

# Notes on the Church



**Holy Trinity Hurstpierpoint**

Apart from information derived from previous guide sheets, and in particular the 1955 guide by John Denman, I must acknowledge my gratitude to the Rev. R.A. Hook, who in 1973 allowed me access to the Church Chest when preparing a lecture on the history of the church for the Hurstpierpoint Historical Society. The contents have since been removed to the care of the Record Office at Chichester but the chest was then a goldmine of information, with copious information on the rebuilding of the church, including many letters to and from the Rector at the time of the rebuilding, the Rev. C.H. Borrer.

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# **Notes on the Church of the Holy Trinity, Hurstpierpoint**

The church of the Holy Trinity was built in 1843-5, to the designs of Sir Charles Barry. It replaced an earlier church dedicated to St. Lawrence, which was pulled down to make way for it.

The notes which follow are based on notes prepared for a lecture to the Hurstpierpoint Historical Society in 1973. They have been revised at intervals since and expanded in 2013 to record the reordering of the church.

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## **I. WHY THE CHURCH OF ST. LAWRENCE WAS REBUILT**

### **Some of the principal characters:-**

Nathaniel Borrer, of Pakyns	;	Patron of the Living
Carey Hampton Borrer, M.A.	;	Rector, instituted and inducted January 1841, aged 26 years
William John Campion of Danny	;	Lord of the Manor
The Ven. Julius C. Hare	;	Archdeacon of Lewes
Dr. Samuel Holland	;	Rector of Poynings, Rural Dean

### **Background to decision to rebuild:-**

1. Rural Dean's letter of 11th September 1841 to the Churchwardens with Statement specifying

‘Repairs and other things which I judge necessary to be done by you before the twenty first day of December next’.

2. Archdeacon's letter of 18th September 1841 to the Churchwardens

praising the Rector:-

‘it was a great delight to find a Parish under the care of a Minister so devoted to his duties and so zealous for its welfare in every point of view’

criticising the size of the church:-

- \* ‘it is indispensable that your Parish Church should be able to contain a far greater number of persons. Your Parish has become so much more numerous of late years that the Church is now altogether inadequate to your needs’

criticising the structure:-

‘it is a miserable piece of patchwork and there is hardly any thing in it worth preserving, except the two old sound pillars’

urging rebuilding:-

‘I would therefore earnestly exhort you to consult your Parishioners on the propriety of building an entirely new Church, large enough for your population. When God has afforded you such means of spiritual instruction, you ought to be anxious that all the Parishioners should be enabled to benefit by that instruction’

- \* (The old church held only about 500 sittings, none free; the population of Hurst by the 1841 census was 2118)

### **Vestry Meeting held 2nd October 1841 at the New Inn to consider the above:-**

Resolved That in the opinion of this Meeting it appears desirable that measures should be adopted for enlarging or rebuilding the Parish Church and

Resolved That a committee be appointed to ascertain the various modes of obtaining Money for enlarging or rebuilding the Parish Church and report their opinion at a future meeting.

Mr. Barry's opinion was sought:- (Mr., later Sir, Charles Barry, architect of the Houses of Parliament; St. Peter's, Brighton etc.)

'I beg to acquaint you that after having made several rough sketches of Plans for an Enlargement of the present Church of Hurstpierpoint, and received from the Surveyors appointed by me to measure and examine the Building a very unfavourable report of its condition I was induced to abandon the idea of Enlargement altogether as unadvisable and therefore I did not think it worthwhile to submit to the Parish the rough sketches which I had made for the purpose'

### **Vestry Meeting held 10th June 1842 to receive the Committee's report:-**

Extract from the Report:-

The Committee beg leave to report .....

That the present Building contains room for barely more than one fourth of the Inhabitants whereby three fourths are deprived of the comforts and advantages of Church going.

That this is a state of things in a populous Parish that calls loudly and plainly to every Man for immediate remedy.

That having had an accurate survey made of the Church by an eminent architect it has been declared to be unsound and at the same time incapable of any good or effectual enlargement.

That taking this into consideration, at the same time the Archdeacon and Rural Dean insisting upon very considerable and expensive repairs, They recommend an entire rebuilding of the Edifice.

That a substantial and handsome Building capable of containing one thousand People can be erected for a sum not exceeding £5, 500, including every expence.

The Meeting accepted the Report, instructed the Committee 'to carry such report into Execution with power to obtain Plans and specifications and contract for the works

in such time and manner as the Committee may think proper', and resolved that £1500 should be borrowed on Security of the Church Rates towards the expence of the New Church. The following amendment was lost:-

That it is highly inexpedient at the present time to build a new Church in the Parish of Hurst or to enlarge the present one otherwise than by a judicious alteration of the Pews therein.

There were others too who did not wish to see the old church destroyed.

