



THE CHURCHES
CONSERVATION TRUST

THE LUMLEY CHAPEL

Cheam, Surrey



THE CHURCHES
CONSERVATION TRUST

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www.visitchurches.org.uk Registered Charity No. 258612 Spring 2007

£3.00

THE LUMLEY CHAPEL

by Andrew C Skelton (local historian and author)

INTRODUCTION

The Lumley Chapel was formerly the chancel of the medieval parish church of the old Surrey village of Cheam, owned at the Norman Conquest by the Archbishop and monks of Canterbury. The dedication to St Dunstan (Archbishop AD 960–88) is of pre-Conquest date. After the Dissolution of the Monasteries (1538) Cheam was acquired by Henry Fitzalan, 12th Earl of Arundel, passing on his death to his son-in-law, John, Lord Lumley, who is buried in the Chapel with his two wives. His heirs retained ownership into the 18th century.

During the 17th century Cheam had seen the foundation of its famous school, now near Newbury, Berkshire, and a good segment of its 18th- and 19th-century society is commemorated in the large series of wall monuments preserved in the Chapel. The coming of the railway in the mid-19th century inevitably led to suburban development and an increase in population. A completely new, larger, church was duly built in 1865, replacing a Georgian building of 1746, but leaving the former chancel situated to its south. Despite the increasing suburbanisation of Cheam – especially in the 1920s and 1930s – the Lumley Chapel remains as the nucleus of the Cheam Village conservation area, around which some interesting buildings, such as medieval Whitehall, still survive to give a glimpse of Cheam's past.

Front cover: Jane Fitzalan, Lady Lumley, depicted on her tomb in a kneeling position (Rob Judges)

Left: View looking east through the west doorway (Rob Judges)



The old church from the south-east. Watercolour of c.1800 by an unknown artist (This image was reproduced by kind permission of Lambeth Archives Department)

HISTORY

There is plausible evidence for pre-Conquest masonry in the chapel, and the medieval church was enlarged several times, the chancel being re-roofed during the later 14th century. It was under John, Lord Lumley (c.1533–1609) that the chancel assumed much of its present form. The only son of George Lumley of Thwing, Yorkshire, and grandson and heir to John, 5th Baron Lumley (d.1545), Lumley married as his first wife Jane, eldest daughter and eventual co-heir of Henry Fitzalan, 12th Earl of Arundel (1512–80), then owner of nearby Nonsuch

Palace. Arundel and Lumley, both Catholics, were involved in political and religious conspiracy during the 1560s, but virtually retired from politics in 1571 following the exposure of the Ridolfi plot to depose Protestant Queen Elizabeth and install her Catholic cousin Mary Queen of Scots on the throne of England.

After Arundel's death Lumley began the creation of a fine garden at Nonsuch. The Red Velvet Book, probably compiled to itemise his property, illustrates furniture and garden statuary, and the



View looking east to the Chapel across the site of the old church (Rob Judges)

designs of the three tombs now in the Lumley Chapel. In 1592 Nonsuch was passed to Elizabeth I in lieu of debts, although Lumley retained his Keepership of the Great Park, and continued to live in the Palace until his death in April 1609.

Lumley's first wife Jane Fitzalan (1537–78) bore her husband three children, Charles, Thomas and Mary, all of whom died in infancy and are commemorated on their mother's tomb chest at Cheam. Like her siblings, Jane had been well

educated by her father the Earl of Arundel, and was responsible for one of the first translations of a play by Euripedes, *Iphigenia at Aulis*. In 1582 Lumley married Elizabeth, daughter of John, second Baron Darcy of Chiche, by whom he had no children and who survived him, dying in 1617. At his death the manors of East and West Cheam descended to his nephew Splandian Lloyd, while the bulk of his other property was left to a more distant relative, Sir Richard Lumley, Viscount Waterford, whose descendants became Earls of Scarborough.



