

5

VILLAGE CHURCH St. Mary the Virgin

The first edition of this book in 1999 reviewed the history of Buckland's Parish Church, St Mary the Virgin. Since then, three developments have provided new insights:

- archaeological work in 2013, presenting a hypothesis that the church moved to its present site about 1380
- a published review of the work of Henry Woodyer, the architect who restored the church in 1860 (Elliot & Pritchard 2002)
- discovery of more details about the church architecture and the church windows, in documents from 1930-1931.

We now review the historical development of the church, with the understanding that emerged in 1930-31, which is considered a realistic interpretation of the church's history.

5.1 Domesday to c.1380 – The Possible Church Site near Parsonage Green

The archaeological dig of 2013 [described more fully in Section 2.5] reported the results from the dating of each of the 'finds', particularly pottery, bricks and tiles.

One particularly important find was of bricks of a size and texture characteristic of the 'great' bricks which were used in the later 12th or early 13th century to form decorative door and window moulding and quoins in abbey and priory churches. The best examples, which have a

range of elaborate roll mouldings, are from Coggeshall Abbey in Essex; these have given their name to the shaped moulded bricks of this period (Ryan 1996, 22-9). Coggeshall-type bricks, usually plain and rectangular, have been observed at several other churches in Essex. Plain rectangular bricks of similar size and date have been identified at the Abbeys of Stratford Langthorne and Waltham in Essex (Smith, unpub). Although not known from the City of London, shaped bricks in a coarse fabric (*MoL fabric* 2273) were found in Surrey in the earliest structural phase, c. 1117-1222, of Merton Abbey (Betts, 2007 211-2). Recent analysis by optically stimulated thermoluminescence (OSL) of material from four early Essex churches has indicated that the earliest appearance of Coggeshall-type bricks was probably in the immediate pre-Conquest years, or at the latest the early 12th century (Bailiff et al. 2010, 190). This type of brick was almost always found in churches or at monastic sites.

This evidence of 'great' bricks as found in abbeys and churches, was used later (Dawkes *et al*, 2014) to support a hypothesis that an early church was previously in this locality close to Rectory Green. This evidence is also supported by the proximity to Glebe House, the Old Rectory – which might be expected to be close to the old church.

Evidence of seven further buildings in proximity indicated a close, village settlement, and the significant find here was that all the brick, tile and pottery was dated to the period from 1150 to 1350. The absence of materials from later dates, the archaeologists suggest, is evidence that these buildings were abandoned around 1350.

Others had dated the earliest parts of the current church building to c.1380, and hence the archaeologists considered that the above facts would support a hypothesis that the centre of the village may have moved from the site around Glebe House (known as Parsonage Green), to the current site at the top of the hill where the current church is built, some 800m distant.

The hypothesis is strengthened by other circumstantial evidence from the historic records. Not least, there was a documented outbreak of the Plague (Black Death) in 1349-50. Whilst no known documents survive specifically detailing the impact of the plague on Buckland, there are records for the neighbouring Manor of Brockham, where fewer than 40% of the population survived. It is also documented that many villages across England chose to re-site their homes on a new settlement close-by.

A consequence of this hypothesis is that the early church, including that recorded in the Domesday Book in 1086, was not on the current site, but close to Glebe House on Rectory Lane. It would be ideal to fund more archaeological digs to find the location of an old church to prove the hypothesis, but without funding to do so, it is likely to remain a hypothesis.

Hence, with this hypothesis in mind, the church history is structured as follows:

- those parts of the current church dating from the first Church on this site between 1380 and 1860
- work Henry Woodyer completed in 1860
- features added since 1860.

... and the impact of the work in 1930-31 on understanding the history of the church. The key evidence documented in 1930-31 had been long forgotten. This has been rediscovered and interpreted here.

5.2 The Early Church on the present site c.1380 -1860

An interesting question is ‘could Buckland afford to build a new church around 1380?’

In the 14th Century, the owner of an estate had ‘Advowson’, meaning that the church building was owned by the manor, and the Lord of the Manor had the responsibility to appoint a priest. In simple terms, the richer the landowner, the more likely it was that they could rebuild a church for their community.

In the period from 1293 to 1347, the Manor of Buckland had passed between Guy Ferre, his widow, and John de Warenne. However, in 1347, de Warenne’s nephew was to inherit Buckland – and he was from one of the most wealthy and noble families in England: Richard FitzAlan, the 10th Earl of Arundel (1306-1376). His forebears had not only built Arundel Castle in Sussex, but they also owned vast tracts of land across south-east England. Richard was to establish a link between Buckland and successive Earls of Arundel for the next 220 years.

Arundel was one of the wealthiest nobilities in England and was loyal to the royalty through the reigns of King Edward the first, second and third. Richard FitzAlan died an incredibly wealthy man, despite his various loans to Edward III, leaving £60,000 in cash in 1376. He had been as astute in business as he had in diplomatic politics. He was buried in Lewes Priory, and has a memorial effigy depicting himself and his second wife, Eleanor of Lancaster, in Chichester Cathedral, which inspired the poem ‘An Arundel Tomb’ by Phillip Larkin (Larkin, 1964).



Tomb of Richard FitzAlan, 10th Earl of Arundel; in Chichester Cathedral. He was Lord of the Manor of Buckland from 1349. Unusually for such a tomb, he is carved holding hands with his wife.

In ancient times the Diocese of Winchester (ancient name 'Winton') covered much of south-east England, from the South Coast to the south bank of the River Thames in London, making it one of the largest and richest Dioceses in the country. The Diocese of Winchester, founded in the year 676, is where our first church reported. In 1812, Buckland was part of the Deanery of Ewell, within the Diocese of Winchester (Manning & Bray, 1804-1812) and the restoration of the church in 1860 was completed under this jurisdiction.

In August 1877, Buckland was transferred to the Diocese of Rochester, where it remained until May 1905. In 1905, the Diocese of Southwark was created, and Buckland was re-allocated again, to join Southwark. Within the Southwark Diocese, Buckland is within the Deanery of Reigate, where it remains today (Youngs, 1980).