J.M. Neale wrote to the Rector, 7th September 1842:-

*... I am sure you will not think me intrusive in bringing a subject of church architecture before you – I mean the proposed rebuilding of the church of Hurstpierpoint.*

*I have carefully examined it today and as I hear that the plans are not yet decided on I have some hopes that a clergyman willing to make such sacrifices for his church as the present incumbent will also be willing to listen, at least, to a plan which would obviate the necessity of demolishing so venerable a fabric.*

*The case seems to be this: the present accommodation is for 500, they want room for 1000. To build a new church they want £6000 of which they have collected £4400. Now I am confident that for less than the sum they now have they might gain the additional accommodation.*

*... would remove all the galleries and pews, which are horrible, and then allowing the usual allotment of space there would be ample room for 556. I would then build a north aisle and north chapel .... and this would raise accommodation to 850 ...*

Not all objections were so disinterested, e.g:-

*As a Rated Inhabitant and an owner of property I protest against the taking down the existing Church and building a new one for the following reasons.*

*I consider the Report of a Committee presented to the Vestry on the 10th June 1842 to be irrelevant and fallacious.*

*The existing Church is not unsound and incapable of any good and effectual enlargement.*

*That the present building affords sufficient*

*accommodation in point of size for the wants of the Parish.*

*That a 'handsome building capable of containing 1000 people' is disproportionate to the size and wants of the place and will bring an unnecessary burden upon property.*

*Charles Sharood*

(As the owner of St. George's Place, Mr. Sharood may not have been entirely unbiased in the matter!)

All objections were to no avail and at a Vestry Meeting held on 1st May 1843, the necessary formal resolutions to allow rebuilding were passed. The last service in the church of St. Lawrence was held on Sunday 2 July 1843. Demolition commenced next day.

It is easy to be unduly critical of those who were responsible for pulling down the old church one hundred and fifty years ago. However, one must remember that the old church was undoubtedly small, was undoubtedly in need of repair and was no outstanding architectural masterpiece.

The period was a great one for church building and the parish evidently had in Carey Hampton Borrer a dedicated and single-minded young Rector of great drive and zeal. It can hardly be wondered at if he saw rebuilding the church as the first great challenge of his ministry. We should not judge him harshly for his part in the demolition of the old church but thankfully for the fine church we now have.