Left: The south wall, showing the blocked arch to the Fromonde Chapel, and the later window blocked by 1824 (Rob Judges)

Below: The Chapel from the north-west, showing the two blocked Saxon windows (Rob Judges)

Right: The Lumley Chapel when chancel to the old church. Watercolour of 1826 by Gideon Yates (Reproduced with the kind permission of the London Borough of Sutton Heritage Service)



Having obtained private ownership of the chapel, Lumley 'caused to be erected within the parish church of Cheam aforesaid in the said county of Surrey three fayre monuments or tombes' at some time during the 1590s for himself and his two wives 'which the said Lord Lumley earnestly desireth may be preserved and kept, and hopeth that there is not any person of any godly or honest disposition, humor or condicon that will offer to deface distroye or take awaye the same' (Deed of 1597). To insert the monuments windows were blocked on the north side, compensated by the addition of a south window opposite Lord Lumley's own monument (this was itself blocked between 1799 and 1826) and the probable insertion of the east window, possibly reused. Inside, a decorative ribbed plaster vault was inserted within the existing roof structure, and the medieval tie beam

towards the west end was also encased in plaster. The date '1592' on the western pendant may be linked to the refitting of the chapel – with the monuments – as a whole. In April 1597 the parishioners of Cheam accepted the care of the monuments from Lord Lumley for a charge of 40 shillings on his Cheam estates, a responsibility continuing at least into the 18th century (Northey papers, SyHC).

After Lumley's death the church appears to have been damaged by lightning in 1639, and a century later in 1746 the body of the church – 'a very ancient pile of building' – was totally rebuilt. Fortunately 'The Duke of Bedford's chancel' (the Lumley Chapel) was retained with minor repairs in 1747, while the Fromonde Chapel was rebuilt in 1750. This virtually new church did not survive long; a totally new church was built to the north in 1864.



EXTERIOR

The Chapel is a simple rectangle in plan, and the walls are built mainly of flint with occasional weathered blocks of Reigate or greensand stone, all capped with a simple tiled roof of the 1950s. The brick west wall dates from after 1864, but includes some 1950s work in its upper parts. The north wall contains the remains of two small, simple rebated round-headed windows from the pre-Conquest period; the south- and north-east limestone quoins of the building may have a similar origin. Visible in the south wall is the blocked easternmost arch of a south arcade supported by a moulded capital and octagonal pier dating from the early 13th century; the impost is a copy of the original, with its traces of red-paint, preserved inside the Chapel. The arch is blocked by sections of brickwork of varying sizes and dates, the earliest dating from the late 16th century when the monument to Jane, Lady Lumley, was installed in the Chapel. To the right of the arch is the brick blocking for the large square-headed window added in the late 16th century, and the vertical brick scar left when the Fromonde Chapel itself was rebuilt by Lady Stourton.

Although intended to be demolished with the Georgian building, the Lumley Chapel – 'reputed to belong to Edward Richard Northey Esq', then Lord of the Manor – was preserved, a charitable trust set up, and the many wall monuments from the demolished church moved into it. The Chapel was repaired extensively in the 1950s with a substantial grant from the Historic Churches Preservation Trust. This work included a new roof, drainage, stonework repairs, and repairs to the monuments, especially that to Jane, Lady Lumley, when some heraldry was repainted. The floor was partially re-flagged and raised to accompany a new altar below the east window which was filled with new stained glass. The large neo-Gothic tablet to the Revd Charles Mayo, headmaster of Cheam School, was moved into the parish church, while other monuments were re-positioned. Repair works on a more sympathetic scale have since been undertaken by Martin Ashley Architects, with the main contractors David Ball Restoration and Holden Conservation, after the agreement to transfer the responsibility for the Chapel to The Churches Conservation Trust, in 2003.

Monument to Jane Fitzalan, Lady Lumley (13), with those of the Peirsons (12) Sanxays (14) and the Earl of Scarborough (16) (Rob Judges)

The LUMLEY INTERIOR MONUMENTS

On entering, the visitor is at once confronted by the massive form of the tomb chest of Jane Fitzalan, Lady Lumley, which projects out from the south wall. Secondary to this is the space created by the high plaster barrel vault, cornice and frieze of the ceiling, richly detailed with garlands of fruit, including pomegranates, and the presence of the tombs of Lord Lumley and his second wife Elizabeth, comprising much of the north elevation of the Chapel. Architecturally, these three tombs form part of the interior layout and structure of the Chapel, as one expects they were designed to do within the private preserve of John Lumley himself. The accommodation of later monuments here, the majority from the body of the Georgian church demolished in 1864, has completed the unusually rich sculptural display rarely seen in conventional circumstances.

The Chapel also retains other features. Abutting up to the plaster vault is a flatter, plainer vault segment dated 1746, the sole internal remains of the Georgian church. The stained glass, bearing the Lumley and Arundel arms, was designed by Miss D Marion Grant and made in 1954, and the altar was added at the same time. There are a few surviving floor slabs, including one to Margaret, third wife of George Aldrich, reputedly the founder of Cheam School in the later 17th century. Nearby are a stone with two rings, marking the entrance to the Lumley family vault, and a matrix for a now reset brass.

