

# **STATEMENT OF SIGNIFICANCE for ST NICOLAS' GUILDFORD**

*revised October 12 2019*

*summary February 2021*

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*latest 24 February 2021*

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# STATEMENT OF SIGNIFICANCE for ST NICOLAS' GUILDFORD<sup>1</sup>

## Section 1: Brief history and description of the church building(s), contents, churchyard and setting

### THE CHURCH<sup>2</sup>

1. **Summary:** St Nicolas' parish is one of the three ancient parishes of the borough of Guildford, which also historically had a large rural hinterland. The present church is a Grade 2\* listed building and is the third church on the site on the west bank of the River Wey in Guildford. The medieval church, dating from at least the 12<sup>th</sup> century<sup>3</sup> and built on a site close to the river, experienced subsidence at several points in its history, a situation fatally exacerbated in 1790 by a desire to modernise by removing some of the Norman pillars and replacing them with slender pillars of probably cast iron.<sup>4</sup> By 1836 the church had to be demolished and was replaced by a neo-Gothick building designed by Robert Ebbels which incorporated the old tower. The building, however, was of poor quality and had to be completely demolished, along with the tower, in 1875. The present church was built 1875/6 to a design by S. S. Teulon, executed by Ewan Christian. Only the Loseley Chapel, on the south side of the church with origins dating from the 16<sup>th</sup> century survives from the medieval building, and that has undergone considerable reconstruction during the two church re-building programmes. This Chapel contains the 1395 Brocas tomb of **high importance**, and the 17<sup>th</sup> century memorials to the More family of Loseley which bring literary and cultural links with Shakespeare, John Donne and Samuel Pepys, rated of **high importance**. The Parish Centre, attached to the church on the south side, was built 1977-8 and has been recently (2018-19) refurbished and upgraded.

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<sup>1</sup> The current spelling is 'Nicolas' but this style was adopted only in the twentieth century; until that time the more traditional 'Nicholas' was the form. Moreover, most books, catalogues and listings use 'Nicholas'. For the sake of consistency 'Nicolas' is used in the text of this report, but the alternative spelling is used in references where appropriate.

<sup>2</sup> St Nicolas' entry in Historic England listed building database: <https://historicengland.org.uk/listing/the-list/list-entry/1029291>, Church of St Nicholas, High Street Guildford; listing entry no. 1029291; N. Pevsner, *Buildings of England, Surrey* (Yale, 1971), pp. 274; *Victoria County History [VCH] Surrey*, [www.british-history.ac.uk/report.aspx?compid=43020#s2](http://www.british-history.ac.uk/report.aspx?compid=43020#s2) for the church. For the parish of St Nicolas, particularly that part encompassing Artington, see [www.british-history.ac.uk/report.aspx?compid=42921](http://www.british-history.ac.uk/report.aspx?compid=42921) and St Catherine's Chapel, Section 1:14, p. 9 below.

<sup>3</sup> J. Blair, *Early medieval Surrey: Landholding, church and settlement before 1300* (Alan Sutton, 1991), pp. 126, 129.

<sup>4</sup> The 1790s cast iron pillars can be seen in 1827 watercolours by Edw. Hassell SHC 8877/1/276, 278; Carlos attributed the 1790s removal of the old pillars, thus weakening the church, as the main reason for demolition, *The Gentleman*, (1836).

The **style of worship at St Nicolas'** is Anglo-Catholic, is formal and liturgy-based with a Sung Eucharist every Sunday and a Mass celebrated most days of the week.