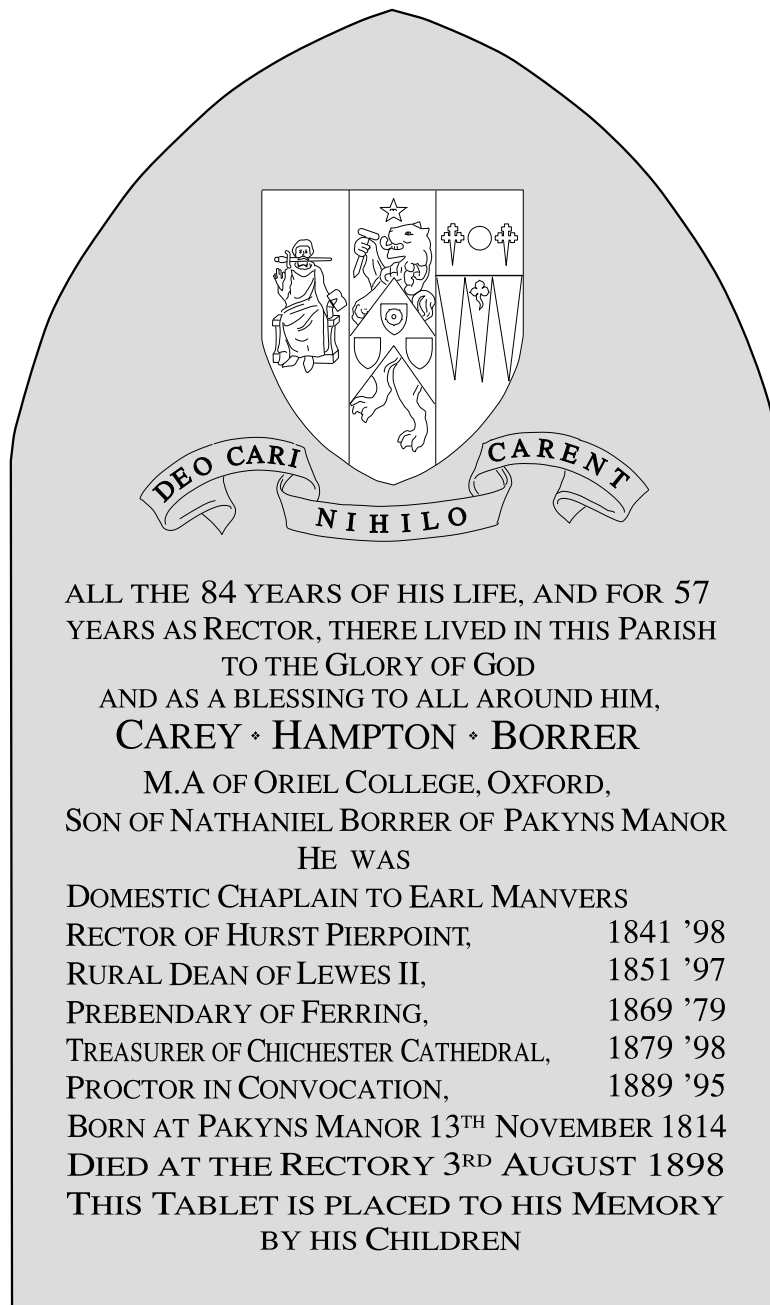


William Wood in his book *A Sussex Farmer* had this to say of him:-

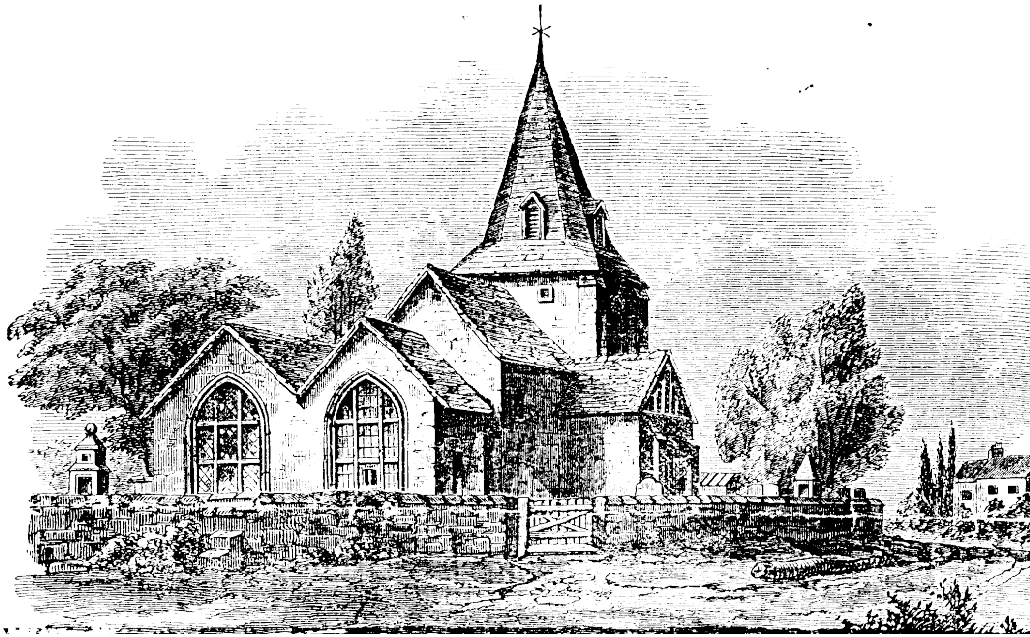
‘When our old Rector came to the parish as a young man, only just over twenty-one, full of zeal for the new movement towards reform in the services of the Church, he was faced with obstacles at every turn. The people were ready to grumble at any sign of High Church practices; the churchwardens obstinate and jealous, objecting to change of any sort or kind ..... a determination on all sides that what had been good enough for their fathers and grandfathers was good enough for them.

The young Rector had two advantages, he had ample private means, and, a much greater advantage, a will and determination as strong as his parishioners, and a diplomacy and good temper that nothing could disturb. I knew him closely for many years, part of the latter years of his ministry as churchwarden, yet I never saw him lose his temper, or his pleasant cheerful manner, however fierce and trying the opposition might prove to be; and in his early days he was constantly called to preside at meetings where he alone preserved a calm demeanour, his opponents meanwhile in state bordering on fury ....

.... It is difficult to understand the opposition now; Mr. Borrer was not a Ritualist, he would hardly today (1938) rank as a High-Churchman. For instance, he never abandoned the north end of the Communion table, never stood with his back to the congregation, and never called the Communion table 'the Altar'.



## II. THE OLD CHURCH OF ST. LAWRENCE



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Hurst is a Saxon name and the first church here may well have been erected before the Norman Conquest. This is conjecture but certainly there was a church here by 1086 when the Domesday Book recorded the fact. Little of this would have been left by 1841, after centuries of additions and alterations and it is difficult now to trace its development from existing records and prints with any accuracy. The tower, however, has been generally considered to have been the original Norman tower.

In its final form, the church consisted of western tower, nave, south aisle and chancel, with south or Danny chapel on its south side. The length of the nave including the tower was about 64 feet; the width about 21 feet. The south aisle was about 13 feet wide and the area of the south chapel about 30 feet by 20 feet.

Mr. Hamper, writing in the Gentleman's Magazine for 1806, described the church thus:-

'The church consists of a nave, with gallery at West end, South aisle and gallery, a small North transept, and two chancels; that which ranges with the South aisle is called the Danny chancel. At the West end is a substantial tower, containing six bells, a clock and a set of chimes (but this last harmonious musician through age and infirmity is now silent), above which rises a wooden shingled spire of considerable height.

A piscina and stone seat on the South side of the chancel are shewn in the Plate; as is also the font, which seems very antient and is, perhaps, the only relick of the Church mentioned in Domesday.

