



NOTES ON
THE OLD PARISH CHURCH,
ALBURY, SURREY

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Front cover photograph

Church of St. Peter & St. Paul, Albury, Surrey

View from the west

Back cover photograph

Church of St. Peter & St. Paul, Albury, Surrey

Window in the south transept

INTRODUCTION

The opening sections of these notes are intended to assist the visitor whilst actually looking round the Old Parish Church at Albury. They describe the structure and the interior of the building.

The remainder of the booklet may readily be left for reading at leisure later. This comprises thumbnail sketches of four particular individuals who were active in the life of the church; this is followed by an account of the unusual chain of events which led to the church being closed in 1842, when its congregation was transferred to the then newly-built parish church of St. Peter and St. Paul a mile or so to the west.

HISTORY OF THE STRUCTURE

Save for the near-presence of the mansion of Albury Park, the old parish church of Albury now stands on its own in the peaceful valley of the Tillingbourne, away from any sizeable community for which it could provide a focus for worship. But this was not always so. Indeed, for hundreds of years, from Saxon times and right up to the end of the 18th century, the church stood as the focus of a village. In the 18th century the village was known as Albury, or sometimes as Aldbury, but earlier it is referred to as Aldebury (14th cent.), Aldebur (13th cent.) and Eldeberie (11th cent.). This last form of name, as found in the Domesday Survey, and meaning "the Old Bury", was taken from the name given by the Saxon settlers to a Roman enclosed settlement two miles south, on Farley Heath.

The nave of the present church is, in origin, the nave of the small stone church that the Saxons built, consisting simply of a nave about 33 ft. by 19 ft. with a chancel about 15 ft. square. Typical Saxon herring-bone rubble construction is to be seen in the north wall.

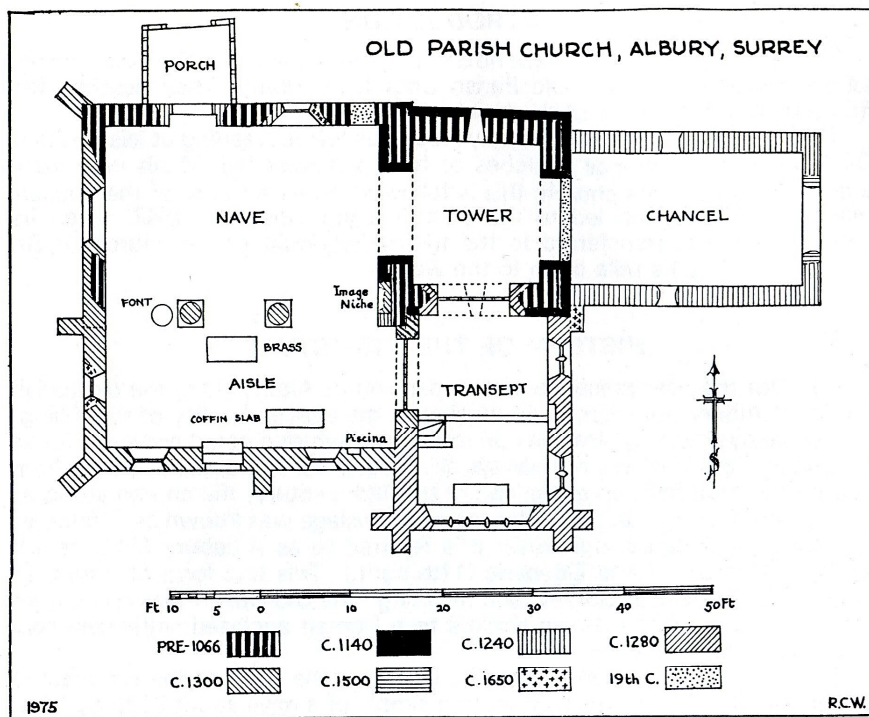
It was in the tumultuous times of the struggle between Stephen and Matilda, 1135-1154, that the tower was added. The Normans retained, unchanged, the floor area of the Saxon chancel, to serve as the ground storey of their tower, and they thickened the walls in an outward direction by about 1 ft., as shown on the plan overleaf. The Norman tower retains a small Saxon window in its north wall, and a matching window-opening in its south wall. By the middle of the 17th century a short spire had been added, but by 1820 the spire had fallen and in its place the present cupola and parapet were erected. The present finish of the tower is of interest, if only because there is nothing else like it in Surrey.

No trace remains of a short chancel which the Normans built when they took over the former chancel for their tower-base; the present chancel (the roof was restored in 1988), dates back only to the 13th century. Remarkably, the work of the Norman period is now entirely confined to the tower itself.

The south transept and the south aisle were added during the reign of Edward I, 1272-1307. The aisle actually took the place of a narrower one (probably only about 6 ft. wide) which had been built less than a century earlier.

A north transept was tacked on to the tower in the 17th century but this has now gone, leaving only its roof line visible on the tower face.

The north porch, one of the finest in Surrey, is late 15th or possibly early 16th century. The barge board in particular is a precious relic and is in a very fair state of preservation after nearly 500 years: although less than 1 in. thick it is delicately carved with pierced quatrefoils having rosette centres, set in a flowing pattern of tracery. A curious feature of the porch is that its east side is nearly a foot longer than its west side, presumably to twist the entrance somewhat in the direction of the church path.



THE INTERIOR

A visitor who enters the church by the north door and takes a clockwise route round the interior will come across the following features in turn:

North entrance door. The north doorway is more than two centuries earlier (c. 1240), than the porch outside. The oak door, with its long strap hinges and its massive lock-case, is probably original. The key, over a foot long, a duplicate of which is used to open the door, is also craftsmanship of the 13th century.

Merrye monument. On the north wall of the nave, mounted too high for comfortable reading, is a monument to one Dame Merrye. The inscription engagingly combines a homily to the reader with its epitaph on Dame Merrye, thus:—

Here rests deposited, to the assured hope of immortality and glory, all that was mortal of that religious and Christian matron Dame Elizabeth Merrye, the most beloved and desired consort of Thomas Merrye of Goppeshall in the county of Leicester Esq. and the youngest daughter of George Duncombe late of Weston in this parish of Albury Esq. A person whom, if either intensive piety to her God or extensive charity to her neighbour; if faithfulness to her celestial or fidelity to her terrestrial spouse; if the desire of her friends, the prayers of her children, or the tears of the poor could have embalmed against the common frailty; she had not (Reader) in this perishable posture been the sad remembrancer of their loss, and thy mortality.

She died in childbed on the ninth of July Anno Domini 1652, being in the thirty-ninth year of her age, in which time she bore unto her husband 14 sons and 5 daughters.

Seeing she's gone, go speed thyself, frail dust, of a monument of like permanent virtues: they are the likeliest marble to transmit thy memory to posterity, that have perpetuated her to eternity.

Consecration cross. On the north wall of the tower, on the original plaster, is a consecration cross of the early 12th century or perhaps even older. Faintly coloured in red, there is a circle round it which was scored into the wet plaster with a nail and string. Crosses such as this used to be made by the bishop, using holy oil, on each of the walls of a church in the consecration service. The crosses were recoloured from time to time for preservation.

Image niche. The removal of a ponderous memorial tablet of the Risbridger family, in 1920, from the east wall of the nave to its present position on the west wall, revealed an interesting image-niche of early 14th century date, with remains of the original colouring.

Piscina. In the east part of the south wall of the aisle is a "piscina". A piscina is a drain in a wall-niche, usually surrounded by an arch, and ornamented—if at all—in the same manner as doorways and windows of its period. Piscinas fell into disuse after the reign of Edward I, because from about 1300 the "ablutions" (the rinsings of the chalice) have always been consumed by the priest.

The presence of a piscina signifies that at one time there was an altar in that position; in this church the altar-pavement can be seen, in the form of an oblong patch of (c. 1300) encaustic tiles laid immediately to the east of the piscina. Even in quite small churches in the old days there were often as many as five or six altars, each with a piscina.

The transept decorations. The arches and walls of the transept are late 13th century, as is also the piscina and the stonework of the east windows. The tracery of the south window, and all the glazing, and also the interior decorations are mid-19th century. These embellishments were made under the direction of Augustus Pugin, the eminent architect responsible for the interior of the Houses of Parliament. Pugin was engaged by the then owner of the Albury Park mansion, Henry Drummond, to design a family mortuary chapel. The structure against the south wall is an altar-tomb to Henry Drummond; and members of the Drummond family are commemorated by slabs with brass crosses on the floor below. The phrase "Gang Warily", on one of the transept screens, is the motto of the Drummond family. The red, blue and gold decorations are by T. Earley. The stained glass is by Wailes.

Wall painting. Immediately above the south door, in full view from the north doorway, is a painting of St. Christopher which was probably carried out when the north porch was added in or about 1480. Interior church walls were often bright with colour at this period, with paintings of scenes from the life of Our Lord and of various saints. These were indeed the visual teaching aids of the time, because reading was unknown save to the lettered few. St. Christopher was the most popular single subject and was almost invariably depicted opposite the principal entrance. This was because he is the patron saint of travellers, and it was believed that whosoever looked upon a figure of St. Christopher would be free from sudden death that day, thus giving time for repentance.