2. **The architects of the church:** Samuel Sanders Teulon (1812-73) was commissioned to design the present building but died before completing the project. His close friend, executor and fellow architect, Ewan Christian (1814-95), took over from him, completing the plans and the building. The quality of Teulon's designs could be inconsistent and, indeed, not always successful. He was not universally admired in his lifetime, a sentiment echoed more recently by Pevsner. He came from a Huguenot background and his evangelical religious beliefs led him to design churches as 'preaching boxes' giving prominence to the lectern and pulpit over the sacrament; these designs were at odds with the contemporary trend for more sacramental emphasis.<sup>5</sup> Towards the end of his life his designs began to move towards buildings 'holding both word and sacrament together in equal theological and therefore architectural importance.'<sup>6</sup> This is the case at St Nicolas' where the pulpit occupies part of the northern side of the chancel steps. Ewan Christian shared Teulon's evangelical inclinations, but was more consistent in his architectural designs. It is not known to what extent he modified or completed Teulon's original design for St Nicolas', but as Teulon built hardly any churches after 1870 and was ill for some years before dying of General Paralysis of the Insane in 1873, it is likely that Christian's role in the creation of the church (consecrated 1876) was greater rather than lesser.<sup>7</sup>
3. **Construction and form:** The church is a large building constructed of Bargate stone with aluminium<sup>8</sup> roof. The Loseley Chapel is of flint rubble walls. The church comprises a chancel with an apsidal end, broad, aisled nave with clerestory, north and south aisles, sacristy, tower, tower lantern (added 1951), north organ chamber/flower vestry, north-west porch and narthex at the west end of the south aisle. There is no access to the Loseley Chapel from the church, but it is separated from the church by a perspex-glazed stone screen. The tower is of three storeys with a ringing chamber over the crossing vault and the bell chamber above that with louvres. There is a crypt below the north organ chamber.
4. **Heating and lighting:** The church and Parish Centre are lit by electric lighting and heated by gas central heating radiators.

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<sup>5</sup> 'Preaching box' was the phrase used by *The Ecclesiologist*; D. O. Isherwood, *The churches of S.S. Teulon*, MPhil. thesis, Thames Polytechnic (1986), <http://gala.gre.ac.uk/8739/>.

<sup>6</sup> *ibid*, p. 99.

<sup>7</sup> Isherwood, *Teulon*, pp. 109-111.

<sup>8</sup> Stainless steel or aluminium? Aluminium according to the English Heritage Listed building database <http://list.english-heritage.org.uk/resultsingle.aspx?uid=1029291>; stainless steel according to some present parishioners.

5. **Interior:**<sup>9</sup> The Rector who commissioned the present church, Dr J. S. B. Monsell had been heavily influenced by the Oxford Movement, was an admirer of Pusey, and a notable hymn-writer. It was he who envisaged in his well-known hymn 'O worship the Lord in the beauty of holiness', the worshipping environment of the interior of St Nicolas' today.<sup>10</sup>

The interior of the church contains carvings, wall paintings, mosaics, statuary and stained glass created in the later 19<sup>th</sup> century and early part of the 20<sup>th</sup> century which embody the Oxford Movement emphasis on 'the beauty of holiness' and on the daily offering of the Eucharist. Some of these were created by artists with significant national credentials in the world of English ecclesiastical art of that period. The **west wall** was painted in 1893 by Joseph Aloysius Pippet of Hardman, Powell and Co. Birmingham (moderate –high importance).<sup>11</sup> The **stained glass** was manufactured by Clayton and Bell<sup>12</sup> as were the **wall mosaics** in the north aisle, the painting on the coloured and gilded **two-seated sedilia** and **piscina** in the apse and the **reredos**, carved and painted in medieval style, behind the high altar (all moderate importance). The alabaster **pulpit** and **font** (both of moderate –high importance) were carved by Thomas Earp.<sup>13</sup> The latter has a tall wooden, painted canopy, described as 'magnificent' in the English Heritage listing,<sup>14</sup> designed by Henry Woodyer<sup>15</sup> and probably carved by Earp. The **wrought iron screen in the chancel** was made locally by Filmer and Mason at Millmead, Guildford, to a design by Henry Woodyer (moderate importance).<sup>16</sup> In the floor of the chancel is a **memorial brass** to former rector William Skipsey Sanders (d. 1901) made by Barkentin and Krall featuring in D. Meara, *Victorian memorial brasses* (moderate importance).<sup>17</sup> In the