The roof is curiously ornamented with various devices, carved in wood, of lions, eagles, fleurs-de-lis, keys, arrow-heads, portcullises, true-lovers' knots, crowns, circular arches, compasses, cinquefoils, and the arms of the Pierpoint family.

Under an arch in the Danny Chancel is the effigy of a Knight Templar in chain armour, with his long and taper sword on his left side, his plain shield over his left shoulder. In the same chancel was an effigy in stone of a warrior,

represented in plated armour of the fourteenth century, his head resting on his helmet, visor lifted up, at his head a lion, at his feet a dog. It had been gilt, and the gilding appeared fresh in many places, and the colours, red and green, were vivid in various parts; at the head of the tomb was a shield of arms which appeared to be Or, a chief gules. There also traces of a lion rampant. This would seem to indicate that the effigy represented Simon de Pierpoint, who died temp. Edward III, and whose arms were Argent, a lion rampant sable, semée of cinquefoils.’

J.M. Neale thought the principal points for which the church ought to be preserved to be:-

‘The massy Norman tower and shingle spire  
The excellent cradle roof  
The founders tomb and effigy in the south chapel  
The piscina and sedile, which are fine Early English’.

In 1419 the Rector was one John Urry, of whom it is recorded:-

‘Dispensation was granted to John Urry Batchelor of Canon Law to hold Hurstperpond with Beston for 10 years because he almost rebuilt at his own expense the Church of Hurstperpond and its buildings so that he had ‘received slender fruit from the said two Churches’.

It is difficult to see how this agrees with the tradition of foundation by the knight on the tomb (14th century) a hundred years before.

Probably, particularly bearing in mind the older features surviving until 1843, ‘almost rebuilt’ is something of an over-statement, though the fine roof was evidently his work.

Possibly, the tradition of foundation is a distorted recollection of extensions by an earlier Pierpoint in the Early English period or of an original founding by a Pierpoint in the Norman period.

However, this is all conjecture.

The first recorded Rector we know of is James de Hastings, Rector in 1262.

A number of items mentioned by Mr. Hamper and Mr. Neale remain:-

**The Font:** Believed to be 13th century. It is the font at present in use, owing its modern appearance to ‘restoration’ by Sir Gilbert Scott in 1863.

The origin and purpose of the broken vessel nearby, recovered from Little Park Farm, are uncertain.

### **The stone Sedilia**

Early English (c.1200 - 1270)

Now in the South or Borrer Transept, framing a brass memorial plate to Canon Borrer

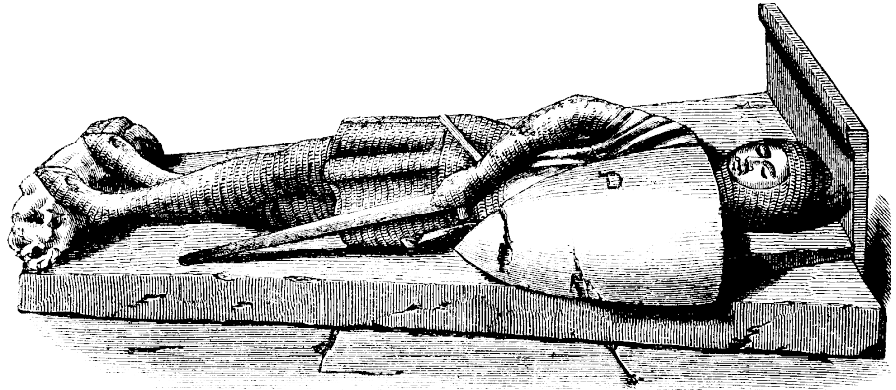
### **The Piscina**

Early English

Now in Albourne church

### **The effigy in 13th century chain armour**

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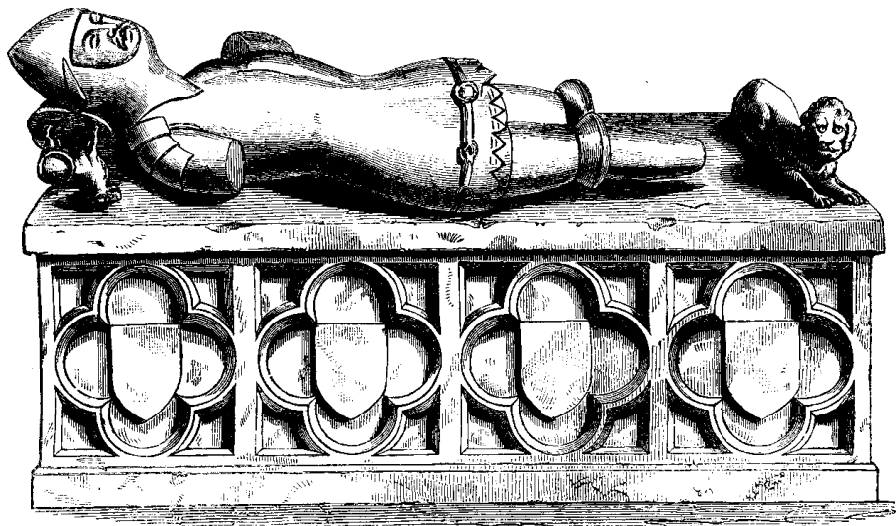
Possibly representing Sir Simon de Pierpoint, with King Richard at the siege of Acre, 1191; or a later Simon or Robert (C13).