This particular painting was discovered in 1884 by a workman engaged in putting up a monument from the chancel, then being dismantled, who accidentally dislodged a large section of the wall plaster.

Weston coffin slab. In the floor of the aisle is a slab of marble (c 1330), slightly tapering, with a worn inscription in Lombardic lettering which may be translated: "Raise up, O Christ, to eternal light William the third of Weston whom this stone here weighs down". This marble is the tomb-slab of the founder of the extended aisle, towards the end of the 13th century. The family of Weston are known to have been settled in the parish, and to have held the manor of Weston, from about 1200.

It is interesting that, although there are in this church two early tombs to Westons, there is no tomb to a D'Abernon. Yet the lordship of the manor of Albury, and with it the advowson, had been held by the descendants of Roger D'Abernon ever since the Norman Conquest. (The monuments to the D'Abernons, incidentally, are to be found in the parish church of Stoke D'Abernon.) There are records of continuing rivalries between D'Abernons and Westons; nevertheless, at the time when the south aisle was being rebuilt by a Weston, the rector was D'Abernon, and in 1349 a D'Abernon appointed a Weston as rector of Albury.

Weston brass. The second early Weston tomb is also in the floor of the aisle. This is a marble slab bearing the brass of John Weston, with an inscription in Latin which may be translated: "Here lies John Weston Knight who died 23rd day of November anno domini 1440 on whose soul may God have mercy".

Font base. The bowl of the font, fashioned in the 13th century from Sussex marble, is missing because it was transferred to the new parish church in December 1841. What remains is its base-block, a great circular drum of Bargate stone. Ancient tradition has it that this stone was brought from the Roman buildings on Farley Heath.

For a fuller description of the church and its monuments the reader is referred to an article contributed by Philip Mainwaring Johnston FSA, FRIBA, to the *Surrey Archaeological Collections* (Vol. 34, 1921).

RECTORS OF ALBURY

up to the time when the Old Parish Church was closed in 1842

1250 Alan de Pointon	1509 Roger Colyngwode
1285 Gilbert D'Abernon	1518 Richard Hutton
1327 Gilbert le Cok de Albury	1559 Edward Banks
1349 Richard de Weston	1560 Bartholomew Bowdock
1361 Robert Brightrich	1582 Robert Cowper
1384 William Loxley	1610 William Oughtred
1400 William Norton	1660 John Hansley
1402 John Wath	1667 John Holland
1406 Walter Stonying	1691 George Duncombe
1410 Edmund Barbour	1714 Joseph Peters
1411 John Coke	1745 John Botham
1413 William de Bedford	1774 Samuel Horsley
1441 Edmund Crofter	1780 William Polhill
1478 Edmund Forster	1822 Hugh McNeile
1478 James Byrkhed	1834 John Hooper

PEOPLE IN THE LIFE OF THE OLD CHURCH

For some visitors the main interest in an old church will lie in the sense of history which is derived from a study of its structure and monuments. Others may find greater interest in knowing something about the people who were active in the life of that particular church. In the following paragraphs four Albury personalities are recalled: two of them were rectors, one in the 17th century and one in the 18th; and the other two were laymen, both of the 19th century. Other personalities are referred to in the description of the churchyard, later.

William Oughtred (c. 1573-1660)

Oughtred was rector of Albury for 50 years, from 1610 to 1660. He was also a distinguished mathematician, having dedicated himself to that subject whilst still an undergraduate at Cambridge. After being ordained priest in 1603 he was first presented to the nearby living of Shalford, and came from there to Albury where he remained as rector until his death.

In 1631 Oughtred produced his *Clavis Mathematicae* (subtitled "The key of the Mathematics new forged and filed"), embodying all that was then known of algebra and arithmetic. It was in this publication that the symbols x for multiplication and :: for proportion were first introduced. The book attained a wide popularity: for many years it was the principal mathematical text-book; and its general plan was adopted by Sir Isaac Newton. One of the pupils who came to Oughtred was Christopher Wren.

Aubrey says of Oughtred: "He was a little man, had black hair and black eyes, with a great deal of spirit. Studied late at night and slept but little. Sometimes he went not to bed for two or three nights." He sometimes amused himself with archery, and sometimes practised as a surveyor of land. For the first 14 years of his incumbency he kept the parish registers in his own beautiful clear hand.

Oughtred was an ardent Royalist. As he held his preferment throughout the Civil War it is likely that he caused the wall painting in the Old Church to be plastered over for its preservation during the Puritan regime.

Though he is known to be buried in the chancel, for over 300 years there was no memorial for him in the church: in 1977 a commemorative plaque was erected on the east wall of the nave.

Samuel Horsley (1733-1806)

Samuel Horsley, who was rector of Albury from 1774 to 1779, was one of the outstanding clerics of the 18th century.

In 1768, at the age of 35, Horsley went to Oxford as private tutor to Heneage Finch, afterwards 4th Earl of Aylesford. His pupil's father, the then owner of the Albury estate, presented him to the rectory of Albury in January 1774, and later that year Horsley married Mary Botham (d Aug. 1777), daughter of the previous rector.

Whilst at Albury Horsley devoted part of his intellectual abilities to the Royal Society, having been elected a Fellow of that body in 1767 and Secretary in 1773. He withdrew from the Royal Society in 1784 following an acrimonious dispute with the president, Sir Joseph Banks, over the management of the Society.

After leaving Albury Horsley became by rapid promotion Archdeacon of St. Albans (1781), Bishop of St. David's (1788), Bishop of Rochester (1793) and Bishop of St. Asaph (1802). He shared prominently in the political and theological controversies of his day, and there were few important discussions in the House of Lords in which he did not take part, especially if they related to the Church, the French Revolution, or the Slave Trade.

Horsley did much to improve the conditions of his clergy. When he went to St. David's he found that quite unsuitable persons had been admitted to Holy Orders, men without any formal education and in the lowest stations of life; nor was this surprising, because the stipend for curates at that time was often under £10. To remedy this state of affairs Horsley gave notice that he would not ordain anyone who had not had a respectable grammar school education, and he insisted that no curate's salary should be less than £15.

Even in his seventies, at St. Asaph, Horsley kept up his literary and mathematical activity, as well as shirking no public work. But he spent money thoughtlessly—his coach, for instance, was always drawn by four horses—and he was nearly always in debt. When he died in 1806 it was found that, although he had insured his life for £5,000, the policy had been allowed to lapse two days before his death.

Henry Drummond (1786-1860)

Henry Drummond, who was the owner of the Albury estate when the Old Parish Church was closed, was one of the notabilities of the 19th century. When he bought Albury in 1819 he was a senior partner in the banking firm which bore his name, and which had been founded by one of his ancestors in 1717. At the age of 24 Drummond had entered Parliament as member for Plympton Earls and had served for three years. In 1847 he was returned as member for West Surrey and held that seat till his death. In the House of Commons he spoke frequently and on many topics, and was always listened to with attention and respect. Carlyle described Henry Drummond as "a singular mixture of the saint, the wit, and the philosopher".

In whatever circles he moved Drummond was a marked and powerful personality, and especially so in his allegiance to a new church which, whatever may be the final judgment passed on its claims, will always have a place in the history of English religious thought. In or about 1823 Drummond had attached himself to the remarkable congregation which Edward Irving had gathered round him in his small Caledonian Chapel in Hatton Garden. Irving's fervent belief was that the Second Advent was at hand. Kindled by the same zeal and belief, Drummond invited Irving and other ministers and laymen to meet in conference at Albury Park in Advent 1826 for a six-day study of the prophetic scriptures. Similar conferences were held annually at Albury Park until 1830. Groups and congregations came into being to pray for an outpouring of the Holy Spirit, especially in preparation for the Second Advent. They believed the answer was a restoration of the gifts of the Spirit including prophecy and also the ministries of Apostles, Prophets, Evangelists and Pastors. Between 1832 and 1835 twelve men, including Drummond, were called to be Apostles, and in 1836 they delivered to the Archbishops and Bishops of the Church of England the Apostles' Testimony warning of coming judgments and pointing to God's way of deliverance.

The community became known as the "Catholic Apostolic Church", a name intended by them to express their unity with all Christians in the One Church of Christ (though they are sometimes referred to, erroneously, as "Irvingites").

By 1835 Albury had become the spiritual centre of the body, and in 1840 Drummond built the Church, commonly referred to as the "Apostles' Chapel", which stands a few hundred yards from the Old Parish Church. It was in use until well into the 20th century.

Martin Tupper (1810-1889)

Martin Tupper was a younger man than Henry Drummond, with whom (as

will be seen) he clashed strongly when the question of closing the old parish church arose.