In 1831, a gazeteer publication, 'A Topographical Dictionary of England' (Lewis 1831), ascribed the church of Buckland Surrey to be dedicated to St Peter. As other documents before and after make it clear that it was dedicated to St Mary, this naming of St Peter may either be an error, or a short-term temporary change that was quickly reversed.

The architecture of the early church is clear from a number of drawings, from the 1700s -1856, reproduced in the following pages. The earliest appears to be a 'romanticised' image of the 1700s, signed by W Scott, about whom little is known. Here the walls show no buttresses, and the nave roof appears to be of large Horsham slabs (sandstone).

Second is from Edgar Sharpe's collection of images of Surrey churches, by Henry Petrie who worked from 1798 to 1808. Viewed from the north side, the topography obscures the view of Buckland Court – the manor house – from this angle, but it has crept in with artistic licence.

Third and fourth are two similar perspectives: the first by WF Saunders of Reigate, clearly dated 1856, and the second by Vincent Perronot Sells (1824-1893), also of Reigate, in the period 1844-1859. Fifth is C Burton's print, published by Cracklow (1823). Finally, the renowned water-colorist John Hassell, who 'painted most of Surrey' has left us with a 1823 painting.

In terms of differences to the current, post-1860 church, these images show:

- a smaller wooden, weather-boarded south porch
- a lean-to on the north side, documented elsewhere as an internal tomb or side-chapel
- a central door in the west-gable of the nave
- a second south-side door in the chancel
- many of the windows are smaller than the current windows.

As all these features are clear on the 1856 drawing, it is likely that these were some of the features changed in the 1860 restoration by Woodyer.



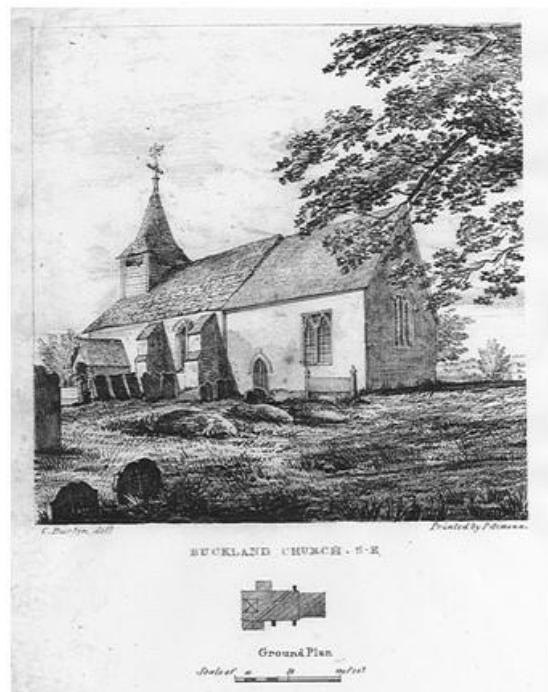
Top: Buckland Church signed by W Scott, undated. Possibly 1700s, unless the tree and rough ground are part of the artistic licence! Note the lack of wall buttresses. Reproduced with permission & Copyright of Surrey History Centre 9043/1/18/1

Bottom: Buckland Church by Henry Edgar Petrie FSA, in period 1798-1808, from the Edgar Sharpe Collection. Unusually viewed from the North side. Note the view of Buckland Court on the left, which is suspected to be artistic licence from this viewpoint! (SAS, PDI/11)



Top: Buckland Church by W F Saunders FLS of Reigate. Dated 1 October 1856. From a collection of 39 drawings of Surrey Churches (SAS, PDI 32/5)

Bottom: Buckland Church by Vincent Perronot Sells (1824-1893). Not dated, but likely to be in the period 1844-1859. (SAS PDI/28),



Top: Buckland Church by C. Burton, published by Cracklow, 1823 (reprinted 1979).

Bottom: Buckland Church by John Hassell 1822 . (ote that the church appears elongated left-to-right relative to all the other sketches; it is believed that this is 'artistic licence' or a drafting error! Reproduced with permission & Copyright of Surrey History Centre 4348/2/56/2

5.3 Surviving elements of the Early Church

The first edition of this book quoted Atkinson's 1971, 38-page history of the church – the most complete document we had available. However, his coverage of the 'early church' building is sparse and he does not refer to when the church was first built, though he does describe the building (p21) from two drawings: a 1798 water colour by Johnson, and a line drawing and sketch plan published by Cracklow in 1823.

Atkinson notes that the church is depicted as a plain building, the chancel being easily distinguished from the nave by a change in the level of the ridge line of the roof. The nave is buttressed while the chancel is without such supports. The roof of the nave has largely irregular shaped tiles, and indication of the use of 'Horsham Slabs', a stone roofing material which because of its great weight required substantial roof timbers for its support. The chancel roof appears covered with a smaller tile.

Manning & Bray's 1804-1812 'History & Antiquities of Surrey': 'the church...consists of nave only with a chancel separated from it by a wooden screen reaching to the ceiling. The south door is small – a round arch and a porch before it. No door at the west end, but a small double window. The walls are covered with plaster some being broken off showed squared chalk rows with layers of bricks.' There are also quotes from the Rural Dean in the 1850's noting that there is a settlement at the north-west corner requiring underpinning, the roof tiles need renewing, and lean-to buildings required removing. A meeting of the 'Vestry Committee' in 1859 resolved that the church be restored.