Now in the Vestry.

(J.L. Denman noted that the cross-legged attitude of the effigy did not necessarily indicate a Crusader)

### **The effigy in late 14th century plate armour, on tomb with wrought iron rails**

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Usually held to represent Simon de Pierpoint, traditionally, according to the Rev. Mr. Beard in 1777, the founder of the church, (though Mr. Champion in 1846 ascribed the founding to the cross-legged gentleman, which possibly accords better with the Early English features of the church).



**The Bells** Two bells from the old church, cast at the Whitechapel Bell Foundry in 1775, remain in the present ring, as the 2nd and 3rd.

Other features remaining:-

**The Coffin Lids** 12th & 13th century; now outside the present West Door

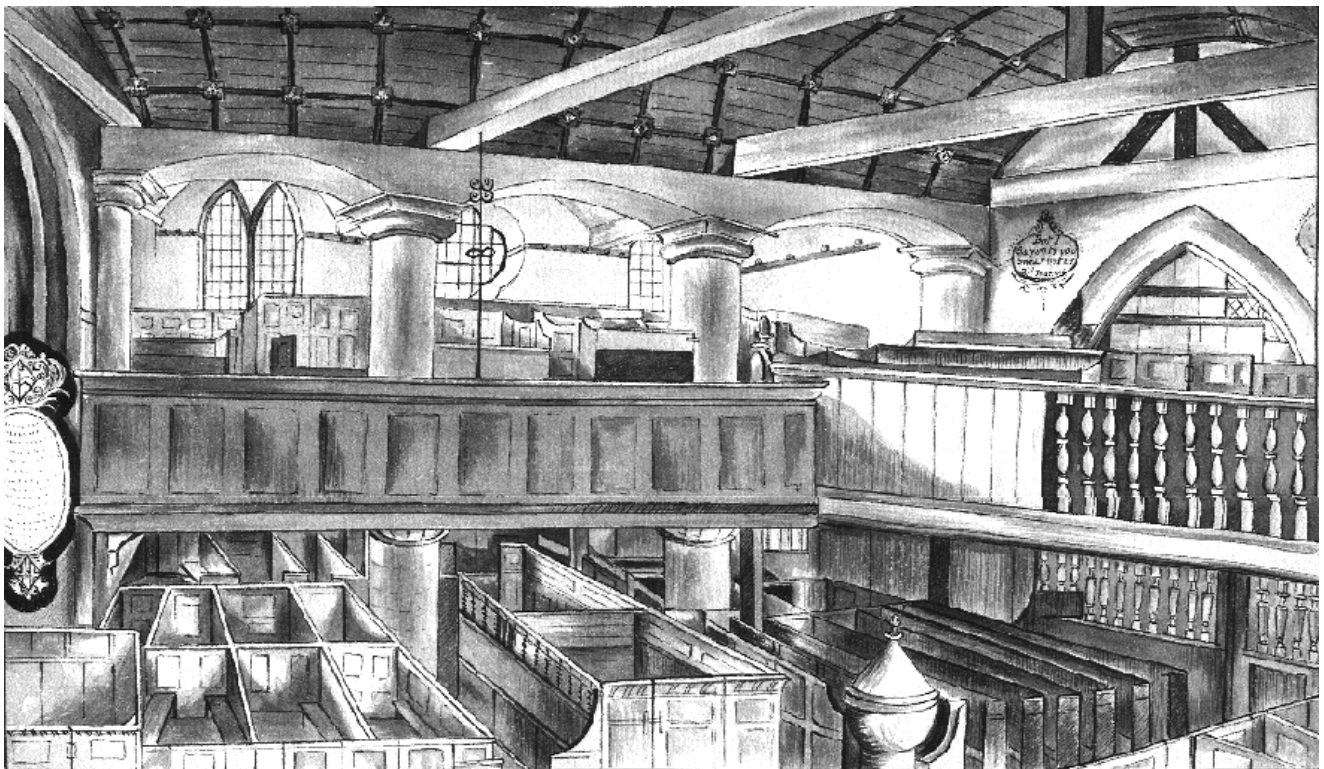
**Window Tracery** In the grounds of Pakyns is a crude archway made of window tracery from the old church.

Lost items identifiable in old pictures:-

**Two Norman Pillars** c.1066-1200  
separating nave and aisle

**Tower and Chancel Arches** 13th or 14th century?

**Windows** Some of 14th and 15th centuries?



Interior of the church of St. Lawrence, 1799  
(copied by Lydia Hamper in 1845 from an original by William Hamper, FSA)

Window by Kempe & Co. 1917

Window by Kempe 1902

Vestry Foundation Stone

'Durer' glass

ST. LAWRENCE CHAPEL  
*now Parish Office/ Clergy Vestry*

'Arundel' screen

CHOIR VESTRY

Windows by John Hardman & Co. 1860s

Mosaic pavement 1866

Organ

12th century effigy of Robert de Pierpoint

Hannington Memorial Foundation Stone

Q. Victoria

Albert

Ancient vessel found at Little Park

C13 Sedilia

List of Rectors

BORRER CHAPEL

Transept windows by John Hardman & Co. 1860s.