Although called to the Bar in 1835 Tupper never practised as a barrister. His published works comprise about 39 volumes but his main work was *Proverbial Philosophy*, the original edition of which was published in 1839. This first edition attained only a moderate success but the demand for subsequent editions increased rapidly, and for more than 25 years never fewer than 5,000 copies were sold annually in England alone. The work expanded into four series (1839-1876), of which the earlier series went through 50 to 60 editions. Vast numbers of people read these singular rhythmical effusions with enthusiasm and thought Tupper had eclipsed Solomon. Yet in his later years "Martin Tupper" became a synonym for "commonplace".

Tupper is remembered as being a vain, genial, warmhearted man, impatient of cant or hypocrisy: he became, for nearly half-a-century, the butt of critics but without being soured.

THE EVENTS LEADING TO THE CLOSING OF THE CHURCH

The train of events which led to the closing of the church in 1842 began about sixty years earlier, in 1780, when Heneage Finch, 4th Earl of Aylesford—former pupil of Samuel Horsley—sold the Albury estate with its mansion and grounds to his younger brother the Hon. William Clement Finch, R.N., Captain, afterwards Admiral. Captain Finch did not care for the village being so close to his mansion, nor did he care for the presence and use of a road which ran immediately at the back of the mansion, being the highway between Albury and Shere. Finch was a wealthy man, having captured a rich Spanish ship during the war with Spain (1779): he was used to having his own way, and he set about the securing of more privacy. In 1784 Finch obtained a magistrates' order for the closure of the road which passed behind his house; he went on to enclose the village green; he then annexed the north-east corner of the churchyard to form part of his grounds; and thereafter he embarked on such a harassment of the Albury villagers that most of them moved to Weston Street, a hamlet a mile to the west (now called Albury). This harassing process was continued by a later owner, Charles Wall, so that by the time Henry Drummond acquired the estate in 1819 there was little left of the original village of Albury save its parish church and the village inn.

Drummond had been brought up in the Church of England, and he and his family were regular worshippers at the parish church. When the first conference was being convened at Albury Park in 1826 it was therefore natural for Drummond to invite the rector of Albury, the Revd. Hugh McNeile, to attend. McNeile not only attended that conference, he presided at it; and he presided also at all the later conferences. Soon after the final conference in 1830, however, relations between Drummond and the rector became strained. During the intervening period instances had been occurring, first in Scotland and subsequently among Irving's own flock, of prophetic speakings and of inexplicable cures. These happenings were accepted by Irving's followers as manifestations both of the Holy Spirit's working and of the imminence of the Second Coming. But many members of the orthodox Evangelical church, including some who had been most in sympathy with the Albury studies, found their credulity and their loyalty tested by this interpretation of these strange manifestations, and they fell away. McNeile, who was a prominent Evangelical (and who was later to be Dean of Ripon), became one of the severest critics of the Irvingite movement. In 1832 Edward Irving was expelled from his large church in Regent Square, built only five years earlier for members of the Church of Scotland. And in the same year of 1832 Drummond

himself withdrew from any further attendance at the parish church at Albury.

Meanwhile the fabric of the old church had been proving a constant source of anxiety. In 1810 a special rate of 5s. in the pound had been levied "on the inhabitants and occupiers of lands and tenements in the Parish of Albury toward the necessary repairs of the Parish Church", and further rates for the same purpose had been levied in 1817, 1820 and 1825.

It was against this background that Henry Drummond came forward in 1839 with a generous proposal. He had already arranged to build in Albury the Apostles' Chapel for his Catholic Apostolic Church: and he now offered to build for the more orthodox churchgoers a replacement parish church at Weston Street, where most of the parishioners were by then living.

The Rural Dean, Mr. Cole, "good easy creature", as Martin Tupper described him, "thought the offer of a new church for an old one so capital that it never entered his head that any sane person would object". Tupper himself, then a young man of about thirty, very strongly objected to the proposal: he organised a "Protest in favour of the ancient Parish Church of Albury—and a Petition founded on the Protest addressed to the Lord Bishop of Winchester", claiming "the ancient church as an inheritance inalienable from us and our children". The protest and petition were of no avail. The Bishop exhorted Tupper "to refrain from public protests . . . as engendering useless heart burnings". The building of the church at (the new) Albury went ahead, and in December 1841 the altar, pews, font and bells were transferred from the old parish church to the new. It is recorded, however, that Bishop Sumner himself was so displeased over the change that he declined to consecrate the new building for some time after its completion.

Although Drummond had arranged for the abandonment of the old parish church, he maintained a close personal interest in it. By 1839 he had already retained Pugin to furnish and equip its transept as a mortuary chapel for the Drummond family; and the embellishment of the transept as we now see it was carried out contemporaneously with the transference of the congregation from the old church to the new.

THE CHURCHYARD

Although the churchyard will have been used as a burial-place for some hundreds of years, there are today comparatively few monuments to be seen. This is because the former custom was to put up an inscribed wooden board lengthwise over each grave—on some early engravings of the churchyard this is the only form of memorial shown. None of these wooden relics now remain. The only monuments are of stone, dating from the early 1700s. Of these, the Malthus enclosure and the Devis vault are of particular interest.

The Malthus Enclosure

Enclosed with a heavy iron fence is the grave of one Sydenham Malthus, also that of his wife Mariana and of their fourteen-year old son Charles. Sydenham was the elder brother of the political economist Robert Malthus (1766-1834), who made Albury his home for almost twenty years until becoming, in 1805, Professor of History and Political Economy at the newly-founded college of Haileybury. It was in 1798, whilst Robert Malthus was living with his parents at Albury and holding the curacy of the nearby parish of Okewood, that he wrote his essay on population, setting out the principle for which he became famous—that while an unchecked population increases in geometric progression, its provision of food grows only in arithmetic progression. Robert Malthus himself is buried in the Abbey at Bath.

Outside the west wall of the church, fenced with heavy iron chains, is the table vault of one Anthony Devis. The Devis family provides one of the most interesting examples of hereditary talent in the history of British art. Anthony Devis (1729-1816) was a prolific water-colourist who lived and painted in Albury for over thirty years. His half-brother Arthur (1711-1787) was outstanding as a portraitist of 18th century country gentlemen. One of Arthur's daughters married the artist Robert Marris (1758-1827); one of his sons was the artist Thomas Anthony Devis (1757-1810), and another son was the artist Arthur William Devis (1762-1822). It is of interest that Martin Tupper, mentioned earlier in this booklet, was a grandson of Robert Marris and that Tupper married a daughter of Arthur William Devis. This relationship accounts for the inscription "The vault of Martin F. Tupper" which appears on one end of the Devis vault. By the time that Martin Tupper died, however, the Old Church had been closed for over forty years and his grave is to be found elsewhere, in the churchyard of the present parish church.

THE OLD PARISH CHURCH TODAY

On 14th November 1974 the old Parish Church at Albury became vested in the Churches Conservation Trust for preservation in the interests of the nation and the Church of England as a building of outstanding historic appeal and architectural merit. Considerable work of restoration and repair was carried out, under the architectural supervision of Mr. David Evelyn Nye, to arrest further deterioration of the fabric. In 1988 the CCT undertook major restoration work to the then roofless chancel. Under the direction of Miss Penelope Adamson, the scheme was designed to preserve the existing walls rather than to restore the chancel to its former glory. The church is available for the appreciation of all who enter and occasional services have been held in the church since 1921.

Visitors who would like to know more of the work of the Churches Conservation Trust will find copies of the Trust's Annual Reports available in the church. All proceeds from the sale of booklets, and offerings, go without any deduction for administration towards the upkeep of the church and of its fittings.

ACKNOWLEDGEMENT

(by R. Charles Walmsley, F.R.I.C.S.)

