early 15th century one showing a small figure kneeling at the foot of a tall cross, with a long inscription encircling the cross-shaft. This has disappeared leaving only the indent in the stone beside the Lady Chapel altar. The other three are inscribed on plates and affixed to the south wall of the Lady Chapel.

Benedict and Elizabeth Jay are shown with three boys and three girls behind them respectively, all kneeling. They lived at Waverley Abbey, and Benedict was buried on 21 May 1586. He was a freeholder of the town, a regular attendant at the church, and “Sergeant of the Woodyard to Queen Elizabeth”. Nearby is the kneeling figure of Sibyl Jay (daughter of Richard Bird), with three daughters before and two daughters and one son behind her. She was the widow of Thomas Lloide, and then wife of Francis Jay, and died 21 November 1597. Both inscriptions are in Latin.



16th century brass etching depicting Benedict and Elizabeth Jay and children

font in memory of Anne Frances Barlow, and for the use of the Parish Church of Farnham". The Barlows were resident at Firgrove House in the '30s and '40s of the 19th century, leaving it about 1847. Chapman in his "Farnham Souvenir" (1869) describes this font; but descriptions by other writers earlier in the 19th century are of an entirely different one, which they called modern. So, was the present font lurking in the background, and set up on a new base by the Barlows? Or had it been "lost" (hidden) during the Puritan regime, and re-discovered about the 1830s; or had the Barlows acquired it from elsewhere and presented it to St. Andrew's? It had a plain oak flat cover, with an iron lifting ring, replaced in 1962 by the present carved cover, given in memory of Florence Mildred Stevens, with children climbing up to the reigning Christ Child at its apex.



*15th century font
and modern cover
in south transept.
Modern screen
was previously in
front of St. James'
Chapel*

15th CENTURY

More building took place in the 15th century, some of it owing to a disaster of which we have no written record. New bells were installed in 1338, which would mean hanging them in a tower, and as the present tower was not then built, this would indicate a central one between nave and chancel. The sub-bases of the crossing piers as excavated in 1959 would suggest that they were strong enough to support such a tower. The excavation also revealed traces of reddening by fire on their western faces towards the nave. This, and the fact that the whole of the present nave is of the 15th century suggest that the earlier nave was burnt down, and entirely rebuilt. At the same time the north aisle, almost as large as the nave itself, was built.

Towards the end of the 15th century the parishioners expressed the wish for a curate to help their Vicar with his work in this large parish, and they obtained a licence from King Henry VII, dated 16 February 1487, to endow a perpetual chantry of one Chaplain to celebrate at the altar of the Blessed Mary in the north side of Farnham Church. Enough money, and lands from which rents would be payable, were soon available to set up the chantry, with the first Lady Chapel built on to the north-west of the north aisle having a large opening through the wall into it. This large archway, now filled in, can be seen clearly both inside and outside the church. The next work undertaken was the building of the west tower in the early years of the 16th century. It was only taken up to a few feet above the apex of the nave roof, and was possibly stopped by the tumultuous events of the Reformation.

By that time the church was almost its present size and we may well wonder why such a large building was necessary in such a small town. The area of the parish was very extensive, and apart from the townspeople, those from the hamlets and villages within it such as nearby Wrecclesham came to their parish church for Mass on Sundays and other Holy Days. The exceptions were those from Elstead, Frensham, Seale and Bentley where there were chapels-of-ease providing the Sunday services. But even these parishioners would come into their 'Mother' church for the greater festivals of the year such as Easter.

Then there was the need to accommodate the Bishop's retinue when he was in residence at the Castle, and his permanent staff there at all times. Both civic and ecclesiastical prestige would be honoured. Attendance at church on Sunday was the norm for most people, and it provided colour and spectacle for the large number whose lives were a constant round of hard routine work.