13th century Font

Mary

'Arundel' screen

Aisle windows by John Hardman & Co. 1860s.

Scenes from Our Lord's life

Portrait Busts

J.C. Hare, Archdeacon

A.T. Gilbert, Bishop

NORTH AISLE

South AISLE

Greenaway tombstone showing old church

14th century effigy of Simon de Pierpoint

Hatchment, Nathaniel Borrer

(former) BAPTISTRY

12th & 13th century coffin lids

TOWER

Ring of 8 bells, tenor 12¾cwt.

'Durer' glass

14

### III. THE CHURCH OF THE HOLY TRINITY



**Architect:** Charles Barry

**Builder:** Thomas Wisden

**Clerk of Works:** Mr. Pickthall (possibly represented by the bust in the chancel by the vestry entrance, beneath which are the initials W.P.)

**Style:** Early Decorated (late 13th century).  
Geometrical windows.

**Plans:** The original plans, signed by Barry, 29-Sept-1843, and Wisden, were formerly in the Church Chest and are now at the Record Office at Chichester. The design was Barry's second; his first was generally similar but more Perpendicular in style. Possibly rejected as being too expensive, it had much larger clerestory windows and a fine timber roof.

**Principal Features:** Tower and spire, Nave, Chancel, North Aisle and Transept,  
(as at first built) South Aisle and Transept)

**Size:** To seat 1000.

There is no question that the church was intended to seat 1000 people; the figure is often stated on papers and documents connected with the rebuilding. However, as the total pew length

measured from the plans is not quite 1500ft. it would seem that Barry's total of 1035 sittings (691 adults and 344 children) was arrived at on the basis of 1ft. 8in. per adult and 1ft. per child – which cannot have left much room for Victorian Bustles!

**Erected:** 1843 - 1845

**Foundation Stone:** Laid by Ashurst Turner Gilbert, Bishop of Chichester, Michaelmas Day, 29th September 1843.

(Note his bust on the south arcade of the nave, opposite that of Julius C. Hare, Archdeacon of Lewes).

The stone is to be found in the inner wall of the St. Lawrence Chapel, near the arch into the north transept. Inscribed in English, the peculiar lettering makes it hard to read at first sight.

**Consecrated:** 28th May 1845, by Bishop Gilbert

**Cost:** £7,500, raised by public and private subscription. Appeal launched August 1842. Nearly 200 people contributed, the largest subscribers being:-

The Parish (by Church Rate)	£1700
W.J. Campion Esq	£1200
The Revd. C.H. Borrer	£1000
N. Borrer Esq	£500 *
Incorporated Church Building Society	£500
Chichester Diocesan Association	£330

\*also Stone from his quarry [at Pickwell, north of the parish].

**Appropriations:** Originally the north transept and vault beneath were to have been appropriated to Nathaniel Borrer and his heirs and successors and the south transept to William John Campion and his heirs and successors (in lieu of the south, or Danny, chapel in the old church. However, apparently no one had observed that the south transept was several feet shorter (as it still is) than the north transept and as it turned out to be smaller than the old Danny chapel the Campions and the Borrers agreed to exchange transepts. (Mr. Campion blamed the builder for the error but the plans clearly show the north transept as being longer, presumably to match the tower, which stands to the north of the nave.)

The exchange led to complications, because of Mr. Campion's wish to lock the outside door into the transept before service, preventing non-members of his family or retinue from

entering the church at that end. Eventually, after judgement by the Chancellor of the Diocese, faculties were granted to Mr. Campion and Mr. Borrer confirming their rights to the transepts.

There was also the problem of Mr. Campion's seat. At first the Rector resisted his desire for extra height as well as extra width but quickly acquiesced, observing that he hoped it would be 'scarcely observed from the rest of the church' and that it would be 'a very comfortable seat'.



*Interior view, c.1870*

### Furniture, Fittings etc.:

#### **The Clock:**

Made by B.L. Vulliamy, clockmaker to Queen Victoria and an eminent clockmaker of the time, 1846.

The plans show the clock to be much lower on the tower than at present, the back-board being placed 'diamond-ways' instead of square. Evidently it was hardly visible in this position



from the East and Mr. Vulliamy wrote 'I have seen Mr. Barry and he will make a design for the Dials supposing them raised as high as it is practicable to get them ...'

Evidently two attempts were necessary, for the clock room walls have two sets of blocked holes. The plug in the lower hole on the north side of the tower is visible from the outside, a few feet below the back-board.