Below we list the parts of the 'old church' that survive, based on articles in Buckland's Parish Magazine (BPM) from 1931-32, which quote reports from visiting experts in the architecture and the stained glass. These features are certainly pre-1860, and some may date back to 1380:

- 1) The oak **timbers of the nave roof** are of a heavy-duty, braced-collar construction to support a 'Horsham slab' roof of heavy sandstone. The roof timbers were retained to support the lighter-weight tile roof.
- 2) The fact that the nave roof is still in position is an argument for **the walls being still the original 14th century walls** (BPM June 1932), Before the restoration, the external walls were smoothly rendered. The restoration refaced the external walls with 'thin ironstone rubble, roughly coursed' (Johnston, 1931) in 1860. This may explain why much of the external masonry comprises very small stones (only 50-100 cm length) – as these are not load-bearing masonry, but more an external stone-facing on the ancient load-bearing walls.
- 3) The **oak timbers of the tower** are of 14th century carpentry, with the exception of the two Eastern legs, replaced in the 1860 restoration (Johnston 1931, BPM June 1932).
- 4) The stained glass **windows of St Peter & St Paul**, widely agreed to be 14th century, and almost certainly contemporary with the church when new in 1380. This window was recognised as ancient as early as 1719 by Aubrey and again by stained glass experts in the 1930s (see below).

5) The **Virgin Mary & Child window** is widely stated to be '15th century'. The technique of 'silver staining' does date from early in the 14th Century, and hence some have also attributed the date of 1380, i.e. late-14th Century (BPM August 1932) – so there is a possibility this may also be from the original church of 1380. In this painting, the Virgin Mary holds a goldfinch, often reported incorrectly as a dove, which is a more traditional emblem of the Holy Spirit. The goldfinch, when pecking at thistles for seeds, was thought to 'feed on thorns', and so became a symbol of the Crown of Thorns and the Crucifixion. Pattie Vigers (BPM, Mar 1991) explains that the only carving in this country thought to be by Michelangelo, the 'Taddei Tondo' in the Royal Academy, shows the same symbolism. The child St John is holding a goldfinch, and the carving is dated 1504-5. This window is constructed using 'silver stain', a method discovered in the early fourteenth century of staining glass using an oxide or chloride of lime, which resulted in only yellow and golden hues.

6) Manning & Bray (1804-1812) describe the **Font** as 'a small marble bason, on a slender mahogany pillar and is not fixed. The Old Font, now laid in the Vestry, was an octagon'. It is believed that the old font, made in various colours of marble, was remounted as part of the restoration, and Woodyer added the wooden cover, an elegant octagonal spire (Elliot & Pritchard, 2002).

7) In 1782, the church was furnished with **new pews and a new stone floor**, 'at the sole expense of the late Thomas Beaumont Esq, Lord of the Manor, in a uniform and very neat manner' (Manning & Bray, 1814). There is no reason to believe that the pews or the stone floor were replaced again in 1860.

8) In 1804, Manning & Bray state the church is 'partly slated with Horsham stone' and this is supported by the drawing from Crackow. However, 'in 1852 trouble occurred with the roof and the Horsham stone slabs were removed and tiles put in its place' (BPM 1932). It is likely therefore that the roof remained in good order in 1860 and was not restored by Woodyer.

9) There are 18 internal memorial tablets in the current church, of which 8 are pre-1860 from the 'old church'. These have been retained, and many have been repositioned. Details are provided at Annex 4.

5.4 The 1860 Restoration

Henry Woodyer's Work

In 2002, Elliot & Pritchard edited a detailed book on 'Henry Woodyer, Gentleman Architect', incorporating the work of many researchers from the University of Reading. It is worthy to quote the entry for Buckland (p213-214), which aptly summarises the 'Rebuilding':

"A drawing by Cracklow published in 1824 shows the church as a small building with nave, chancel, south porch and a shingled splay-foot spire. The fabric having deteriorated, on 17 June 1859 it was resolved to restore the church, with the exception of the spire, under the supervision of Henry Woodyer, the builder being Mr William Shearburn of Dorking. The cost of the restoration was £2,253, all raised by voluntary subscription.

The chancel was virtually rebuilt [removing the internal wooden-partition separating the chancel and nave, and] constructing a new wide chancel arch, and an organ chamber and vestry added on the north side; the organ arch is four-centred and contains a delicate oak parclose screen. The reredos represents the 'Tree of Life' [factually incorrect: it is a twisting vine, representing Jesus as the True Vine, as in John 15:1-17], with interwoven branches in gilt on a blue background. These colours are repeated on the panelled chancel ceiling vault, the last row over the sanctuary being decorated with tracery. The lower part of the wall on either side of the altar is richly decorated with lettering, crosses and tiny flowers. The floor was laid with Minton Tiles.

Externally the square-headed windows in the nave and chancel are tucked up against the eaves and inside are deeply recessed. All the glass dates from the 1860s and is the work of Hardman, with the exception of the magnificent 14th Century windows of St Peter and St Paul and a fragment of a 15th Century window depicting the Virgin Mary with the child Jesus over the pulpit. The east window was blown out by a bomb in 1941 and replaced with a new glass as a war memorial.

Carved oak fittings include the octagonal pulpit and the tall font cover; a spiral oak staircase leads to the ringing chamber. The candle holders and brass and enamel light fittings all date from the restoration.

The porch was replaced with a larger wooden one, but externally the church looks little different from that in the drawing by Cracklow.

The beauty of this church is that everything inside has been cared for over the years, and, apart from the removal of wall paintings around the chancel arch and over the altar, all Woodyer's work is intact."

During the works, 'Mr Field's Barn', the black towered barn adjacent to Street Farm to the west of the pond, was used as a church, much of the necessary adaptation being paid for by the Churchwardens (recorded in the minutes of a vestry meeting on 13 April 1860). However, the tower on the barn is not a bell tower but a water tower, which for many years served as the major water source, filled from the same natural spring that filled the village pond. The barn is now a private house.



*Interior of the church. Postcard, c. 1909 by J Skinner, Betchworth.
Note the octagonal marble font (right), with Woodyer's elaborate oak cover
(still in place), and the painted script (now erased) over the arch of the nave
– 'O Praise the Lord of Heaven, Praise him in the heights'*

Woodyer's work on churches was prolific, with 258 church commissions detailed by Elliot & Pritchard (2002). Surrey had the most, with 66 commissions. He contracted Hardmans of Birmingham to provide stained glass windows for over 60 churches. The ironstone cladding on Buckland church was also applied to others, including St Martha's on the Hill, at Chilworth near Guildford, where he worked in 1850.