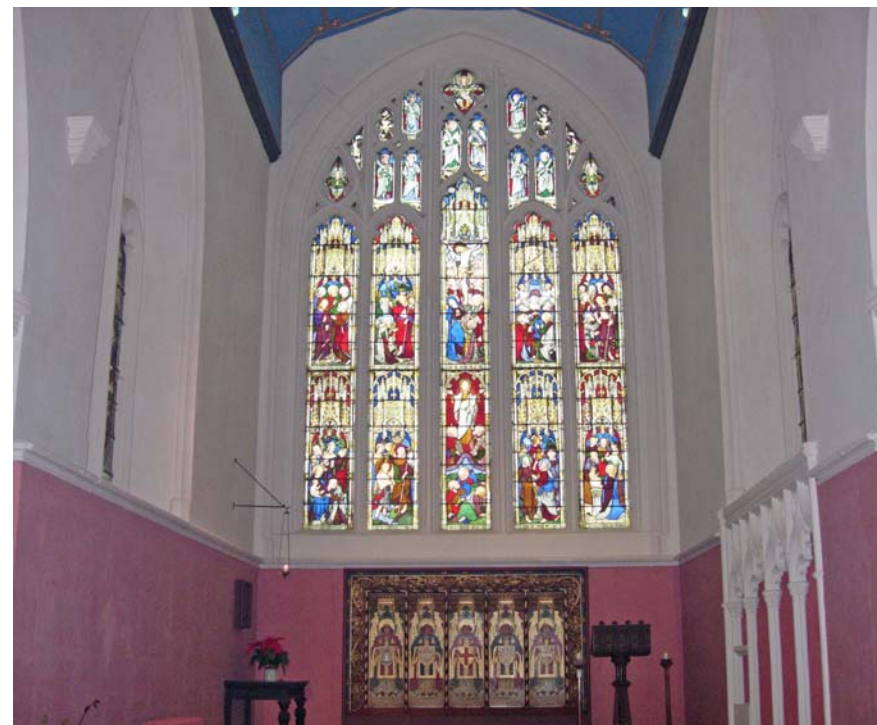
The wearing of brightly-coloured “Sunday-best” clothes was a “must” (if you had them). Inside the church were the numerous statues with lights burning before them, the Great Rood beam with its crucifix, figures and lights, the many biblical scenes painted in glowing colours on the walls, but above all the glorious ritual and singing of the Mass, with the processions at the appropriate seasons of the year.

16th CENTURY—REFORMATION PERIOD

Towards the middle of the 16th century great changes came about as a result of the Reformation. In 1534 Henry VIII repudiated allegiance to the Pope, and very soon the hand of secular greed began to be felt. In 1536 the dissolving of the religious houses began, and four hundred and eight years of monastic life came to an end at Waverley Abbey. Eleven years later came the dissolution of the Chantries, Brotherhoods and other religious foundations, and the Chantry in Farnham Parish Church was abolished at this time. The following year the goods and properties of the Chantry were sold by the Crown to John White of Farnham and London (a grocer and later Lord Mayor of London) and to Stephen Kyrstone, a merchant of the Staple at Calais.

Following the issue of the first English Prayer Book in 1549 the King’s Commissioners made inventories of the goods and possessions of every church in the land with the view of taking all valuables, considered by them to be unnecessary in the new forms of worship, into the King’s treasury. A further inventory was made in 1551, and in 1552 the churches were plundered of their possessions. After the first inventory the churchwardens in many parishes, including Farnham, sold a number of their lesser valuable or damaged possessions to pay for repairs to the churches. Orders were given, and in most places carried out, to destroy all images, shrines, crucifixes on rood beams, and the beams themselves, also stained glass bearing figures of Christ and the saints, as “Imagery was contrary to the King’s proceedings”. Many of the clergy and their people were unwilling to see this destruction, and this seems to have included William Lorkin, the Vicar of Farnham, but his Curate, Thomas Williams did much of the destroying himself.

Most of these changes took place in the short reign of Edward VI, but on his death in 1553, the accession of Mary I to the throne reversed all this, and the churchwardens were hard put everywhere to try to restore some basic essentials for the celebration of the Mass as it had been.



Great east window designed by Pugin and installed in 1851. It depicts several scenes from the life of Our Lord, Jesus Christ.

New glass was put into St. George’s and the Lady Chapels in 1959. The three lancets in the former show St. George (centre) and the Arms of the Diocese of Guildford, and of St. Andrew in the two flanking ones. The latter’s east window is of the Blessed Virgin Mary with the Christ Child. They are the work of G.E. Crawford.

The **font** located in the south transept is of the 15th century, carved with sacred monograms and the symbols of the four Evangelists. It was moved in 1959 from the position in the nave opposite the north doorway where it was hemmed in by pews. Its history is unknown. In its former position it stood on a stone slab bearing an undated brass plate recording (in Latin) that “...the dutiful affection of her daughters has erected this baptismal

FEATURES AND FURNISHINGS

The **pulpit** of oak and burr walnut in the early 18th century style dates from 1895, and is a memorial to the Revd. Philip Hoste, Rector from 1875 until 1893. It succeeded a mid-19th century oak pulpit, which was transferred to St. James' Church in 1895. Hassell's drawing of 1828 shows the large Georgian three-decker pulpit which was dismantled in the mid-nineteenth century. What preceded the three-decker we do not know.