### **The Bells:**

5 new bells from the Whitechapel Bell Foundry were added in 1846, forming a ring of eight in the key of G, tenor 12cwt.3qr.6lb., with three bells of 1775 retained from the old church. The 5th bell in the ring, one of the original three, was recast by Thomas Blackbourne at Salisbury in 1901. A new treble was supplied from Whitechapel in 1868, the 1846 treble being transferred to St. George's church. In 1953 the 7th bell was recast by Messrs. Gillett & Johnston at Croydon and all the bells rehung, the bell from St. George's being sold for scrap to help defray the cost of the work.

### **The Organ:**

The organ from the old church was sold in or about 1854 and a new one built, Mr. C.S. Hannington being responsible for 'superintending and planning the building of the Church Organ'

The new organ was reconstructed and enlarged in 1875 as a thank offering from William Egerton & Jane Clifford Hubbard (Canon Borrer's son-in-law and daughter), and in 1903 was again rebuilt and enlarged – by Messrs. Hill and Son.

### **Encaustic Tiles:**

The encaustic tiles in the Baptistry (now lost) and at the Chancel steps (now hidden from view) were supplied by the Encaustic Tile Works, Worcester.

Evidently there was the usual rush to complete the new building on time and a letter from the manufacturers refers to '*drawing out the tiles at daybreak .... ready for the Mason to lay by 3 o'clock on Tuesday morning*'

The letter continues:-

*'... the Clerk of the Wks. might direct the Tiles to be laid temporary (sic) in an even bed of Sand just as the Camden Society did in St. Sepulchre's Church when Her Majesty visited it & thus walked over the pavement of our Tiles & was pleased to admire them much ... You will we trust excuse our writing so much at length since we feel anxious ... that our Manufacture may be noticed .... on the day it is first seen by the Public.*



*St Matthew (one of the four evangelists at the chancel steps.*

There were other problems:-

*' ... We are much obliged .... with the expression of your satisfaction .... except as to the size being in many cases beyond 6 Inches. We should have been glad (if time would have allowed of it) ... to have shrunk them as near as possible to 'exact 6 Inches' but the contraction by fire is generally thot. nicely calculated if within 1/16th of an Inch .... We much regret .... that there was not room for allowing anything beyond exactly 6 In. Tiles. We trust the beauty and durability of the Tiles will ensure us the approval of your friends and the Public.'*



Outside the West door there were until 1991 some much weathered encaustic tiles. Once said to be 14th century tiles from the old church, they were in fact Victorian tiles, manufactured by the Worcester Encaustic Tile Works in 1845, laid in the chancel when the new church was built and put out in 1886 when the present black and white mosaic was laid. Some of the tiles had a fish pattern, four tiles completing a 'vesica piscis'; others were border tiles. There was also a set of four tiles bearing Borrer arms and the motto 'Deo Cari Nihilo Carent' (punning on Carey, a family name and Canon Borrer's Christian name). The relaid tiles presented an interesting puzzle in that two quarters had been duplicated, incorrectly inverting the lion in the first quarter and rendering the second word of the motto as 'Carent' rather than 'Cari'. Correspondence when the tiles were new refers to '4 moulds' and to the design being submitted to the Rector for checking. However, time was short. Did the makers deliberately use one mould twice, without noticing the inversion of the lion, or did the duplication occur when the tiles were relaid outside, as a result of salvaging tiles from two damaged sets?



The tiles have now been scattered. A few of the sounder examples have been relaid in various random positions around the church but sadly the Borrer arms are no longer complete.

### **Portrait Busts:**

As well as those already referred to, sculptured portraits of Queen Victoria and Prince Albert can be seen above the chancel arch.

## Royal Arms:

'In all churches thorowout the Kingdom of England his Majestie's Armes shall be sett up' and in accordance with this directive of Charles II's reign the Royal Arms of Queen Victoria could be seen at the west end of the nave until stolen in 2005. They can still be seen in the window above the chancel arch.



## Additions:

### 1854:

**The North (St. Lawrence) Chapel** built (on the site of the chancel of the old church).

The plans of the church show the vestry in the lobby beneath the tower and indicate that the organ was intended to be at the back of the church. However, both soon came to rest in the north chapel, which was not finally furnished for daily service until 1903, organ and vestry then being moved to their present positions and the organ enlarged and rebuilt by Messrs. Hill & Son.

Although the change in dedication of the church from St. Lawrence to the Holy Trinity has been criticised, it is worth noting from correspondence about the windows that Canon Borrer referred to the north chapel as the St. Lawrence Chapel and specifically requested that a figure of the Saint be introduced into the tracery of the east window of the chapel. So he was not so neglectful of St. Lawrence as those who removed the figure in 1917 when a new window was fitted.

### 1860s:

**The stained glass windows** were put in, all remaining except the east window, which was replaced in 1902, and the east window of the St. Lawrence chapel, replaced in 1917.

With the exception of those in the clerestory, tower and east end of the present vestry, the windows were made by John Hardman & Co. of Birmingham, John Powell being the artist. The Rector evidently put much thought into the choice of subjects, to ensure a logical pattern.

Those in the north aisle depict Our Lord's genealogy from the Old Testament; those in the south aisle depict subjects from Our Lord's life.