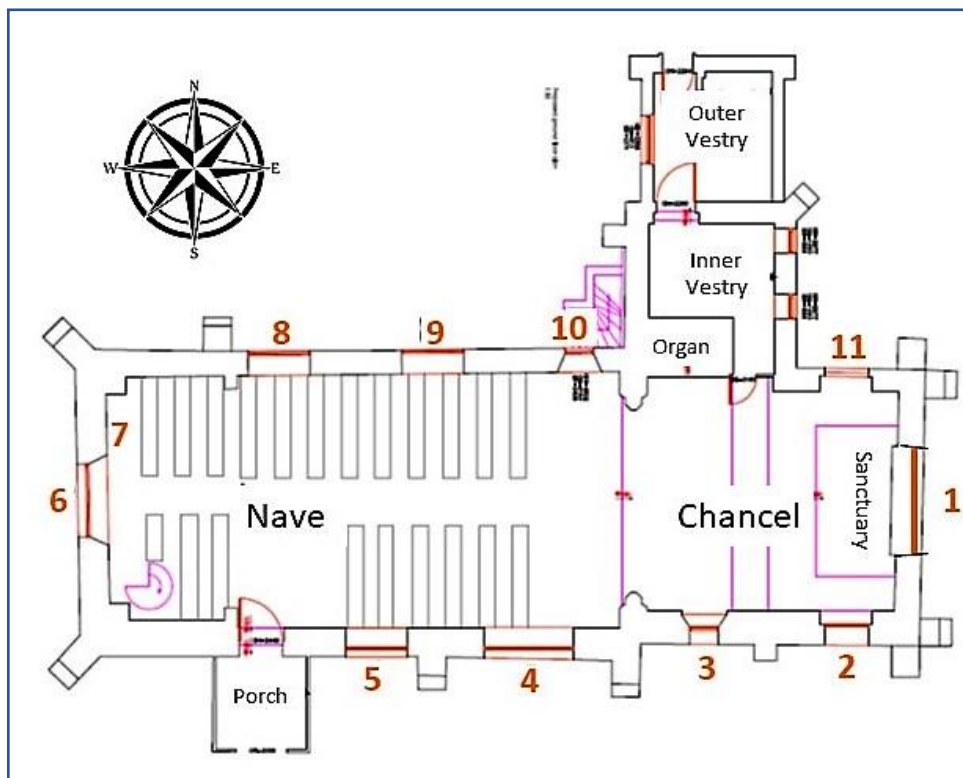


St Martha's on the Hill, Chilworth near Guildford, 2019

About Henry Woodyer

The architect in 1860 was Henry Woodyer, the biography of whom is supplied courtesy of Bridgeen Fox (1999). He was born in Guildford in 1816, the son of Caleb Woodyer, a successful surgeon and accoucheur (male midwife). He was educated at Eton (1829-35) and Merton College, Oxford. After a brief period of working in the office of William Butterfield, a highly respected ecclesiastical architect, Woodyer set up his own architectural practice at 4 Adam Street, in London's Adelphi. On 5 August 1851, he married Frances Mary Bowles but she died in childbirth in June of the following year leaving Woodyer with an infant daughter, Hester Fanny. At this time Woodyer moved to Grafham Grange, near Dunsfold, where he and his daughter became constant companions for the next thirty-nine years until she married in 1891 and settled in Canada.

Woodyer was a strong High Churchman, an active supporter of the Cambridge Camden Society and the activities of this group provided the focus for his architectural output which amounted to about two hundred commissions, fifty-six of which were for new churches. At Grafham, Woodyer lived the life of a rather Bohemian and mildly eccentric country gentleman. He wore a loose-fitting blue serge suit, a crimson tie, a soft black hat and, in inclement weather, a long Inverness cloak which became green with age. He smoked fragrant cigars and carried his drawings in a rolled-up umbrella. He enjoyed the pleasures of life and used his yacht, 'Queen Mab,' for summer cruising in the Mediterranean. The yacht was a 'Cutter', was based in Torquay was 60 ft long and 12 feet wide. Woodyer disliked publicity of any kind and refused to join any professional organisation; he would never have his designs published and hardly knew any other architects. Two years after the marriage of his daughter, Woodyer moved to Padworth Croft, near Reading, and it was here that he died of heart failure on 10 August 1896. He is buried in Graffham Churchyard.



Plan	Subject	Date	Panes
1	The Ascended Christ, Hand of God, Dove of Spirit & St Mary	1945	3
2	Jesus raising Lazarus from the dead	1860	2
3	Praying Monk and Praying Knight	1933	1
4	Jesus's Birth, Nativity	1860	3
5	Presentation of infant Jesus at the temple, Simeon	1860	2
6	St Matthew-Man; Mark-Lion, Luke-Ox, John-Eagle	1860	4
7	(Light box) The Angel	1860	1
8	St Peter & St Paul	1380	2
9	Anointing Jesus' feet at the table, Mary & Martha	1860	3
10	Virgin & Child	1380	1
11	Women at Jesus' tomb	1860	2

Plan of the current Church and Windows
The Ancient windows (in red) are likely to be contemporary with the suggested 1380 build-date, but this is an approximate date

The 1860 Church windows

Woodyer worked extensively with John Hardman & Co. of Birmingham, who produced ecclesiastical stained-glass windows. Founded in 1838, Hardman began making stained glass in 1844 and became one of the world's leading manufacturers. The company was wound up in 2008. Detailed information from the records of this company only survives for work after 1863, and hence the Buckland windows are excluded from the Hardman catalogue of works presented in Elliot & Pritchard (2002). Nevertheless, the following six windows by Hardman remain in the church today:

South Wall of the Sanctuary – No.2 on Plan



Jesus Raising Lazarus from the dead

Jesus (standing in red robe, left panel) raises Lazarus (bound in grave cloths, right) from the dead four days after his funeral, in the presence of his sisters, Mary & Martha, and a crowd of witnesses.