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The written material has been drawn, in the main, from the following publications:—

The History and Antiquities of the County of Surrey, by Owen Manning and William Bray. Vol. II. (John White & Co., 1809)

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Albury Old Church, by P. M. Johnston, F.R.I.B.A. (Surrey Archaeological Collections, Vol. 34, 1921)

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The Observer's Book of Old English Churches, by Lawrence E. Jones. (Fredrick Warne & Co. Ltd., 1965)

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The Drummonds of Charing Cross, by Hector Bolitho and Derek Peel. (George Allen and Unwin Ltd., 1967)

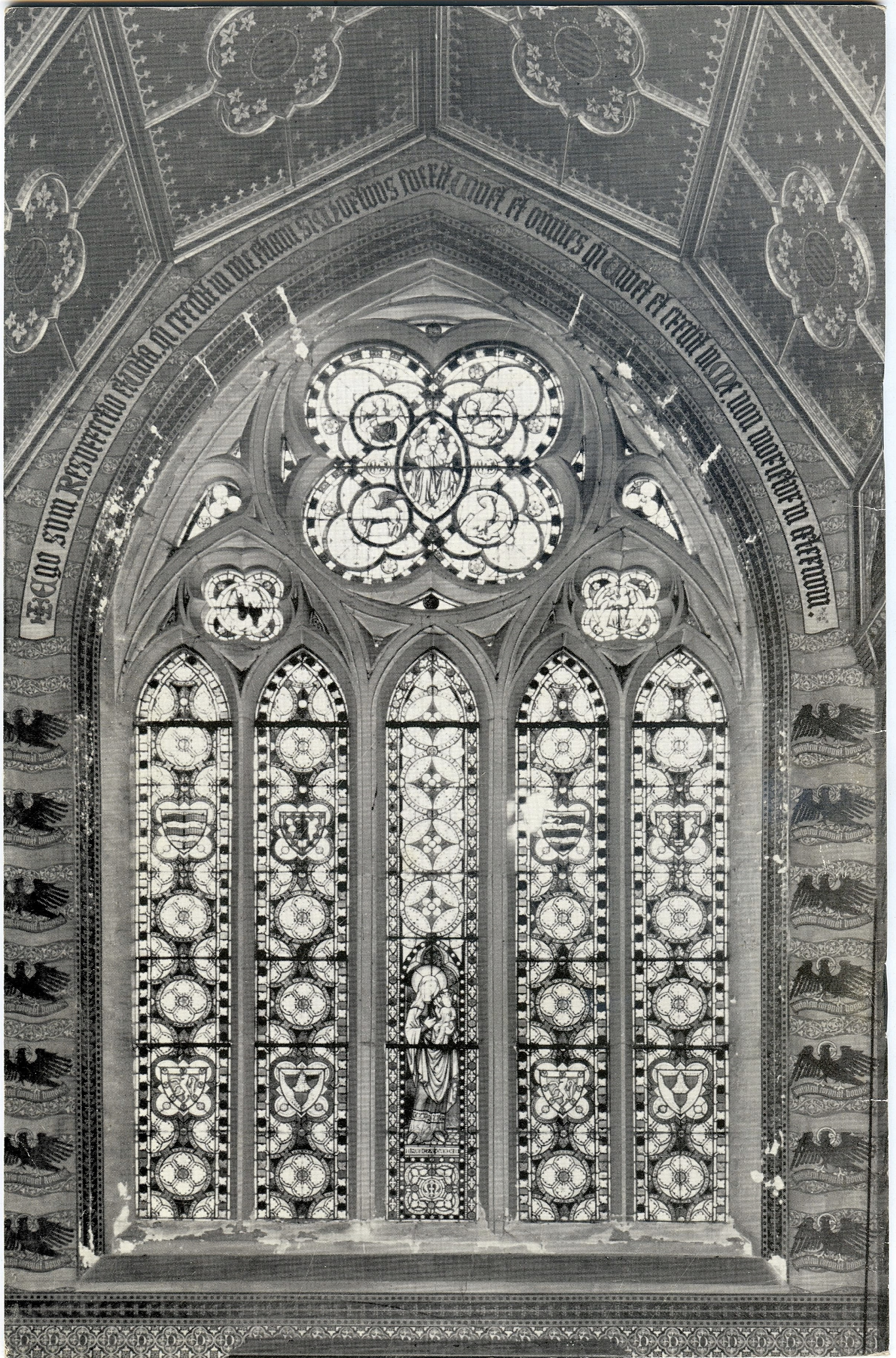
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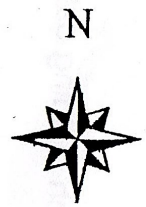
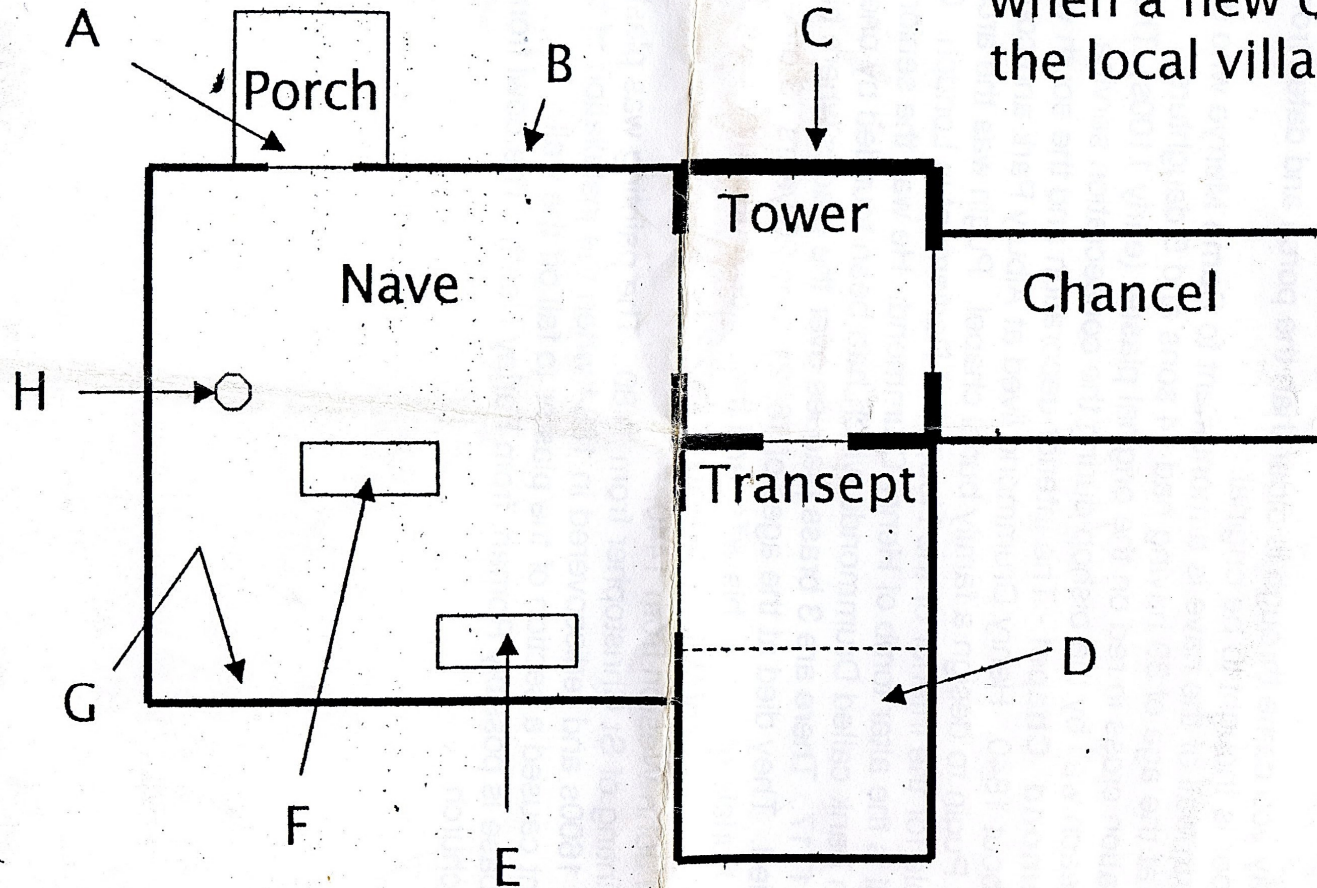
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Albury - Old Parish Church
Over 1,000 years old
The church was closed in 1842
when a new church was built in
the local village.



The church building dates from Saxon times (pre 1066) and the oldest part is the

Nave.

The **Tower** was added around 1140 by modifying the chancel of the original Saxon church.

The existing **Chancel** was built around 1240.

The **Transept** was added around 1280.

Parts of the **Nave** were modified around 1300.

The **Porch** was an addition in the late 1400s or early 1500s.

- A The doorway you came through is older than the porch and dates from c. 1240. The oak door is thought to be original.
- B On the north wall of the nave is a monument to Dame Merrye who died on 9th July 1652 at the age of 39 having had 14 sons and 5 daughters.
- C A consecration cross in red on the original plaster (early 1100s). These were made on each wall by the bishop during the consecration service.
- D The **Drummond Chapel** - The interior decoration and the south window are all from about 1840. Henry Drummond lived at Albury Park and commissioned Augustus Pugin to design a family burial chapel. Pugin was the architect responsible for the interior of the Houses of Parliament in London. On the south wall is the altar tomb of Henry Drummond. He was the senior partner of a London bank called Drummonds which had been founded by one of his family in 1717. There are 3 brass plaques over the places where his 3 sons were buried. They died at the ages of 16, 21, and 20 years. 3 other brasses mark the burials of Henry, his wife, and their eldest daughter Lady Gage.
- E A coffin slab c 1330 of William Weston.
- F A brass of John Weston from 1440.
- G A wall painting of St Christopher from 1480. The painting was plastered over in the early 1600s and rediscovered in 1884 when the installation of the Duncumb monument caused a section of the plaster to fall off the wall.
- H The font base is possibly Roman, from Farley Heath. The bowl from 1200s is in the new church.