<sup>9</sup> I am particularly grateful to Fr Brian Taylor for his book, *The Lower Church*, which is the most authoritative source of information about the contents of the church. The NADFAS report of 2010 provides a useful listing (stored in St Nicolas' sacristy). See Youtube Catherine Ferguson, 'The art in St Nicolas' Guildford' [www.youtube.com/watch?list=UUBbhCEl7hIqKWY\\_25OHHGpg&v=Jai6fl45tS0](http://www.youtube.com/watch?list=UUBbhCEl7hIqKWY_25OHHGpg&v=Jai6fl45tS0)

<sup>10</sup> Monsell also wrote the hymn 'Fight the Good Fight'.

<sup>11</sup> Pippet's execution of the west wall as 'accomplished' is mentioned in C. Willsdon, *Mural painting in Britain, 1840-1940: image and meaning; Clarendon Studies in the history of art* (Oxford, 2000) p. 235. This is the last remaining mural in St Nicolas'; at one time there were several in the church. Fr Brian Taylor writes that 'much of the wall surface and the arches were painted with pictures and designs'. All the rest were painted over in the 1960s/1970s; *Lower Church*, p. 41, also pp. 36-7, 53.

<sup>12</sup> A recent suggestion (Sept. 2019) by a scholar of glass that some of the windows were designed by Christopher Rahere Webb has yet to be investigated.

<sup>13</sup> *ibid*, p. 36. Both font and pulpit feature in A. and O. Mitchell, *Thomas Earp: eminent Victorian sculptor* (Buckingham, 2002), p. 110.

<sup>14</sup> Listed building database: <http://list.english-heritage.org.uk/resultsingle.aspx?uid=1029291>, Church of St Nicholas, High Street Guildford; listing entry no. 1029291.

<sup>15</sup> The architect Henry Woodyer lived locally in Grafham and designed many churches and fittings in the area including St Nicolas' Primary School; A. Quiney, "'Altogether a capital fellow and a serious fellow too": a brief account of the life and work of Henry Woodyer, 1816-96', *Architectural History*, vol 38 (1995), p. 201.

<sup>16</sup> Taylor, *Lower Church*, p. 32. Further wrought iron work by Woodyer, such as the decorative rails around the font or the gates to the chancel, were removed in the 1960s and 1970s and are now lost.

<sup>17</sup> D. Meara, *Victorian memorial brasses* (London, 1983).

floor of the church there are additional small **brass memorials**, some dating from the earlier churches (low-moderate importance). On the north wall, just to the west of the entrance door, is a brass commemorating **Caleb Lovejoy** who died in 1676 and whose charity continues to this day to maintain the four stone almshouses just south of the church (moderate importance). Around the walls are several marble and plaster **memorials** dating from the 18<sup>th</sup> century; these have been preserved from the previous churches (low-moderate importance).<sup>18</sup>

6. **Mosaics:** The wall mosaics of **St George and St Helena**, by Clayton and Bell, were erected in the north aisle in memory of General Wemyss in 1902 (low-moderate importance).
7. **The Lady Chapel:** The iron screen with oak coving was designed by Henry Sidebotham, a local architect who worshipped at St Nicolas'. The **ambry**, dating from 1921, was designed and made by Blacking and Webb (low-moderate importance).
8. **Statues:** the statue of **Our Lady** was designed by the architect William Blacking (1889-1958) and painted by the master glass-painter Christopher R. Webb (1886-1966). Blacking and Webb shared a studio in Ladymead, Flower Walk.<sup>19</sup> Both of these artists had been students of Sir John Ninian Comper. The statue of **St George** is also by Blacking and Webb.<sup>20</sup> **The Rood** was designed by Sir Charles Nicholson (1867-1949) (low-moderate importance). In the south wall of the chancel, in a small niche there is a delicate **statue of St Nicolas** made in the studio of Mary Watts at Compton and carved by Tom Wren (moderate importance).<sup>21</sup>
9. The **Organ** is classified as an historic instrument made by 'Father' Willis.
10. **The Loseley Chapel**<sup>22</sup> is attached to the south aisle of the church. This was the private memorial chapel for the More (later More-Molyneux) family of Loseley. It passed into the ownership of the rector of St Nicolas Church in 1983, with responsibility for the monuments retained by the More-Molyneux family.<sup>23</sup> It

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<sup>18</sup> For further details of the interior of the church, furnishings, ornaments etc see NADFAS report on St Nicolas', 2010.