John 11:1–44

South Wall of the Sanctuary – No. 4 on Plan



Jesus' Birth, the Nativity

Jesus in crib with Mary & Joseph (central panel), overlooked by Angels on either side.

Luke 2: 10-12

South Wall of nave – No. 5 on Plan

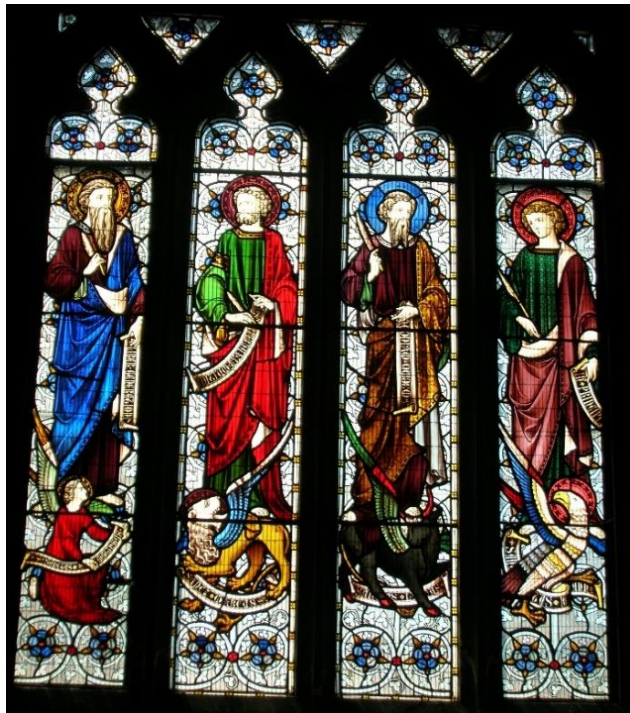


*Presentation of infant
Jesus at the Temple*

Joseph & Mary (left panel) having presented infant Jesus at 40-days old to Simeon in the Temple (right Panel) to officially induct him into Judaism.

Luke 2:22-40

West Window (rear of church) – No. 6 on Plan

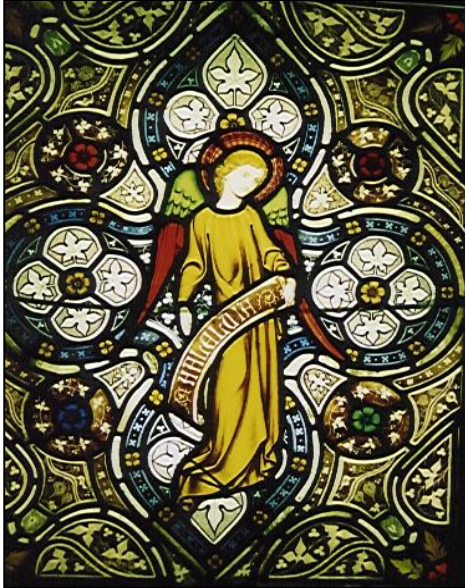


*St Matthew the man, St
Mark the lion, St Luke
the ox and St John the
eagle*

This depiction of the four New Testament gospel evangelists maybe called a 'Tetramorph'. Stories link each of the evangelists with their angelic winged icons, representing the four fixed signs of the zodiac: the ox Taurus; the lion Leo; the eagle Scorpio, and the man or angel representing Aquarius.

*Ezekiel, 1:10
St. Jerome, 344-420 A.D.*

West Wall (light-box) – No. 7 on Plan



The Angel

On 5th May 1941, a bomb dropped in Buckland, destroying much of the East window of the church. This window was one supplied by Hardman in 1860.

Stored in the cellar of the Old Rectory in Buckland, over 600 fragments of glass were wrapped in newspaper from September 1941 and rediscovered in 1993. A partial restoration of the damaged glass was completed in June 1994 (BPM, Mar 93, Sep 1994), and this is displayed in an illuminated panel, on the wall at the back of the church. The panel was restored by Mrs Philippa Martin of Redhill and presented to the church by Dr Mitchell of Buckland in memory of his mother and Aunt of Penn Cottage.

North wall of Nave – No. 9 on Plan



Anointing Jesus' feet at the table. Sometimes called 'Christ in the House of Martha.'

Jesus (in red, left) at the home of Martha (kneeling left) anointing his feet, whilst Mary (in green, left) serves food. The three figures to right include Lazarus, the brother of Mary & Martha

Luke 10:38-42

North Wall of the Sanctuary – No.11 on Plan



Women at Jesus' Tomb. Sometimes called 'The Sepulchre' (small crypt room cut in rock)

Mary Magdalene, Mary the mother of James & Salome (Left panel) go to Jesus's tomb, to be met by an Angel (right panel) who tells them that Jesus has been raised from the dead.

Mark 16:1-8

5.5 The Clarity of the 1930's... rediscovered in 2019

Events in the period 1930-33 have been forgotten by our current generation, but having uncovered again the documents describing what happened, it provides some clarity to the history of the church.

Visits of Dr Peatling and Francis Eeles

Dr A V Peatling spent many years, from c.1900 to the late 1920s, visiting Surrey churches and illustrating the ancient stained glass. He came to Buckland and recognized as 14th century the windows of St Peter & St Paul in the South Chancery window. Across Surrey, Dr Peatling painted the windows he saw in great detail, but before his work was completed, he died suddenly. With humility, his friend and colleague, Mr Francis Eeles wrote the book that Peatling had intended, attributing the authorship of the book entirely to Dr AV Peatling, only explaining in the introduction that Mr Eeles had written all the words. 'Ancient Stained and Painted glass in the Churches of Surrey' 1930 by 'the late Dr AV Peatling', includes the colour plate overleaf.