The **lectern**, a large brass eagle, was given in 1874 in memory of Bishop Charles Sumner.

We know nothing of the **medieval glass**, which, in an important church of this size, must have filled the windows with a blaze of colour. The reformers and the puritans did their destructive work so well that only the Arms of two former bishops were left to tell the tale. Heraldry was not a target of destruction, so the Arms of William of Wykeham, Bishop of Winchester, 1367-1404 remained in the east window of the chancel where they had probably been inserted when it was consecrated in 1399. The Arms of his successor, Henry Beaufort were in the north (now St. George's) Chapel. Both have long since disappeared.

Coloured glass re-appeared in the last century, and the great east window was filled with its present-day glass in December, 1851. Designed by Pugin, it depicts several scenes in the life of Our Lord, and it was exhibited at the Great Exhibition in Hyde Park in 1851, before being brought to St. Andrew's. At the same time the other six window panels in the chancel were filled with matching glass showing, on the north, three scenes from the life of St. Andrew, and on the south portraits of St. Peter, St. James, and St. John. The west window under the tower, richly coloured, was inserted some thirty years later in memory of John Manwaring Paine and his daughter, and shows God in the Burning Bush and Jacob's Ladder.



18th century pulpit of oak and burr walnut (detail)

How successfully they managed this in Farnham we do not know, but within five years the Queen was dead, and under Queen Elizabeth I, moves were made to stabilise the situation and to establish a middle way between extremes.

So the church now presented a very different appearance internally following the quarter of a century of turmoil. We know little of any work being done on the church during the period up to the Civil War and the Commonwealth, when in common with other churches more damage was done internally to adjust for the Puritan style of worship.

At the Restoration of the Monarchy in 1660 another set of changes took place, and the use of the Book of Common Prayer and its services, banded during the Commonwealth years, was resumed.

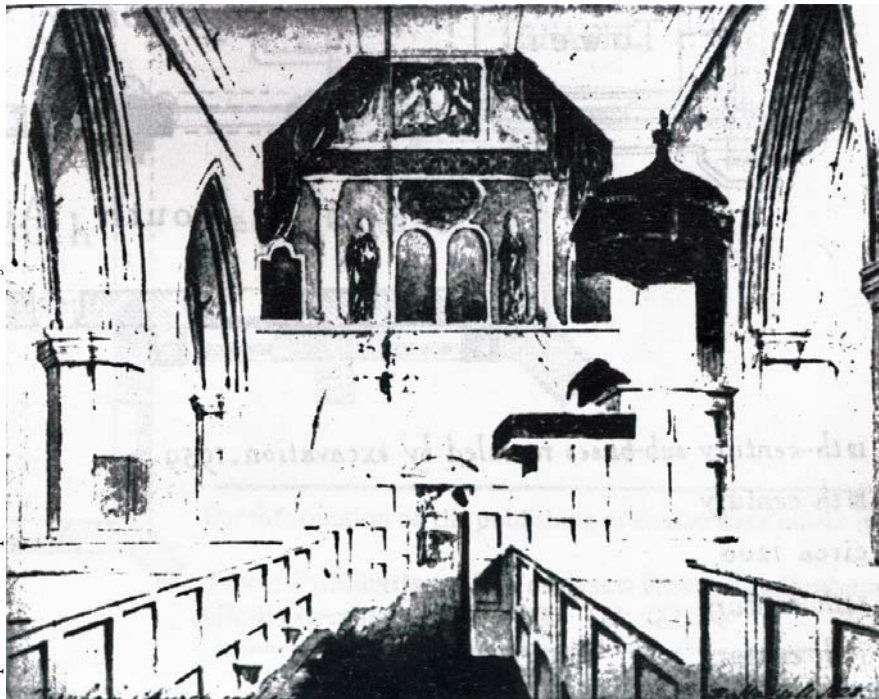


Farnham Church—From a lithograph published by Messrs Nichols about 1852

18th CENTURY

In Georgian times the population was rising and galleries began to be erected in the church to provide more accommodation. The building of high pews for those who could afford to rent them reduced seating in the body of the church and led to more demand for gallery places. A large ‘three-decker’ pulpit was also introduced during this period.

In 1758 the former chantry chapel which had been used as a school room since the Reformation, was no longer needed, and was sold to Edward Beaver for £42 on condition that he demolished it, filled in the space where it had joined the church, and removed the foundations to a depth of four feet below ground level. The £42 was used for church repairs.