<sup>19</sup> In the electoral registers for 1926 the studio is called 'The Studio, Ladymead, Flower Walk', Guildford.

<sup>20</sup> Blacking and Webb worked in close association with Sir John Ninian Comper; E. Roberts, 'Christopher Webb and Orchard House Studio', *Journal of Stained Glass*, vol 25 (2001), pp. 79-94.

<sup>21</sup> I am grateful to Dr Hilary Underwood, Assistant Curator at the Watts Gallery, for this personally conveyed information.

<sup>22</sup> See Youtube Catherine Ferguson, 'The Loseley Chapel, St Nicolas Church, Guildford' [www.youtube.com/watch?v=aPsNjxZWB1c&list=UUBbhcEI7hIqKWY\\_25OHHGpg&index=30](https://www.youtube.com/watch?v=aPsNjxZWB1c&list=UUBbhcEI7hIqKWY_25OHHGpg&index=30)

<sup>23</sup> The legal ownership of the Chapel was transferred from the More-Molyneux family to the rector 4 July 1983, recorded in St Nicolas APCM minute book St Nicolas 29 April 1984 (St Nicolas Sacristy).

underwent substantial restoration 2016- 2017 at which point new evidence on its age and structure came to light.

The Historic England listing <sup>24</sup> states that the chapel dates from the 15<sup>th</sup> century which would indicate that it is a vestigial remnant of the medieval St Nicolas' church, but new research and physical evidence were revealed during the 2017-2018 renovations to challenge this. These suggest that whilst the present building occupies the site and proportions of an original chapel dating from c. 1550, with some of the original structure surviving, substantial parts of the present chapel structure were rebuilt in the 19<sup>th</sup> century when the first church was demolished.

The Chapel was originally separated from the medieval church by an open wooden screen. Today the modern equivalent of that open screen is contemporary with the 1870s church level now filled with perspex. The modern church sits some 5+ feet above the Chapel so access is now only through an external small door via the Parish Centre. Remedial work in recent years, undertaken to cure damp, involved the removal of interior plasterwork which revealed the structure of the walls to be made of considerably mixed materials. Small sections built of chalk clunch may be original, but large sections appear to have been reconstructed in the mid-19<sup>th</sup> century and are made from various materials: stone, 19<sup>th</sup> century brick, and concrete, randomly put together. The present **south window** is a 19<sup>th</sup> century replica of an earlier window which existed on the north side of the medieval church, and which has been erected to sit above the tomb of Arnold Brocas.<sup>25</sup> An etching, dated 1837, shows the newly-built neo-Gothick church with the Loseley Chapel looking externally just as it does today; it may therefore be reasonable to assume, based on the evidence of pictorial representations and the material in the walls, that the fabric of the Chapel underwent substantial changes when the main church building to which it was attached was demolished in 1836 and rebuilt in a different style and on a higher level than the medieval building. At this stage a new roof was inserted and plaster heads in pseudo-medieval style placed as bosses around the junction with the walls.<sup>26</sup> Whilst the building of the 1837 church was in progress, a London monument-maker cleaned and repaired some of the Chapel memorials and a vault was built under the south side of the church in 1838. At some point, cast-iron beams were inserted under the floor.<sup>27</sup>

The chapel primarily holds the memorials of the More (later More-Molyneux) family of Loseley, but also contains the fine canopied tomb of **Arnold (or Arnald) Brocas**

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<sup>24</sup> <https://www.historicengland.org.uk/listing/the-list/list-entry/1029291>.