The book was published in 1930, and in May 1931, Francis Eeles visited Buckland – armed with a copy of his book. The Buckland Parish Magazine of June 1931 reports:

'Buckland is honoured by having a coloured illustration (one of only 8 in the book) of the windows of St Peter & St Paul. Only these two windows were mentioned in his book. Mr Eeles' attention was therefore drawn to the fact that there appeared to be another old piece of glass at the top of the window over the hymn board. Mr Eeles inspected it closely. As soon as he saw it, he

said "This is one of the most remarkable pieces of glass in Surrey!".



ST. PETER AND ST. PAUL, BUCKLAND; LATE 14th CENTURY

From 'Ancient Stained and Painted Glass in the Churches of Surrey'

A painting by Dr AV Peatling (1930). No. 8 on Plan (p.80).

The panels in colour above are the 14th Century glass, though 'the 'tracery' is modern; designed when the window was moved in 1933

I suspect that Mr Eeles was gutted to have missed out the window of the Virgin & Child in his treatise book.

His book did however quote Aubrey (1719), who mentions that our church has, 'over the altar, in the window is a **monk clothed in a purple robe** at his devotions', and in a different window 'over a north facing window, a **Knight kneeling**: on his surcoat [tunic] a Bear or Lion's paw, a crest of a Griphon's Head'. John Aubrey's 1719 book, 'The Natural History & Antiquities of the County of Surrey', was published post-humously 24 years following his death in 1697, so the observations relate to sometime in the period 1650-1697. These windows were apparently lost, either prior to, or during, the restoration of 1860. *[Hold-on to this information, and note what happens in 1933, below].*

Visit of Phillip Johnston

In August 1931, the church was visited by Phillip Johnston RIBA, the Architect for the Winchester Diocese. Johnston is understood to be the person who suggested and reinforced the build date of 1380. Francis Eeles book (above), acknowledges 'Mr P H Johnston, the greatest living authority on the churches of this part of England', so this gives some credibility to Johnston's report and his dating of the Church. Johnston's 1931 report make the following observations (*italics are Mr Johnston's words, edited only for easier reading*):

"It is a common mis-statement in guidebooks and County Histories that 'the church was rebuilt in 1860. [Morris (1910) states 'Buckland Church (St Mary's) was entirely rebuilt in 1860'; Pevsner's Guide to Surrey (Nairn et al, 1971) says it is 'Effectively all 1860, all by Woodyer' and Surrey CC (1976) states 'St Mary's Church is of the fourteenth century, rebuilt in 1860 by Henry Woodyer']".

Both nave and Chancel rooves are ancient, probably 14th century. Both rooves are of a braced-collar construction in oak. The Nave is plastered internally between the beams, whilst the chancel ceiling has modern boarding.

The fact that these roofs are still in position is a key argument for the walls being still 14th century walls, refaced externally in 1860 with thin ironstone rubble, roughly coursed. Before 1860 the walls were plastered externally, as shown on earlier drawings. The ancient external buttresses that appear in Crackow (1823) were copied in place in new Bath Stone.

The size of the church (nave, chancel & sanctuary) was not increased in length or breadth in 1860; the only addition being the vestry on the North of the Chancel. This replaced a lean-to vestry on the north of the nave, illustrated in the Sharpe drawing.

The dressings of doors, windows and buttresses are of modern (1860) Bath Stone, but the current window mullions are exact copies in that material of three ancient, mid-14th century windows that were here up to 1860.

The Western bell-tower, with its shingled broach spirelet, is entirely of 14th century oak, and is a fine piece of medieval carpentry. (Excepting the two eastern tower supports in the church, replaced in 1860, we assume due to timber decay).

*Virgin & Child, 14-15th century 'silver-stained' painted glass (James Day)
No.10 on Plan (p.80)*



In the 'drastic restoration' Woodyer:

- *destroyed a 15th century 2-light window in the south wall of the nave*
- *rebuilt the south porch and south doorway, destroying a barge-boarded medieval porch and the old doorway*
- *Did away with a 14th century Priest's doorway on the south of the chancel*
- *Replaced a 15th century 3-light east window with one of 14th century design*
- *Modernized the western wall inserting a large 4-light window.*

Mr Woodyer, in the height of his 'restoring zeal' in 1860, did recognize the importance of ancient glass in three of the windows:

- *Saint Peter (south side of the chancel)*
- *Saint Paul (north side of the nave)*
- *The EXQUISITE 15th century Virgin & Child in 'silver stain' (set in the super-tracery of a window in the south wall).*

... but the fatal mistake was made in 1860 of putting the St Peter & St Paul windows in opening casements, endangering this 14th century glass, much of which is now so loose in the leads with opening and shutting of the casements, that it is in danger of dropping out. I would earnestly please for immediate attention to this matter and an alteration in the setting of this very valuable old glass.

The charming monumental wall memorial to Coelia Priaux of 1719 (which was moved by Woodyer in 1860) is now 'so placed that it cannot be properly seen at the foot of the stair to the Bell Tower and is in constant danger of injury by feet and hands. It's present misplacement only dates from 1860. It could be removed and suitably placed on the North wall of the nave at a proper height to display its beautiful design and interesting inscription'.

The Response of the Rev. Herbert Dunk

Our Rector at the time, the Rev. Herbert Dunk, took on the recommendations of the esteemed visitors with some enthusiasm. In 1932, he applied to the Diocese for a 'Faculty', a process to seek permission to apply changes to the church, to carry out the recommendations of Johnston:

- *Move the windows Of St Peter & St Paul to fixed casements on the north of the Nave*
- *Move the Virgin & Child window to the window above the pulpit*
- *Move the memorial for Coelia Priaux to the nave;*

.. and in recognition of Mr Eeles book, noting the lost ancient glass observed by Aubrey in the period 1650-97, the church commissioned two reproduction windows, based on the descriptions from the 1600's. Hence St Mary's now has two reproduction pieces of stained glass, to depict the monk clothed in a purple robe and a Knight kneeling. This is confirmed by reports in the Buckland Parish Magazine of June 1933: 'opposite the organ will be some new glass bringing back old memories to the Church, two round coloured settings depicting a knight and a monk, both of whom were connected with the Church in the olden days. When the work is

completed it will be dedicated.’ These reproductions remain in place behind the alter-stall opposite the organ.