The three Lumley monuments at Cheam are assumed to have been erected before 1590. As with Lumley's other funerary works in Durham and at Arundel, they should be taken as a deliberately created group, despite the obvious individuality of each which would otherwise suggest a piecemeal development.

Jane Lumley's monument (13), set apart from the other two on the south side of the Chapel, is by far the most ornate and emotional. Above the tomb chest the figure of Lady Lumley, carved in alabaster in high relief, kneels, facing east, within a classical architectural surround supporting a scrolly achievement bearing green popinjays (for Lumley) and, at the top, a silver horse holding a sprig of oak leaves (for Arundel). Central to the achievement is an incised stone oval, probably of onyx, and possibly of Continental manufacture, depicting the slaying of a monster. Black marble is used for the vertical and horizontal elements in the tomb chest below, clearly separating the decorative panels. At each end are elaborate heraldic displays of the Fitzalan/Lumley families, while the two side panels depict Lady Lumley's young kneeling children who, like their mother, are set against architectural backgrounds comprising arches, windows and a pedimented doorcase. Through one opening can be seen an obelisk, known to have been erected in the Privy Garden at Nonsuch, and it is therefore assumed that the other architectural elements are also based on interiors at Nonsuch Palace.





Monument to Elizabeth Darcy, Lady Lumley (30) (Rob Judges)

By comparison Lord Lumley's monument (32) is the most restrained of the three. Situated on the north wall, close to the east end of the chapel, it comprises a central panel bearing a lengthy Latin inscription, flanked by Corinthian columns of grey marble supporting an entablature and achievement above, bearing a shield. The entablature inscription bears the Lumley family motto

'MURUS AENEUS SANA CONSCIENTIA'

(A pure conscience is a wall of brass), together with a Pelican in her Piety. Each side of the achievement is the family crest. These visible expressions of Lumley family status are secondary to the central inscription and surrounding shields, which detail John Lumley's ancestry back to and beyond the Norman

Monument to John, Lord Lumley (32), with the brass to a member of the de Cheyham family d.1390 in the foreground (Rob Judges)



Conquest, and mirror his preoccupation with his ancestors. A funerary helmet, formerly suspended above the tomb, was stolen before the First World War.

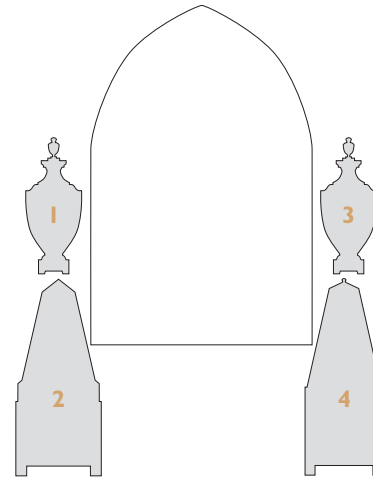
To the west of Lumley's monument is that to his second wife Elizabeth (30). Her life-sized recumbent effigy lies on a recessed tomb chest of black marble with attached fluted Ionic

plasters in white marble and a central armorial display. Below, a strapwork panel encloses a Latin inscription in gilt lettering. More light incised decoration is found within the recess itself: the back wall has an inscription. The whole is framed by Doric pilasters supporting a heavily moulded entablature and inscription panel with the Lumley motto, and an achievement of a central heraldic display between pinnacles.



WALL MONUMENTS

The majority are simple white marble tablets, mostly on black marble backgrounds. The more important are described below in order, from upper left to lower right, starting with the east wall and working clockwise around the chapel.

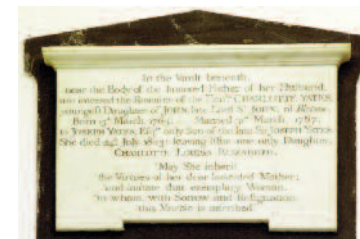


2 and 4 John Pybus (1727–89) and Martha Pybus (*née* Small, c. 1733–1802). Matching large tablets with differing details, by Cooke (**2**) and Crake (**4**). After a career in the civil service abroad, detailed in the inscription, Pybus returned to found the banking firm of Pybus, Hyde, Dorset and Cockell, New Bond Street, in 1773. He settled in Cheam in 1767, and created the Cheam House estate. On heraldic grounds Martha appears to have been related to the Hammonds; her monument also commemorates their second son, Charles Small Pybus MP (1766–1810).