<sup>25</sup> See below footnote 28.

<sup>26</sup> Etching, dated 1837, of the second St Nicolas' church (demolished 1875) in Taylor, *Lower Church*, p. 18.

<sup>27</sup> Revealed in the 2017 renovation.

dating 1395, removed from the east end of the north aisle of the medieval church and relocated in the south wall of the Chapel in 1837.<sup>28</sup> Fragments of polychrome pigmentation remain in the carved folds of the clerical gown of the recumbent figure. There is an inscription in Latin on a brass plate around the tomb which reads (in translation) '*Here lies Arnold Brocas, Bachelor of Laws, Canon of Lincoln and Wells and formerly rector of this place, who died on the Vigil of the Assumption of the Blessed Virgin Mary 1395*'. This tomb has recently been identified as being of **high importance** for the following reason.<sup>29</sup> The Brocas family came to Guildford from Gascony, Bernard becoming Rector of St Nicolas' in 1324 and Arnold in 1387. Arnold was to become Clerk of the King's Works at the Palace of Westminster and his tomb bears a resemblance to that of his cousin, another Bernard Brocas, in Westminster Abbey, placed in prominent position alongside royal tombs.<sup>30</sup> Recent research is strongly indicating that Arnold's tomb is, like Bernard's, the work of royal masons, perhaps even the King's master mason Henry Yevele.<sup>31</sup> (**High importance**)

On the east wall is the large alabaster **tomb** of the recumbent figures of **Sir William More** of Loseley (d. 1600) and his wife **Margaret** flanked by kneeling effigies of members of his family including his son (**Sir George More**) and daughters **Anne and Elizabeth**. Behind are pilasters and marble panels, cherubs and Corinthian columns. This is a fine example of a Tudor/Stuart tomb, dating from c. 1620-30.<sup>32</sup> The Mores were important locally and nationally in the Tudor and early-Stuart period, so this tomb has been graded of **high importance**. Elizabeth More became Lady-in-waiting to Elizabeth I having married Richard Polsted, Sheriff of Surrey; then Sir John Wolley, Latin Secretary to Elizabeth; and then Sir Thomas Egerton, Lord Chancellor of England. These details are carved onto the memorial. Other **memorials** to members of the More family from the 17<sup>th</sup> century to the 20<sup>th</sup> century are located on the walls and have been subject to recent (2017) restoration.

11. **Parish Centre and churchyard:** The Parish Centre, built 1977-8, adjoins the church on the south and east sides. It consists of an atrium, a parish office, a large hall, a small meeting room (called the William Thomas Jones (WTJ) room), kitchen, toilets (2 female, 2 male and 1 disabled). The Parish Centre has recently been extended and refurbished (2018-19) Outside, there is a very small churchyard with the tombstones

<sup>28</sup> SHC 8877/1/278.

<sup>29</sup> Information from 'Report of the Loseley Chapel, St Nicolas' Guildford, February 2014', by Humphries and Jones, Sculpture and Architectural Conservation.

<sup>30</sup> Both tombs are illustrated in M. Burrows, *The family of Brocas of Beaurepaire and Roche Court* (London, 1886) pp. 65 and 128.

<sup>31</sup> I am grateful to Professor Nigel Saul for his personally conveyed information about the Brocas royal connection. Additional information in M. Burrows, *The family of Brocas of Beaurepaire*.

<sup>32</sup> This date has been computed from the genealogical information on the texts inscribed on the monument. However, it cannot be ruled out that the monument might have been assembled across a period of time.



removed, and the remaining ones moved to form an edging. This church yard is currently used only for the burial of cremated ashes.