*Monk Praying, Knight Praying.
No.2 on Plan (p.80).*

*1933 Stained Glass reproductions
following the descriptions of glass in
Buckland Church observed in the
period 1650-1697 by John Aubrey
(1917)*



Atkinson's (1971) history of the church did not pass comment on the work of Mr Eeles or Mr Johnston. However, he recognized that the roundel windows of the monk and the knight are a 'modern representation of these older windows' and went on to 'indulge in an interesting speculation. Why is there a figure of knight kneeling at prayer in the window of a church in Buckland? In 1091 William the Conqueror partitioned the Principality of Wales for conquest. Roger de Montgomery, Earl of Arundel & Shrewsbury, was allocated the territory of Powys and Cardigan. Marching at the head of his retainers he bore down all opposition and became master of the County of Montgomeryshire. The crest on the knights surcoat and shield - a bear (or a lions?) paw, black with yellow claws - comes from the arms of the Princes of the House of Mervyn who ruled Powis from the 9th century onwards. Since the Earls of Arundel were patrons of the church from 1338-1544, may the window (or at least the idea incorporated in the window) commemorate the historic feat of the Earls of Arundel, in acquiring the territories of Powis, Montgomeryshire and Cardigan?'

5.6 Other Developments since 1900

The **brass eagle** lectern is a good example of its kind, and is dedicated to the Reverend George Slade, dated 1905.

The **Organ** was 'rebuilt and enlarged in 1912 to commemorate the services of Francis Henry Beaumont, JP, DL, who was for 55 years the Rector's Churchwarden', as detailed on a brass plaque above the keyboard. A smaller plate says 'Reconstructed by Norman & Beard, London & Norwich. In 1980, FH Browne & Sons did further work, and in 2019, additional work has been itemised to ensure that the organ continues to be functional.

As explained above, the East window of 1860 was destroyed by a bomb blast in 1944. Miss D M Grant designed the replacement **East Window** glazing in remembrance of those from Buckland who lost their lives during the Second World War. The designer's own interpretation (BPM, Oct 1967) of the window design is detailed below:

'The subject of the window is the Ascended Christ, with special reference to St Mary, our patron saint. The main theme starts in the centre pane and traceries (above it) with God the creator. The symbol used is the Hand of God. Below the Hand is the ray extending down to the Dove, a traditional symbol of the Holy Spirit. The figure of the Ascended Christ is seated on a rainbow with his feet on the world and surrounded by seraphim (in red) and cherubim (in blue) and four beasts who represent the four Evangelists. Underneath are the words 'I am He that liveth and was dead. Behold I am alive for evermore, Amen' (Revelations 1.18). In his left hand, Christ holds the bible with the two Greek letters Alpha and Omega on it - the first and last letters of the Greek alphabet. This relates to the description of our lord in Revelations 1.11; 'I am Alpha and Omega, the first and the last'. Beneath is the Cross, the symbol of sacrifice, and at its base is the pelican, pecking her breast to feed her young.'

The pelican is an old symbol of the Lord shedding His blood for the life of the world. Behind this illustration are the walls of the Holy City that enclose the Kingdom of Heaven and underneath are the words *'Be thou faithful unto death and I will give thee a Crown of Life'* (Revelations 2.10)."

The left-hand light of the window contains the Annunciation with the words *'Hail Mary, blessed are thou among women'* (Luke 1.28). The right-hand light shows her entering the promised inheritance. Here also is the figure of St Michael, who fought the forces of evil and expelled them from Heaven.

The late Ruth Spreckley recalled her father William, then Churchwarden, helping lay out the design of this window on their kitchen table in 1945!

In 1965 the **Extension to the Vestry** was built.

The external **floodlighting** was installed in 2002, enabling the church to be admired in the evening light by passing motorists. In 2015, three of the **front pews were removed** to create a more flexible space for musicians, singers and children's activities.



*East window, replaced in 1945. No. 1 on Plan (p.80)
 The Hand of God (top centre), The Holy Spirit (dove, centre), and our
 Ascended Christ (centre).
 Our patron saint of St Mary the Virgin: Mary, mother of Jesus:
 Her Annunciation (left panel), Her promised inheritance (right panel)*

5.7 History and Restoration of the Church Bells

In 1548, the Buckland bells are mentioned in an inventory, as ‘*three bells in the steeple and a handbell to be kept until the Kinges majesties pleasure be further known*’ (Atkinson, 1971). The king at the time was Edward VI. Following the restoration in 1860, the church had ‘a ringing chamber in the tower where there are five bells’. The fittings throughout are of English oak.’ Now the church has six bells, and the tenor bell weighs 4 cwt.



Buckland Bellringers 1890 (Church Vestry Archive)
Back row: Arthur Holman, Richard Holman, Jimmy Robinson, Edwin Finch
Front row: Edwin Holman, Frank Sanders (captain), George Childs,
Richard Wicks (clerk)

The picture above shows the bellringers in 1890, and most are identified in the 1891 census: The Holmans lived at Dungates Farm, and the three ringers were sons of Regina Holman (widow) who had seven sons and one daughter listed in the 1891 census. Arthur was about 17, Richard 15, and Edwin 14 at the time of the picture: all gave their occupation as ‘gardener’. Jimmy Robinson was a farm labourer, aged 30 living on the ‘Old Green’ (near The Harvesters on Lawrence Lane). Frank Sanders, Tower Captain at age 23, was the Estate Carpenter and lived at Yewdells on Dungates Lane.

The treble and second bell were recast in 1860 by J Warner & Son, and the third was replaced by the same company in 1892. The fourth, fifth and sixth bells were recast in 1900, from a pattern inscribed “W Eldridge made mee – 1681” and rehung in an iron frame.



*Extracting the bells for re-tuning in June 2005, and
the re-hung bells, centre
(Photos courtesy James Day)*

The tower contains traditional peal boards celebrating peals rung by teams in 1887, 1888, 1898 and 1906, and a peal book recording all peals rung in recent years.