3 Leonard Hammond (c. 1733–87) and his wife Mary (*née* Causton, c. 1735–93). Hammond, of St Mary Aldermanbury, was a businessman who took a lease of West Cheam manor house (on the site of the present Library) in 1770. Their daughter Ursula Mary (1760–1811) married a Cheam School old boy, Henry Addington, later Prime Minister and Viscount Sidmouth, in St Dunstan's in September 1781.

EAST WALL

1 Sir Joseph Yates (1722–70). Yates was regarded as an able lawyer, with a flamboyant taste for dress. He appeared for the Crown against the political reformer John Wilkes in 1763, but transferred to common pleas due to a weakening constitution. This delicate neoclassical tablet, and its companion to the Hammonds (**3**), originally faced each other across the 1764 chancel arch. His daughter-in-law, the Hon. Charlotte Yates (d.1803) is commemorated by a small marble tablet on the west wall (**17**). Both are buried in the family vault below the western part of the Chapel.

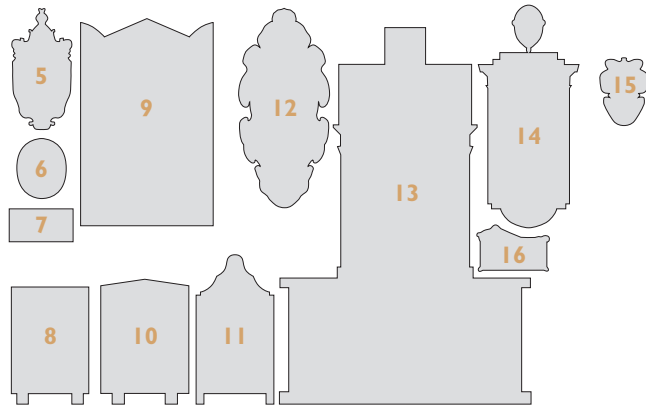


Opposite: Interior looking east (Rob Judges)



17

4



SOUTH WALL

6 An unnamed daughter of W and M Gilpin (d.1767). Plain, naive but touching oval marble tablet to a daughter of the Revd William Gilpin, headmaster of Cheam School, and writer on the theory of the Picturesque. Margaret Matilda Gilpin was buried on 11 October 1767.

8 Henry Thomas, 4th Earl of Carrick (d.1846). A neo-Gothic tablet to the young earl who died whilst a pupil of Dr Mayo at Cheam School. They are interred together in the churchyard under a Gothic tomb chest designed by Charles Barry (north of lychgate).

9 Philip Antrobus Esq. (1752–1816) and his elder brother Sir Edmund, 1st Bt (1750–1826). A large, Greek Revival-style wall tablet by

Henry Westmacott, in its original position. The Antrobus family, merchants and bankers, were drawn to Cheam through successive marital ties with the Sanxay family (see **14**, below) throughout the 18th century. Philip lived at Lower Cheam. Their cousin John (d.1813) is commemorated by a simple Greek Revival tablet by Sir Richard Westmacott on the west wall (**18**).

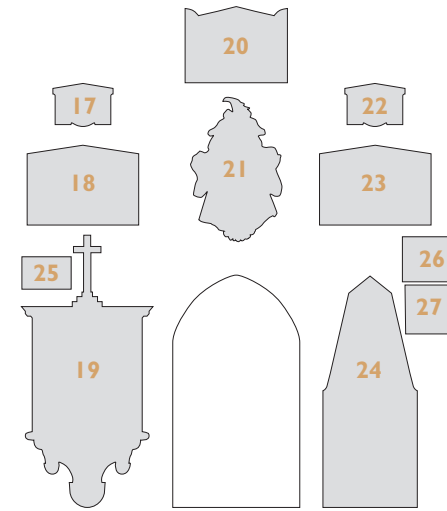
12 Samuel Peirson (1658–1719), his wife and mother-in-law (d.1697 and 1728 respectively). A scrolly cartouche with cherubs' heads and heraldic achievement. The Peirsons owned the Old School House which later belonged to Edmund Sanxay.

14 Members of the Sanxay family. A black marble tablet commemorating Edmund Sanxay (1714–87), his wife Maria (*née* Antrobus, 1723–77), brother-in-law Edmund Antrobus (1717–87), and daughter Mary Sanxay (1748–88). Sanxay, the eldest son of Cheam School headmaster Revd Daniel Sanxay and Jane Antrobus, was an apothecary who gave evidence for the prosecution against Miss Jane Butterfield, on trial for the poisoning of his friend William Scawen of Woodcote, at Croydon Assizes in 1775. She was acquitted.