12. **Bells:** The bells were made by John Taylor of Loughborough: five new bells were cast in 2013 and five of the old bells re-cast at the same time.<sup>33</sup>
13. **Famous people connected with St Nicolas':** George Abbott, Archbishop of Canterbury 1611-33, was baptised at St Nicolas' in 1562 as was P. G. Wodehouse in November 1881. The More family of Loseley achieved national significance during the reign of Elizabeth I. John Donne, the poet, secretly married Anne More, daughter of Sir George More, in December 1601. The More family also bring links to William Shakespeare and Samuel Pepys. Two well-known hymn-writers are associated with St Nicolas': John Mason Neale (1818-66) was Deacon at St Nicholas in 1841/2<sup>34</sup> and John S. B. Monsell, the Rector who commissioned the present church to be built.

**Footnote entry: 14. St Catherine's Chapel, St Catherine's Hill, Artington, belonging to St Nicolas' parish.**

**St Catherine's Chapel**<sup>35</sup>: This Grade 1 listed ruined chapel was built c. 1300 of sandstone rubble with grey ashlar and lies 1.5 miles from the parish church. Much of the history is obscured by time and too-easy assumptions that it was a chapel-of-ease to St Nicolas'. Recent research suggests a connection with the royal palace in Guildford as well as pilgrimage links. The coronavirus pandemic has impeded the investigation of the recent (February 2020) discovery of a possible medieval hermit's cave near this chapel, potentially suggesting evidence of further religious significance to the site.

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<sup>33</sup> Dove's Guide for Church Bellringers, <https://dove.cccbr.org.uk/detail.php?tower=12695>

<sup>34</sup> Neale was at St Nicolas' only briefly because the Bishop of Winchester, Dr Sumner, refused to licence him in the diocese on account of his high-church views and membership of the Cambridge Camden Society, later known as the Ecclesiological Society; *Online Dictionary of National Biography* <http://www.oxforddnb.com>.

<sup>35</sup> St Catherine's Chapel Historic England: <https://historicengland.org.uk/listing/the-list/list-entry/1377750>; David Calow, 'St Catherine's chapel, Guildford: a casket-like medieval chapel on a hill opposite Guildford Castle and Royal Palace', *Surrey Archaeological Collections*, vol. 100 (2017).

## Section 2: The significance of St Nicolas' church (including its contents and churchyard) in terms of:

- i) Its special architectural and historical interest
- ii) Any significant features of artistic or archaeological interest

### i) Its special architectural and historical interest

The most significant element about the church is its **site**. St Nicolas' parish is one of the three ancient parishes of the borough of Guildford and there has been a church on the same site since at least the 12<sup>th</sup> century (see Section 1:1).

As a Victorian re-build of mixed provenance, the church building is of less significance than its contents and decoration (see Section 2:ii below) which form an interesting collection of ecclesiastical art from the later 19<sup>th</sup>/early 20<sup>th</sup> centuries embodying high-church ideals.

The **Loseley Chapel**, however, with origins in the 16<sup>th</sup> century, albeit it much altered, is the only surviving part of the medieval church (see Section 1:10). The connection between this chapel and the original church, together with its association with Loseley House and the More (later More-Molyneux) family who have lived there for over 500 years, give heightened significance to the Chapel.<sup>36</sup> The Mores were one of the most important gentry families in Tudor/early Stuart Surrey. Furthermore, a key point to make is the significance to the More memorials of the extraordinarily rich archive known as the Loseley Manuscripts, now housed partly in the Surrey History Centre and partly in the Folger Shakespeare Library in Washington, USA where they are used by international scholars. They highlight the significant literary and cultural links with the lives of people buried and/or commemorated in the Chapel which gives the Loseley Chapel a much wider significance. The Loseley papers, since the recent completion of their conservation and cataloguing, are enabling historians to gain remarkable insight into Tudor and Stuart Surrey and into the More family and their connections with the royal court. These manuscripts also include the papers of John Donne the poet who married into the family and also some of the most important source material on Elizabethan and Jacobean theatre since the More's owned Shakespeare's first theatre in Blackfriars.<sup>37</sup> The combination of these factors - Chapel, memorials, archive, and cultural links with international interest - give the memorials and tombs of the More family within the Loseley Chapel the status of **high importance** (see also Section 2:ii below).