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Nave in 1828, with Georgian furnishings. Three-decker pulpit, high pews, chandelier, board over chancel arch bearing the Royal Arms, the Lord's Prayer, the Creed, the Ten Commandments, and two figures, probably Moses and Aaron.



Photo: Marin Rice

View from north transept 2005, looking south-west towards new pavilions

New Georgian-style rooms, known as “pavilions” were created at the west end of the nave to improve the range of activities that can take place in the church. New kitchen and toilet facilities were added, the drainage system was renewed and the wiring and lighting renewed throughout.

The interior was painted white except for the nave ceiling which became a dark blue inspired by the St. James' Chapel's star-lit blue ceiling. The interior of the church has been re-ordered to improve sight lines and allow greater participation both for worship and community events. Victorian pews have been replaced with chairs for more flexible seating.

By providing open space in the nave and the west end, St. Andrew's has become a place of worship, gathering and celebrating for the whole town. Apart from worship every Sunday, the building is used more and more by the whole community. Concerts, plays, art exhibitions, school events, receptions and public meetings have all been successfully held within this magnificent Grade 1 parish church, a venerable building of great charm and delight.

20th CENTURY TO PRESENT DAY

The second big restoration and rehabilitation of the church took place in 1959 under David Nye. The main altar was moved westward some 40 feet, and now stands at about the middle of the pre-1399 chancel. The eastern section of the chancel now forms the Chapel of St. James. The organ and choir-stalls were re-sited in the north transept. Galleries were removed from transepts, allowing the north to become the clergy vestry, with organ above and choir-stalls in front of it. The south transept is home to the 15th century font.

The north chapel having been cleared of the organ and an insecure clergy vestry was restored to use as a chapel with the dedication of St. George. The pulpit was moved one bay westwards, and the nave pews removed to give more space between them. The south doorway was re-opened, revealing the medieval door, partly rotted, but now restored. The backgrounds of the Victorian stained glass windows were removed leaving only the subjects, and this with the whitening of the interior walls transformed the church from a gloomy building into a one more spacious, light, and airy.

By the 1990s it became clear that the church required substantial conservation and repair work. The clergy and parish council decided to extend the scope of this task to include re-ordering and development work to make the infrastructure better suited to its modern role in the wider community. Over the course of some 10 years around £1.3 million was raised and spent on the project. The conservation phase was overseen by architect Charles Brown and the work was done by Eaves Sure. St. Andrew's entrusted the development phase to a rising, young architect called Ptolemy Dean. The work was done by local builder F.W.German & Sons, led by Philip German. The two-phase project included the following elements: restoration of the tower (requiring two of the tower's massive buttresses to be completely rebuilt); clay peg tiles reinstalled on all eight roofs over the main body of the church; the lead valleys completely replaced; construction and installation of a new bell-frame along with new bells; and restoration of the ancient clock and carillon. New external floodlighting and enhancement of the churchyard was carried out and replacement of the Victorian timber floor in the nave with York stone to match the older floors. Improved entrance with provision for disabled access was added along with glazed doors to improve light levels within the church and to encourage more people to enter. Refurbishment of the St. George, St. James and Lady chapels was also undertaken.

19th CENTURY

From the early part of the 19th century we have descriptions of the church given by various writers, and a number of drawings including those of C. T. Cracklow and J. Hassell. Two large Georgian chandeliers were taken down and dismantled after gas lighting was introduced into the church in 1836. In 1841 the chancel arch was raised by six feet and modelled as it now appears. A certain amount of restoration work was done in the sanctuary at the east end of the chancel in 1848.

In 1855 a thorough-going restoration of the church was undertaken and this meant its closure for some months. At this time many of the Georgian fittings disappeared. The nave and aisles were re-seated, the north porch rebuilt, the south porch demolished and its doorway into the church walled up. All existing galleries were removed, and to compensate for this both north and south transepts were deepened to their present size, and fitted with new galleries. Choir-stalls were erected in the western half of the chancel, and a new, smaller pulpit erected. The roof was repaired, including the removal of the dormer windows which lighted the galleries, and much of the flooring was renewed. In 1865/6 the tower was completed up to its present height of 115 feet. The south chapel was restored to use as such for weekday services in 1909, and is now known as the Lady Chapel.



Drawing found in the church, probably from around 1828

ST. ANDREW'S PARISH CHURCH FARNHAM

Plan courtesy of Ptolemy Dean Architects Ltd.