15 Frances Peirson (d.1693). Small cartouche commemorating the two-year-old daughter of the Peirsons (**12**), originally set on a pier in the medieval church.



12



WEST WALL

19 Charles, Lord Stourton (d.1753). Carved by Benjamin Palmer and originally in the Fromonde Chapel, this tablet commemorates the second husband of Catherine Walmisley of East Cheam, heiress of the Yerdes and Fromondes and widow of another Catholic peer, Lord Petre. Her Cheam estates were eventually acquired by the Antrobus family.

20 Peach family (1804–28). This simple tablet by Sir Richard Westmacott commemorates the Revd Henry Peach (c.1741–1813), who came to Cheam in 1780 and his wife Jane (1754–1804), daughter of the Revd James Sanxay, Cheam School headmaster. Three of their children are also commemorated.



20

21 James Bovey Esq. (d.1695). A finely-carved late-17th-century cartouche with heraldic achievement, commemorating a resident of Cheam who was Warden of Exmoor and suspected of illegally minting coins in the cellar of his house opposite St Dunstan's.



21

24 Ann, Lady Fletcher (*née* Pybus, 1756–91). A draped urn set on a bowed plinth, supporting a heraldic display, by Charles Harris. It commemorates a daughter of John and Martha Pybus who 'was called without a Moment's Warning from the Enjoyment of Cheerfulness and apparent Health into the awful Presence of her Creator.' Her husband, Sir Robert Fletcher (c.1738–76), an Army Officer attached to the East India Company, was involved in conspiracy and the kidnapping of Lord Pigot, the Governor of Fort St George, Madras, in 1775.



24



NORTH WALL

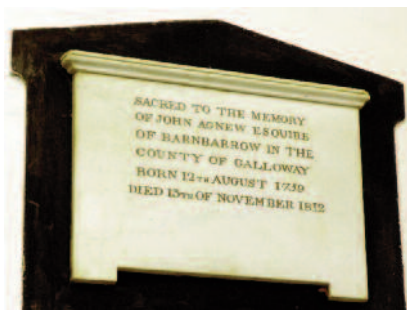
29 Fanny Maria Davenport (*née* Sanxay, c. 1747–96). A large fluted urn on a white marble tablet commemorating the elder daughter of Edmund Sanxay (**14**), and second wife of Richard Davenport of Buckinghamshire, whom she married in 1769. Erected in 1797.



11

There are also monuments to:

- 5** Francis Rogers (1641–88)
- 7** Robert Devey (d. 1836)
- 10** Mary Thornbury (d. 1844)
- 11** Thomas Dubois d. 1765 and other family members (1765–1826). A simple tablet with fine lettering, probably of several periods.
- 16** Sir Lawrence Lumley, 11th Earl of Scarborough (1896–1967)
- 22** John Agnew Esq. (c. 1759–1812)
- 23** Clement Kynnersley Esq. (1745–1815). By John Malcott the Younger. Kynnersley was of Loxley Hall, Staffordshire, and Carshalton House, to the east of Cheam and Sutton.
- 28** A wall tablet to members of the Kempson family (1777–1800).
- 31** The Revd J Payne, of Trinity College, Cambridge (d. 1806).



22

Right: A member of the de Cheyham family, c. 1390 (Rob Judges)

Below: A civilian c. 1390 (Rob Judges)

BRASSES

These have been moved several times and relaid, most recently by William Lack Conservation in 2004. Records indicate that they were misused soon after the 1864 works, some being found loose in the Rectory. The earliest comprise two fragments from a civilian dated c. 1390, possibly Ralph de Cheyham (altar, left), and a second bearded half-effigy (altar, right) of the same date. Later brasses





John Compton (d.1450) (Rob Judges)



Joan Compton (d.1458) (Rob Judges)

are to John Yerde of East Cheam Manor (d.1449) and his wife, and Thomas Fromonde (d.1542) who married Yerde's granddaughter (west wall, **26**). The latter is a palimpsest, reusing fragments from several 15th-century brasses (a copy of the reverse is also mounted on the west wall, **25**). There are other brasses to John Compton (1450) and William Woodward (1459), and inscriptions to Michael Denys (1518), Bartholomew Fromonde (1579, also palimpsest), and Edmund and Thomas Barrett (1631/2), with a long inscription (now mounted on the west wall, **27**).

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Details of the following reports on various aspects of the Chapel since 2000 are available from The Churches Conservation Trust.

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Behind *Bear Inn*, near southern end of the High Street, off A244

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