In July 2005, the six 'slightly out-of-tune' bells were temporarily removed to be retuned at the country's oldest bell foundry in Whitechapel. The Whitechapel Bell Foundry in Tower Hamlets closed in June 2017 after nearly 450 years of bell-making and 250 years at its Whitechapel site. At the time of its closure, it was the oldest manufacturing company in Great Britain.

Ringling continues with a small band of regular ringers for most Sunday services, and practices on Friday evening: new members always welcome.

5.8 Church Registers & Records

The memorial tablets on the internal walls of the church are listed at Annex 4, with additional interpretations where known. A list of Rectors is provided at Annex 5.

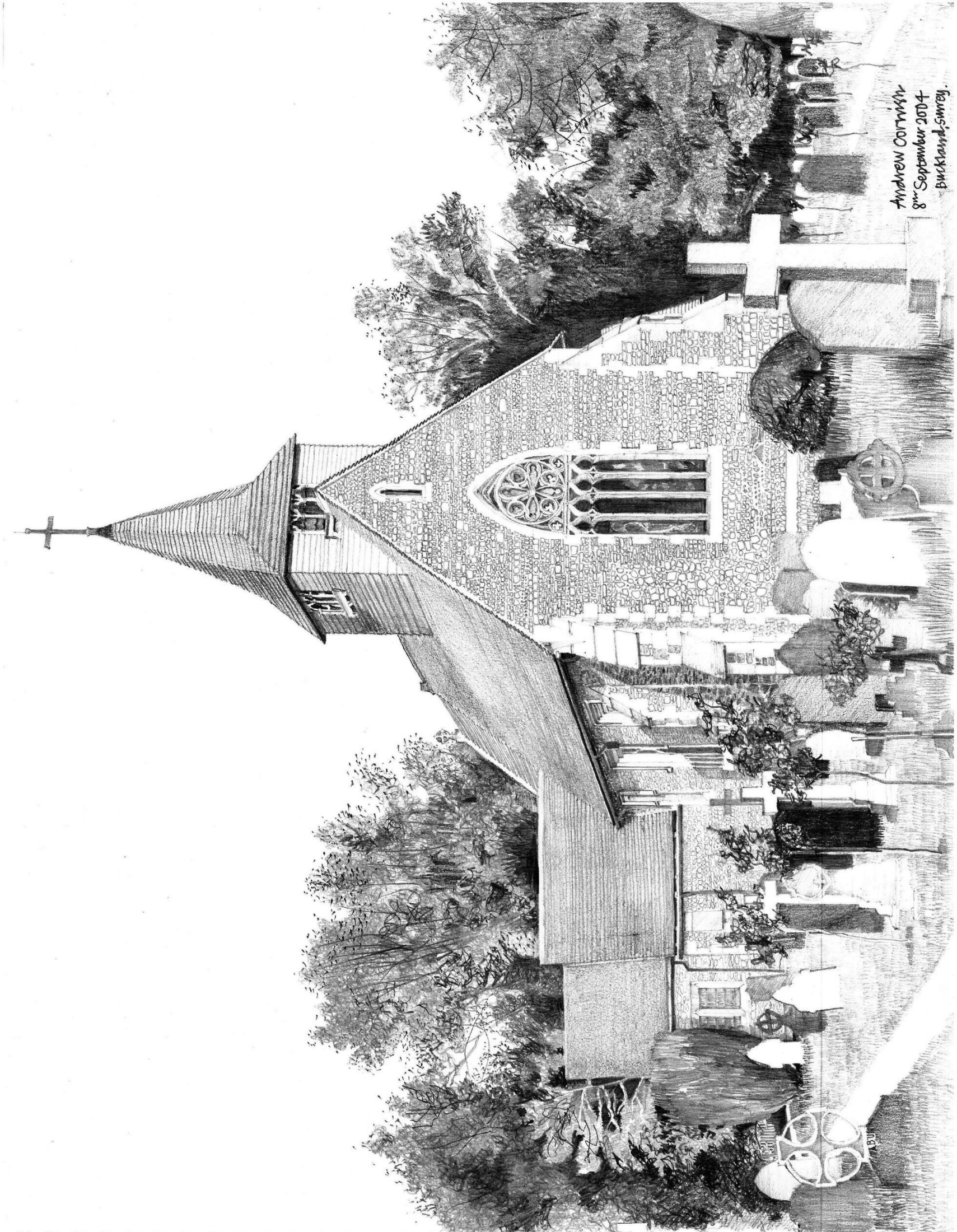
The early Church Registers of Births, Marriages and Deaths (BMD) are deposited at Surrey History Centre (SHC/2998). These span the dates from 1560 to 1837, but it is an eighteenth-century transcript translated from Latin that survives. The first volume contains two books of unequal size in parchment bound together; the first part has baptisms, marriages, and burials to 1667 with one baptism of 1675, and the second baptisms and burials to 1776 and marriages to 1753. The second book contains marriages from 1754 to 1812, and the third baptisms and burials from 1777 to 1812. These are only practical to search using the index document, a 91-page typed transcript (c.1960), available from SHC, the Church Vestry Archive, and as a PDF from the author.

Later BMD records (since 1837) are held in National BMD Indexes which are also online via several intermediaries, such as Ancestry.co.uk.

Current registers held at the church start as follows: Baptisms from 26 January 1890; Marriages from 19 September 1839, and Burials from 23 November 1967. These books are not full yet!

There is no comprehensive record of Monumental Inscriptions (MIs) recording gravestone inscriptions in the churchyard. There is a typed transcript of 156 MIs from 1703 to 1888 (SHC and PDF from the author), though some of these gravestones and wooden markers are now gone. There is also an incomplete plan of grave plots by surname from 1987 with some updates, but not all (Church Vestry archive).

*Buckland Church 2004 by Andrew Cornish of Buckland.
South Side of the church, 2019*



Andrew Cornish
8th September 2014
Buckland, Surrey.