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<sup>36</sup> Dr Catherine Ferguson, 'The Loseley Chapel, St Nicolas Church, Guildford'

[www.youtube.com/watch?v=aPsNjxZWB1c&list=UUBbhcEl7hIqKWy\\_25OHHGpg&index=30](http://www.youtube.com/watch?v=aPsNjxZWB1c&list=UUBbhcEl7hIqKWy_25OHHGpg&index=30)

<sup>37</sup> Information for the Loseley Manuscripts housed in the Surrey History Centre can be found at <http://www.surreycc.gov.uk/recreation-heritage-and-culture/archives-and-history/archives-and-history-research-guides/the-loseley-manuscripts-at-surrey-history-centre> and information for those documents within the Folger Library can be found at <http://findingaids.folger.edu/dfoloseley2002.xml>.

Also within the Loseley Chapel is the medieval canopied tomb of **Arnold Brocas** (d. 1395), moved to its present position when the medieval church was demolished in 1836. The description in Section 1:10 explains that this tomb has recently been identified as being of special significance.<sup>38</sup> Arnold Brocas was Clerk of the King's Works at the Palace of Westminster under Richard II, and his tomb bears a close resemblance to that of his cousin, Bernard Brocas, in Westminster Abbey, placed in prominent position alongside royal tombs.<sup>39</sup> Professor Nigel Saul writes 'the Brocas royal connections show through in these monuments..... The design, with the tell-tale row of quatrefoils with shields along the bottom, marks them out as products of the main London tomb-making workshop of the day.'<sup>40</sup> This memorial is of **high importance** (see also Section 2:ii below).

## ii) Any significant features of artistic or archaeological interest

**Art and decoration in the church:**<sup>41</sup> The contents and decoration within the church form an interesting collection of ecclesiastical art from the later 19<sup>th</sup>/early 20<sup>th</sup> centuries embodying high-church ideals of the importance of the sacrament, of saints and of the beauty of holiness (see Section 1:5). The collection takes on additional importance for the five reasons below:

1. The church contains the work of artists of national significance: Thomas Earp was an important sculptor at national level, as was Joseph Aloysius Pippett the principal artist employed by Hardmans. Both Earp's and Pippett's work for St Nicolas' are specifically mentioned as good examples of their craft in books on ecclesiastical art of the period (see Section 1:5) as is the Skipsey Sanders brass in the chancel.<sup>42</sup> The items by these artists, then, should be rated of **moderate-high importance**.
2. Alongside these, there is a strong representation of locally-based craftsmen's work: the statue of St Nicolas in the chancel by Tom Wren of the Watts Studio; the font designed by Grafham-based Henry Woodyer, and the wrought ironwork in the chancel was made in Millmead in St Nicolas' parish; the statues by Blacking and Webb were made in their Flower Walk studio beside St Nicolas' Rectory; Sir Charles Nicholson who designed the Rood, lived locally in Blackheath. Little work has been done on these artists as a group, but they are significant for two reasons. Firstly they

<sup>38</sup> Information from 'Report of the Loseley Chapel, St Nicolas' Guildford, February 2014', by Humphries and Jones Sculpture and Architectural Conservation.

<sup>39</sup> Both tombs are illustrated in M. Burrows, *The family of Brocas of Beaurepaire and Roche Court* (London, 1886) pp. 65 and 128.

<sup>40</sup> I am grateful to Professor Nigel Saul for his personally conveyed information about the Brocas royal connection. Additional information in M. Burrows, *The family of Brocas of Beaurepaire*.

<sup>41</sup> Dr Catherine Ferguson, 'The art in St Nicolas' Guildford' [www.youtube.com/watch?list=UUBbhcEI7hIqKWy\\_25OHHGpg&v=Jai6fl45tS0](http://www.youtube.com/watch?list=UUBbhcEI7hIqKWy_25OHHGpg&v=Jai6fl45tS0).