About St Peter and St Paul

The church of St Peter and St Paul (known locally as 'the Saxon church' to distinguish it from the parish church in the village) dates from the period just prior to the Norman Conquest. Saxon work can still be seen in the walls of the nave and tower and almost the whole church retains its medieval structure.

It once stood at the heart of a village community established here on the banks of the Tillingbourne. However, in the 18th century two alterations to the landscape started the long process of change that eventually led to the church being closed. First, the village was moved a mile to the west by the landowner Captain Finch; later the road from Albury to Shere that ran past the church was diverted to the north, leaving it isolated in a newly formed private parkland setting.

Although it was to remain in use for a further 50 years its closure was inevitable, and this finally occurred in 1841 when the then landowner, Henry Drummond, built a replacement church in the new village. He then altered the old church to form a burial chapel for himself and his family using the architect Augustus Welby Pugin. The chancel, which was no longer required, was un-roofed and the church subsequently saw little alteration until it was finally declared redundant and vested in The Churches Conservation Trust in 1974.

The Trust cares for the church in partnership with The Friends of Albury Old Church and it is still used for occasional services. The church featured as one of the locations in the film *Four Weddings and a Funeral* in 1994.

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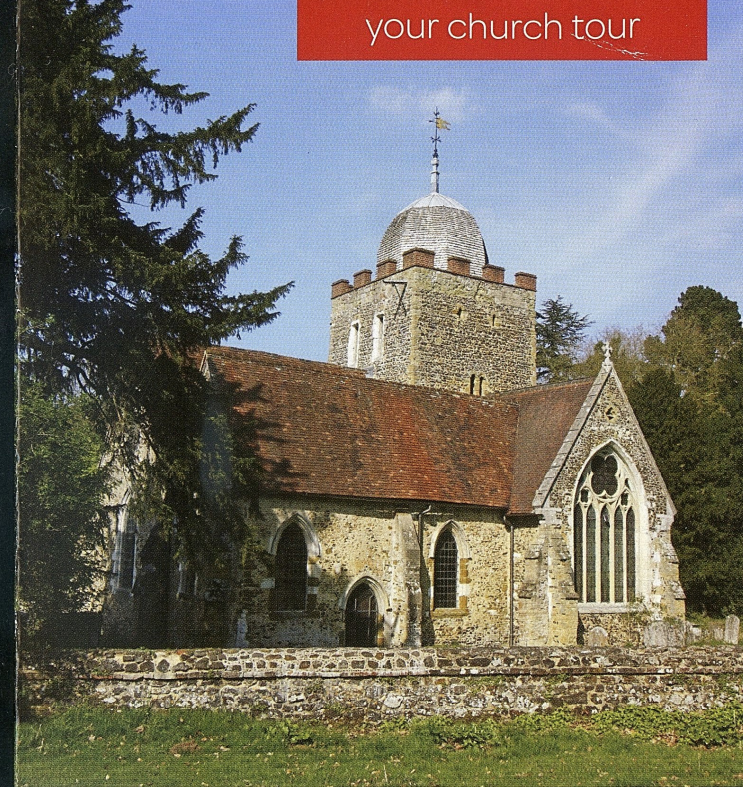
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Church of St Peter and St Paul

Albury, Surrey



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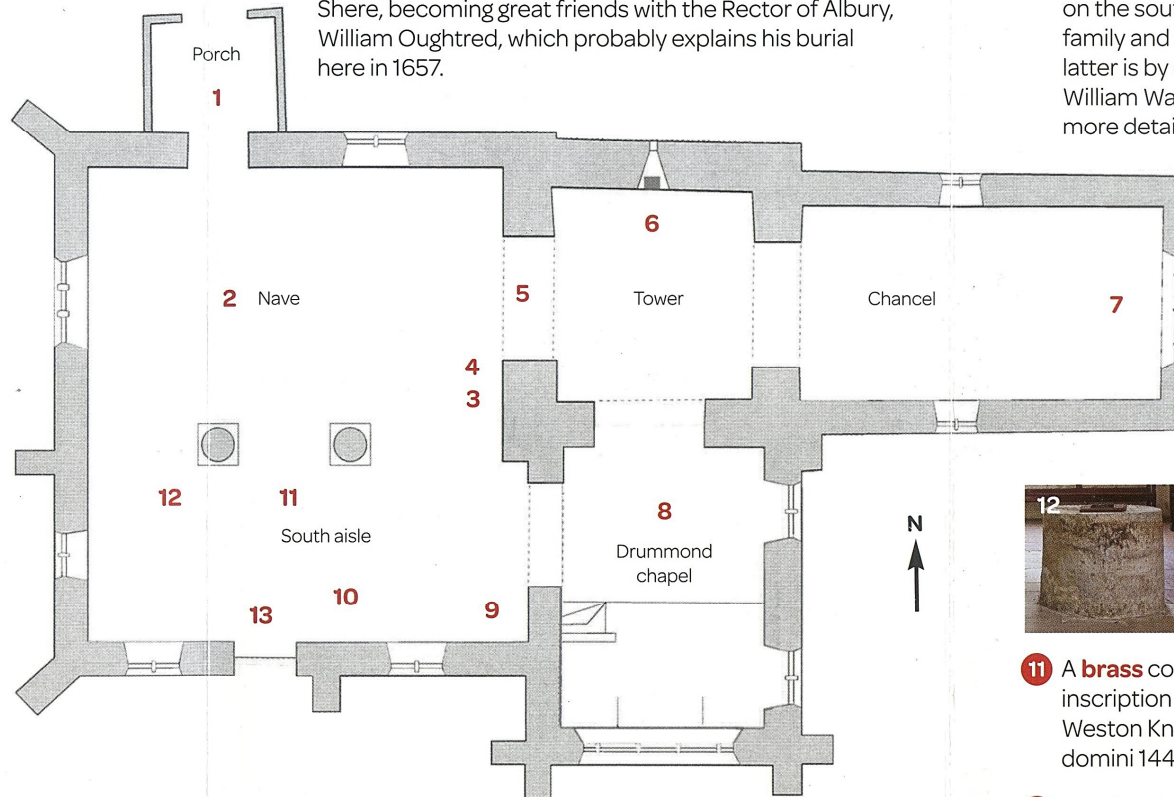
- 1 The church is entered through a late medieval **porch** although the door was inserted into the Saxon walls in the mid-13th century.
- 2 The nave and south aisle date from about AD 1300, although the north and west **walls** of the nave are predominantly of Saxon masonry.
- 3 To the right of the chancel arch is a fine 14th-century **niche** for an image or statue, probably of the Virgin Mary. It retains some of its original colouring.
- 4 A modern **tablet** recalls William Oughtred, the famous 17th-century mathematician who was rector of this church for over 50 years. His book *Clavis Mathematicae*, published in 1631, is the origin of the use of the 'x' symbol for multiplication.
- 5 Over the chancel arch is the **funeral hatchment** (shield of arms) of Louisa, Duchess of Northumberland, who died in 1890. The Albury Park Estate still forms part of the estates of the Duke of Northumberland, although the mansion house is now in separate ownership.



5

- 7 The **chancel** was without a roof for a hundred years and the present roof was constructed in the late 20th century. In front of the altar is a **ledger slab** commemorating Henry Wicks. Born in 1580, he became Paymaster in the Office of Works, working for the Crown with such illustrious men as Inigo Jones. He quickly became a wealthy man with many properties in London and the south-east. With the declaration of the Commonwealth he moved to the nearby village of Shere, becoming great friends with the Rector of Albury, William Oughtred, which probably explains his burial here in 1657.

- 8 The **Drummond chapel** is, for many, the highlight of a visit here but, due to the fragile nature of the decoration, it is not normally possible to enter. It was this 13th-century south transept that Henry Drummond chose to refurbish as his family mausoleum. At the time Pugin was employed to decorate this chapel he had already had a prodigious output in his eight-year career and his reputation was high. Here he designed an image niche, an altar tomb on the south wall, memorials for Drummond and his family and the wall stencilling and stained glass. The latter is by one of his favourite manufacturers, William Wailes. A separate leaflet is available with a more detailed description of the work.



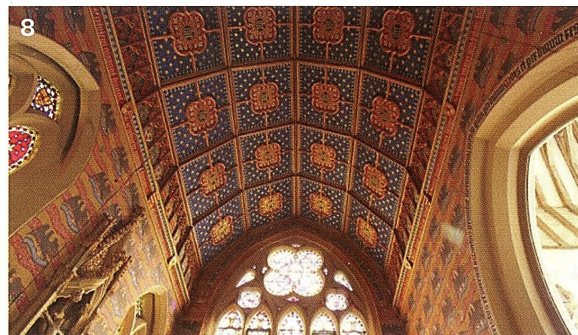
- 9 In the south wall is a 13th-century **piscina** for the priest to wash his fingers before Mass. It proves that there was an altar here in the medieval period and in the floor the tiled pavement on which that altar stood may still be seen.
- 10 This slightly tapering stone is the top of a **stone coffin** with an inscription around the edge in what is known as 'Lombardic Lettering'. It commemorates William Weston III, who built this aisle on to the church in the late 13th century.