<sup>42</sup> C. Willson, *Mural painting in Britain, 1840-1940: image and meaning; Clarendon Studies in the history of art* p. 235; A. and O. Mitchell, *Thomas Earp: eminent Victorian sculptor*, p. 110; D. Meara, *Victorian memorial brasses*.

represent a time when the Arts and Crafts Movement was flourishing in this part of Surrey (known as the 'Golden Triangle' in this respect) and in St Nicolas' parish where there are a number of houses by well-known Arts and Crafts architects.<sup>43</sup>

Secondly, the connections between the St Nicolas' artists and more famous artists of national and international repute (Comper in the case of Blacking and Webb; Butterfield and Pugin in the case of Woodyer) would indicate that the artwork in St Nicolas' as a complete collection should be rated of **moderate-high importance**.

3. It is of significance in terms of the decoration that the church was commissioned by J. Monsell, rector and hymn writer of 'O worship the Lord in the beauty of holiness' as this church embodies that ideal and his vision.
4. Some of this artwork has already been destroyed or lost; wall paintings and murals were obliterated by over-painting in the 1960s and 1970s and some of Woodyer's wrought ironwork removed (see above fns 15 and 16).<sup>44</sup> Now, only the west wall, painted by Pippet remains, although decorated sedilia and piscina survive in the chancel together with the Lady Chapel aumbry designed and painted by Blacking and Webb.
5. The sum of the collection of this work may be considered more important than its individual items.

**The Loseley Chapel:** Section 2 i has highlighted the historical importance of the Loseley Chapel. In addition, two of the memorials there are of particular artistic significance.

- a. The grandest of the More memorials is the large altar tomb to **Sir William More** (d. 1600) and other family members. This features the recumbent figures of Sir William in armour and Lady Margaret, both carved in alabaster on a rectangular chest. Behind them, in flanking sections to left and right are the kneeling figures of Sir George More and Anne (left), and Elizabeth and Anne, daughters of Sir William (right). There are black, inscribed, marble panels, upper mouldings with heraldic shields, gilded acanthus capitals, pilasters, friezes and symbols. It is a splendid memorial tomb, erected by Sir George More d. 1632, which, in the context explained in Section 2:1 should be graded of **high importance**.

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<sup>43</sup> For example, nos. 5-8, 88-89, Portsmouth Rd by R. Norman Shaw (1831-1912); The Court, 1-15 Bury Fields, and Wycliffe Buildings, Portsmouth Rd by Hugh Thackeray Turner (1850-1937); Littleholme, Guildown Rd by C.F.A. Voysey (1857-1941); <http://list.english-heritage.org.uk/results.aspx>.

<sup>44</sup> Photograph of west end of the church, 1906-15, shows lozenge paintings of figures above the arches on the south side of the nave, together with stencilling around the pillars and arches, and above the mosaic murals on the west wall of the north aisle; also Woodyer's wrought ironwork panels complete with fine lilies around the font. The ironwork panels were moved in the 1970s to fill in the arcades between the church and the Loseley Chapel, but the lilies are lost, SHC PH/72/Box 2/58.

- b.** The **tomb of Arnold Brocas** (d. 1395) is also of artistic interest in addition to its historical importance which has already been explained in Section 2:i. The recumbent body of the priest is elaborately executed with a canopy, three-sided half-octagonal in plan. The figure is in priest's robes; remnants of rare red polychrome can be seen in the folds of his garments and other colours remain on the frame of the canopy. There is a row of quatrefoils with shields along the bottom. The recent Humphries & Jones (Daedalus) report states that this tomb 'is particularly exciting to art historians', with the polychromy 'one of the most exciting aspects'. During the restoration of 2016-17 evidence of rare pressed brocade was found on Arnold's vestments and paint analysis showed face had once been painted pink. This tomb is therefore graded of **high importance**.

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24 February 2021*