- 11 A **brass** commemorates John Weston. The inscription in Latin translates as 'Here lies John Weston Knight who died 23rd day of November anno domini 1440 on whose soul may God have mercy'.
- 12 The **font base**, suggested by some to be salvaged stone from Roman buildings on Farley Heath, has lost its bowl which was moved to the new church in 1841.
- 13 High on the south wall is an imposing 15th-century **wall painting** of St Christopher carrying the Christ Child. It faces the north door as medieval belief said that if you saw an image of this saint in the morning you would have a safe day. On your way to work you would have looked in through the (north) door and glimpsed this image.



- 6 The **tower** was the chancel of the original Saxon church and the lower levels are predominantly of that date, although its pretty wooden cupola is early 19th century. The tower contains one bell, hung here by the Friends of Albury Church in 2008. The original bells had been moved to the new church in the village in 1841.



This ancient Saxon Church of
St. Peter and St. Paul has been
vested in:



THE CHURCHES
CONSERVATION TRUST

1 West Smithfield
London E1A 9EE
Tel: 020 7213 0660
Fax: 020 7213 0678

E-mail: central@tcct.org.uk
www.visitchurches.org.uk



The responsibility of opening the
church on a daily basis rests with
the local committee:

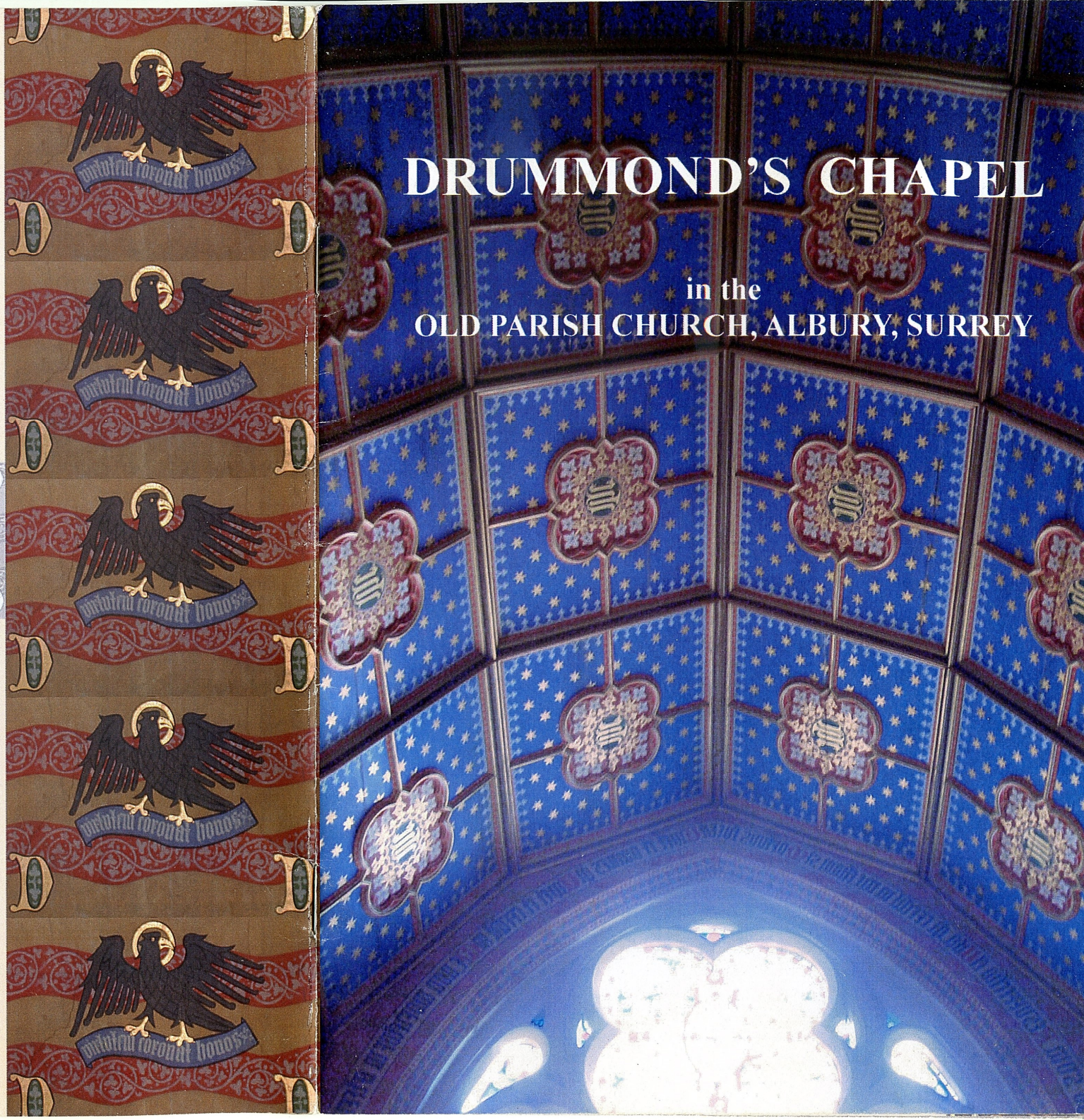


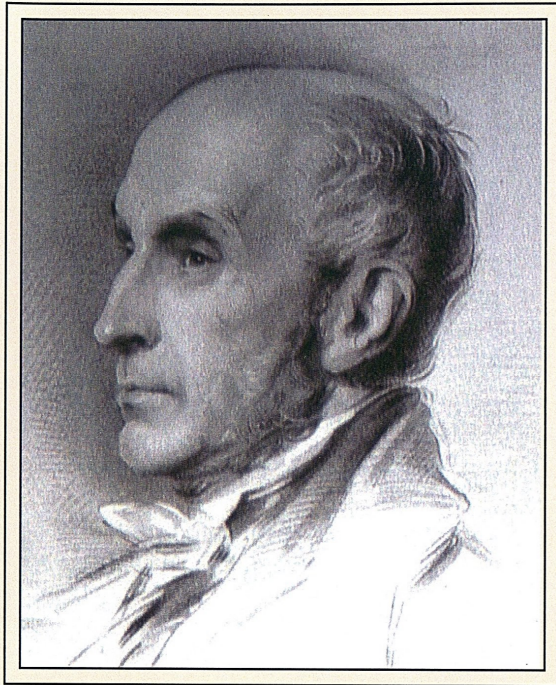
HON. SECRETARY
Mrs. Daphne Foulsham
Vale End Albury, Surrey
GU5 9BE
01483 202 594

E-mail: daphne@dfoulsham.freemove.co.uk
www.alburychurches.org/saxon/saxon.html

DRUMMOND'S CHAPEL

in the
OLD PARISH CHURCH, ALBURY, SURREY

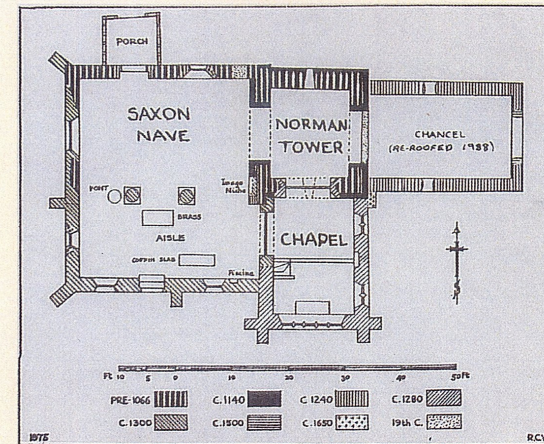




Henry Drummond
5th December 1786 - 20th February 1860

DRUMMOND'S CHAPEL

THE
STORY BEHIND THE MORTUARY CHAPEL
IN THE
OLD PARISH CHURCH OF ST. PETER & ST. PAUL
ALBURY, SURREY



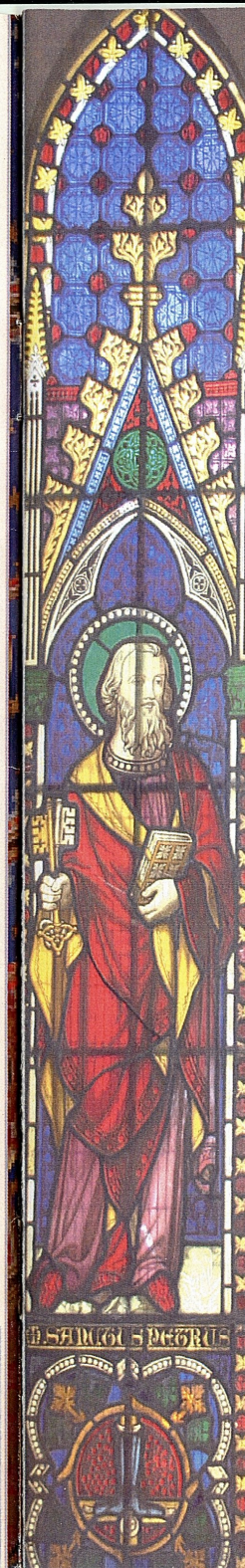
BY
R.CHARLES WALMSLEY F.R.I.C.S.

The material for this brochure has been drawn, in the main, from the following sources:

- “Albury Old Church”, by P.M. Johnston F.R.I.B.A. (Surrey Archaeological Collections, Vol.34, 1921)
- “Martin Tupper- His Rise and Fall” by Derek Hudson (Constable 1949)
- “Old Parish Church, Albury” by Helen Lloyd and Mary Sherman (Printed Privately, circa 1960)
- “The Drummond’s of Charing Cross” by Hector Bolitho and Derek Peel (George Allen & Unwin Ltd., 1967)
- Memorabilia left by the late Miss Helen Lloyd, now held in the archives of the Albury History Society.



Brochure re-designed and up-dated August 2007
by the
Albury Old Parish Church Committee



Drummond's Mortuary Chapel

"It is exquisitely beautiful, and a proof of the taste of the designer Mr. Pugin" (Henry Drummond 1844)

One of the most interesting, and unexpected, features of the Old Parish Church is Drummond's Mortuary Chapel.

A visitor to this ancient church sees first the Nave, with a history going back more than 1,000 years, and then the tower, that has been standing some 800 years since the Normans built it upwards from a Saxon base. The chapel by contrast is vividly Victorian in appearance.

This remarkable embellishment was carried out in the early 1840's by the Lord of the Manor, **Henry Drummond**, who engaged the foremost master architect & designer, **Augustus Welby Pugin**, to design for him a Mortuary Chapel within the walls of the existing transept that had been built in the late thirteenth century to serve as the Chapel for the Manor of Albury.

Henry Drummond (1786-1860) was one of the notabilities of the nineteenth century. When he purchased Albury in 1819 he was a senior partner in Drummonds Bank which was founded by his grandfather's uncle in 1717. He was a man of learning; in 1825 he founded the Professorship of Political Economy at Oxford. He was also a generous landlord; on becoming owner of the Albury estate he provided allotments for his labourers, and during the 'Hungry Forties' he was at pains to provide local employment. At the age of 24 he had entered Parliament and had served for three years; and in 1847 he was returned again, this time as Member for West Surrey, a seat which he held for the remainder of his life. (Around 1830 Drummond became one of the founders of the Catholic Apostolic Church which was based on the expectation of the second coming of Christ. The full details of his involvement are recorded in a separate brochure.)

Augustus Welby Pugin (1812-1852) was one of the great English architects and designers. During his short life of forty years he was responsible for many fine Gothic churches, and he was engaged by Sir Charles Barry in the gigantic task of providing detail drawings for the present Houses of Parliament.

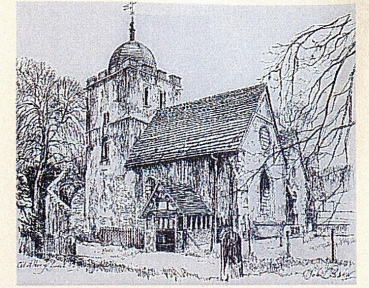
This Mortuary Chapel is a classic example, in miniature, of Pugin's particular skill of design and detail.



carved oak screen entrance to the Drummond Chapel

Historic Background

Up until 1782 this ancient Saxon church was in the centre of the village of Albury, but when the estate came into the possession of the Honourable William Clement Finch R.N. he enclosed the village green, which formerly came up to the south and west walls of the churchyard, annexed the north-east corner of the churchyard itself to form part of the grounds of the mansion, and embarked on such harassment of the Albury villagers that most of them moved away to Weston Street, a hamlet about a mile to the west (now called Albury). This harassing process was continued by a later owner, Charles Wall, so that by the time Henry Drummond came to acquire the estate from Wall in 1819 there was little left of the original village save its Parish Church and the village inn. However the residents still continued to worship in the Church, but because of the lack of Manorial funding the church was by now in a very poor state of repair, and the churchyard too small for the growing population.



In 1839 Henry Drummond applied to the Bishop of Winchester for permission to build a new Parish Church at Weston Street (Albury) and to close the Old Church. This request was granted and before the end of that same year work had begun on the building of the present Albury Parish Church, and Pugin (then a young man of 27), was commissioned to design a Mortuary Chapel for the Drummond family within the Old Church.

The Drummond Mortuary Chapel Pugin's Opulent Workmanship



Working in this Old Parish Church of Albury, Pugin first raised the medieval roof of the transept to a steeper pitch, with a stone-coped gable. He then lined the inside of the new roof with panelled boarding and finished it with compartments coloured in the most brilliant 'royal blue of heaven'. In the centre of each is a cartouche with the sacred monogram of 'Him who reigns therein'.

At the southern end of the Chapel he organised the floor to be raised to support the altar tomb on which was placed a brass to the commemoration of Drummond's eldest son, Henry, who was only 16 when he died on 1st May 1827 (see Note 1). On the floor of the altar-tomb are brasses to his other two sons, Malcolm who was 21 when he died on 25th March 1842, and Arthur, the youngest, who died on 6th August 1843 aged 20. (see Note 2).





As well as there being these memorials in brass to Henry and Malcolm, there are also marble tablets to these two sons, to be found mounted on the west wall of the Church aisle. These memorials were duplicated because at the date of Henry's death the Old Church was still in full use and Drummond had a wall tablet installed in the chancel. At the date of Malcolm's death, although the new Parish Church had been completed and the last service had been held in the Old Church three months earlier, in December 1841, the new church had not yet been consecrated. Accordingly Drummond installed in the chancel of the Old Church a wall-tablet to Malcolm also. When the chancel

was later un-roofed, in or about 1883, the various monuments round its walls were first taken down and left on the floor of the church and then were put up round the walls of the aisle and the nave. The reason why there is no similar tablet to the youngest son Arthur is that his death in August 1843 was some six months after the consecration of the new church, on 19th October 1842, and at a time when Pugin's work on the Mortuary Chapel must have been nearing completion.

On the floor below the wall that supports the altar tomb there are three further memorial brasses; one is to Drummond's wife, another is to Drummond himself, and the third is to their daughter Lady Gage (see Note 3).

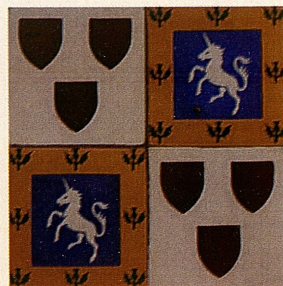


The burial in 1854 of Henry Drummond's wife in the family vault is unsurprising, even though the Old Church had by then been closed for some twelve years. However, the later burials of Drummond himself in 1860 and of Lady Gage in 1883 are unexpected because in 1855 there had been promulgated an Order in Council dated 31st March 1855 that, after the 10th day of April, "*burials be discontinued in Albury, Surrey. In the Old Churchyard and in the Church*".

(Drummond's eldest daughter is not buried here. It was her marriage in 1845 to Lord Lovaine, afterwards 6th Duke of Northumberland, that led to the Albury Estate passing later into the hands of the Percy family in 1890, on the death of Lady Lovaine as Duchess of Northumberland).



In between these memorial brasses of the family that now repose beneath them the floor has been paved with encaustic tiles representing their armorial bearings and the arms of their immediate parents.

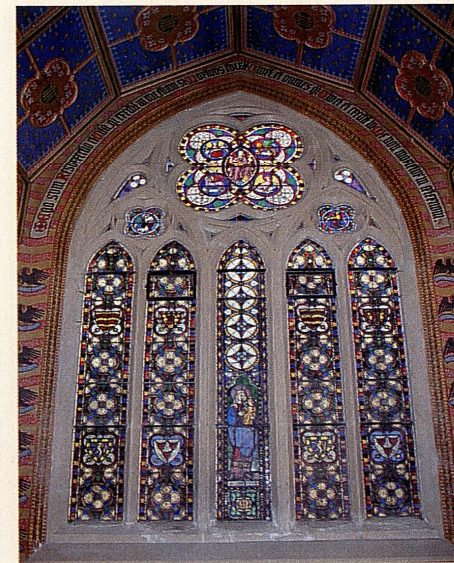
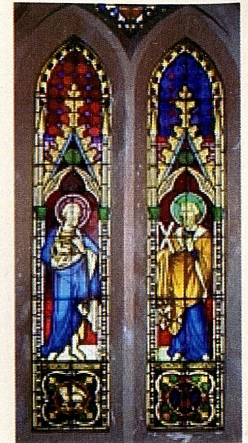


The Fenestration

The three windows are glazed with stained glass that were designed by Pugin and made by the famous Victorian **William Wailes** in his workshops in Newcastle-upon-Tyne.



The Old Church is dedicated to Saint Peter and Saint Paul and these two Apostles therefore occupy the first window. The second shows images of Saint Andrew, the Patron Saint of Scotland, from which the Drummond family came, and Saint John, who is the Patron Saint of the Abbey of Inchaffray, which is the family burying place in Perthshire.



The main south facing window "*is filled with a representation of our Lord, surrounded by cherubic emblems of the ministries of apostles, prophets, evangelists and pastors by which He rules His church; and also of His church triumphant, represented by a female figure with the man child crowned which she is to produce, in the compartment below Him. He, coming in power and great majesty to take to Himself His Kingdom, His bride; and to remove sorrow and sighing from off the face of all creation; when the dead in Him shall rise first to life immortal, and we, which are alive shall be changed and caught up to meet Him with them in the air*".

The West Wall



Between the two windows on the west wall is *“some sculpture, representing the crucifixion, the ground of the hope and joyful resurrection to those who sleep within, has been placed in the niche, in which was formerly an effigy of the Blessed Virgin, from whom no help can be derived”*.

The Artistic Decoration

All of the decorative work was undertaken by a certain **Thomas Early**, of whom there seems to be no recorded information. The skill and dexterity of the craftsmanship demonstrates that he was a very professional and accomplished artist, and as he was working under the direction of Pugin it seems odd that there is nothing, other than his name and his wonderful artwork, that is known about him.

The walls are covered with the armorial bearings of the family. One of their crests, the eagle with nimbus or glory, was originally the emblem of St. John and also the seal of the abbey of Inchaffray, however, this branch of the family seem to have assumed it as their own device.

The mottoes belonging to them run along the upper part. These are:

Gang Warily – Prius mori quam fidem fallere – Virtutem coronat honos – Lord have mercy.



Some passages of scripture are inscribed around the arches, containing promises of eternal life to the faithful. One is:

EGO SUM RESURRECTIO ET VITA: QUI VIVIT ET CREDIT IN ME ETIAM SI MORTUUS FUERIT VIVET: ET OMNIS, QUI VIVIT, ET CREDIT IN ME NONMORIETUR IN ÆTERNUM:

“I am the resurrection and the life: he that believeth in me though he were dead yet shall he live: and whosoever liveth and believeth in me shall never die”.



Another passage reads:

SICUT IN ADAM OMNES MORIUNTUR ITA ET IN CHRISTO OMNES VIVICABUNTUR: UNUSQUISQUE AUTEM IN SUO ORDINE, PRIMITE CHRISTUS, DEINDE IN QUI SUNT CHRISTI, QUI IN ADVENTU EIUS CREDIDERUNT.

“For as in Adam all die, even so in Christ shall all be made alive: but every man in his own order; Christ the first-fruits, afterwards they that are Christ’s at his coming”.

And on the wall that supports the altar-tomb:

AUDIVI VOCEM DE CÆLO DICENTEM MIHI, SCRIBE BEATI MORTUI, QUI IN DOMINO MORIUNTUR, AMODO JAM DICIT SPIRITUS UT REQUIESCANT A LABORIBUS SUI; OPERA ENIM ILLORUM SEQUUNTUR ILLOS.

“I heard a voice from heaven saying unto me, blessed are the dead which die in the Lord from henceforth, yea saith the Spirit that they may rest from their labors and their works do follow them”.

The whole Mortuary Chapel is enclosed by two carved oak parclose screens, also ornamented with heraldic devices, and includes one of the family mottoes of “Gang Warily” at the entrance to this DRUMMOND’S MORTUARY CHAPEL.

“It is exquisitely beautiful, and a proof of the taste of the designer, Mr. Pugin.” (Henry Drummond 1844)



NOTES:

1. The brass on this altar tomb commemorates Drummond's son Henry with the Latin inscription: *Henricus filius natu maximus Henrii et Dominee Henriettee Drummond de Albury Park qui obdormivit in Dno primo Maii Anno Dni MDCCCXXVII aetas suis decimo sexto.*
2. On the floor in front of the altar tomb there are two brasses commemorating Drummond's two other sons. Malcolm's inscription reads: *Malcolmus Henricus fil natu IIus Henrii et Dnee Henriettee Drummond qui obiit XXV die Martii A.D. MDCCCXLII annos XXI natus.*

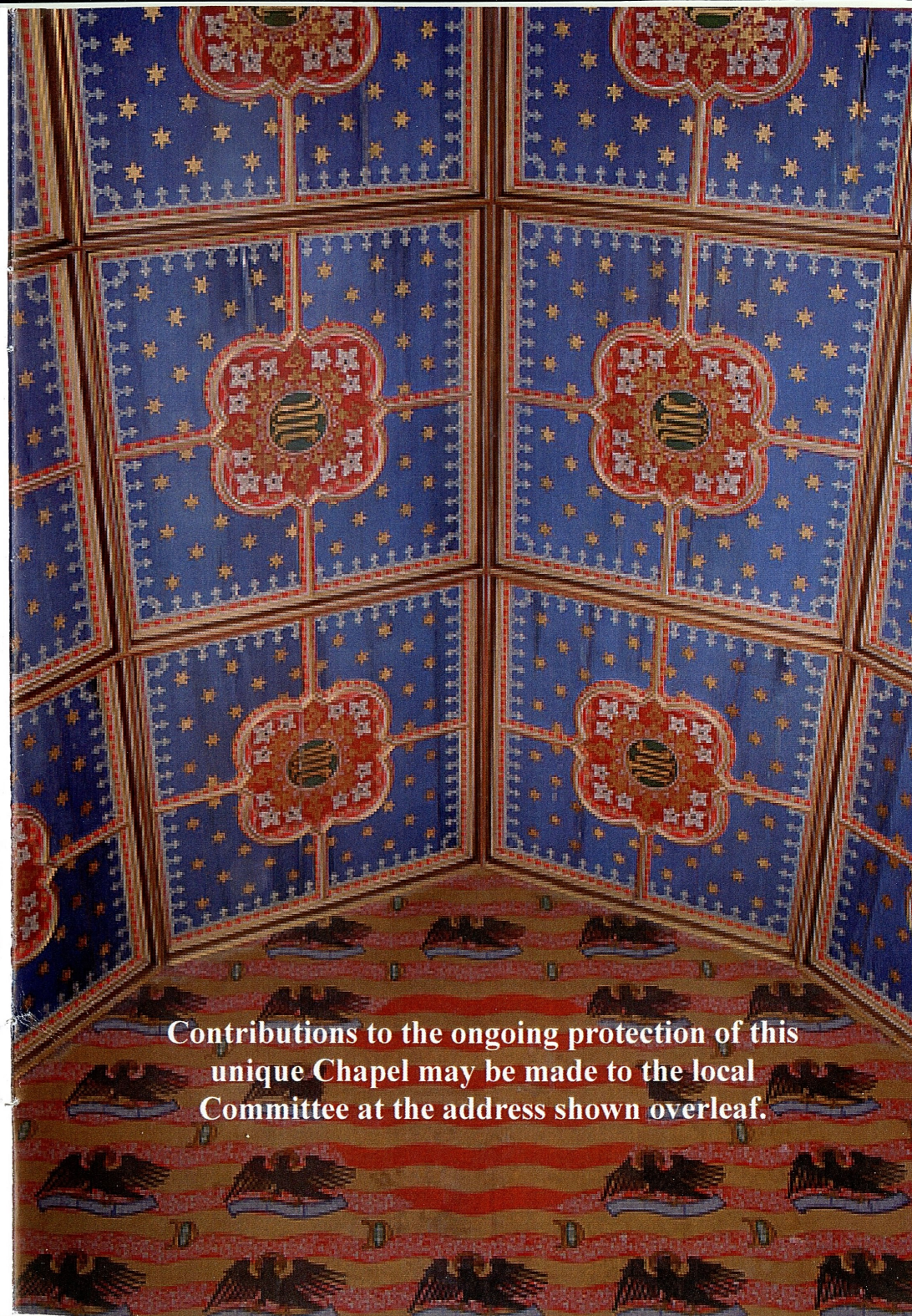
Arthur's inscription reads: *Arthur Henricus natu minimus Henrii et Dnee Henriettee Drummond de Albury Park qui obdormivit in Dno VI die Augusti A.D. MDCCCXLIII viginti annos natus.*

3. On the floor below the wall that supports the altar tomb there are three further brasses: one is to Drummond's wife, another is to Drummond himself, and the third is to their daughter Lady Gage. The inscriptions read:

In memory of Henrietta eldest daughter of ninth Earl of Kinnoull, wife of Henry Drummond, Died VII October MDCCCLIV aged seventy-one years.

In memory of Henry Drummond Esquire of Albury Park, Born 5th December MDCCCLXXXVI Died 20th February MDCCCLX aged seventy-three years.

I.M. Adelaide Rokewode Gage, daughter of Henry and Lady Harriet Drummond, widow of Sir Thomas Rokewode Gage, of Hengrave Hall, Bart. Born May 13 1818. Died Jan'y 8 1883.



Contributions to the ongoing protection of this unique Chapel may be made to the local Committee at the address shown overleaf.