The four great windows, north transept, west end, south transept and east end depicted respectively the Crucifixion, Taking

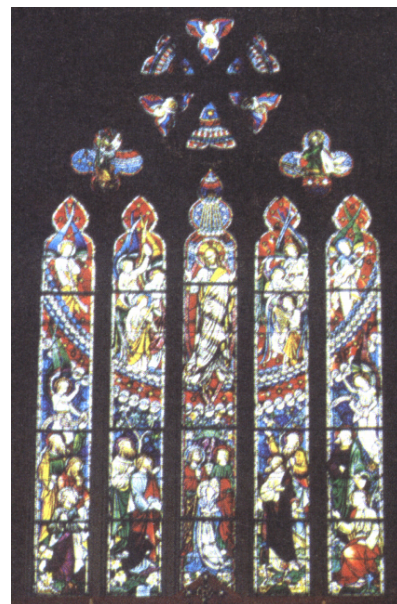


Down from the Cross, Resurrection and Ascension of Our Lord.

The design of the Ascension window, intended to be the best in the church, was considered to be ‘a very fine window ... entrusted to the hands of Messrs. Hardman, who are allowed to be the most eminent manufacturers of stained glass that our country affords’.

It is perhaps a pity that this window should have been taken out in 1902, being replaced by a second Crucifixion window, set in curvilinear tracery later in period than the Geometrical tracery of all the other windows.

However, our loss was another's gain. Miss Harriet Gurney arranged for the glass to be shipped to the church of St. John, Sault Ste. Marie, Ontario – a modest brick-built church where our window was for many years their pride and joy. Sadly the church closed in 2016.



The clerestory windows contain the ‘simple shields of the old families connected with the Parish’ - C.H.B. Representatives of the families paid for the shields at £1.10s. a piece but did not necessarily make any other contribution to the rebuilding of the church. The clerestory windows, also the Royal Arms above the chancel arch and the figure of Christ the Good Shepherd at the west end were made by Heaton Butler & Baynes of Covent Garden.

Before the addition of the north and south chapels, the chancel would have been much lighter than at present. However, it is doubtful whether this would have been considered an advantage in Victorian times, judging by a letter from John Hardman & Co. recommending, for a window where insufficient funds were available to fill it completely with stained glass, that

*‘the parts not filled should be darkened to prevent too strong a glare of light’.*

Like the tiles, there were problems with the windows and the letters from the manufacturers make interesting and at times amusing reading, e.g.

*‘the head sent is for Our Lord Blessing  
little Children and the legs are for the baptism’.*

# STAINED GLASS WINDOWS

## ST. LAWRENCE CHAPEL EAST WINDOW

**Our Lord in the stable at Bethlehem**  
[with the South Downs in the background]  
(in memory of Arthur Weekes, 1917)

### NORTH SIDE

**The symbols of the four evangelists:-**  
Angel & Lion for Matthew & Mark given by C.H. Borrer. Calf & Eagle for Luke and John, given by Miss Woodgate.

**Four symbols for Christ:-**  
Pelican, Lamb of God, Cross & Crown, IHS

### NORTH TRANSEPT [Campion Chapel]

**The Crucifixion**  
(in memory of W.J. Campion)

### NORTH AISLE

**Abraham and Sarah**  
(given by the Ellis sisters)

**Isaac meditating and Rebecca veiling herself**  
(given by people married in the church)

**Boaz pouring barley into Ruth's veil**  
(given by the Farmers of the Parish)

**David & Bathsheba**  
(given by the Rev. C.H. Borrer)

**WEST END**  
**The taking down from the Cross**

## CHANCEL EAST WINDOW

**The Crucifixion**  
(in memory of Lieut. Charles Campion, killed in the Boer War, 1901)

### CLERESTORY Coats of Arms

NORTH	SOUTH
Earl of Norwich Courthope Campion	Hardres Borrer Weekes
Sir John Stapley John Dodson Kemp	John Evelyn Norton John Wood
Chris. Swale Sir. John Shaw Bt Leonard Litchford	Scrace Thomas Beard Luxford
Sir Wm. Bowett, Kt Lord Dacre Fiennes	Sir Peregrine Ackland. Bt Fuller D'oyly
(painted on metal plates) Warren Pierpoint Pierpoint, Earl Manvers	Burrell John Borde Sergison

### BAPTISTRY

**Our Lord blessing little children**  
(given by persons whose children were baptised in the church)

**Our Lord's Baptism by John the Baptist**  
(given by persons baptised in the church)

## VESTRY EAST WINDOW

**'Durer' glass; 16th century medallions of biblical scenes**

### SOUTH SIDE

**Abraham bringing tithes to Melchisedec**  
(given by clergymen)

**Hannah presenting Samuel to Eli**  
(given by Mr & Mrs Lawrence Smith in memory of their son Hamlyn)

### SOUTH TRANSEPT [Borrer Chapel]

**The Resurrection**  
(in memory of Nathaniel Borrer)

### SOUTH AISLE

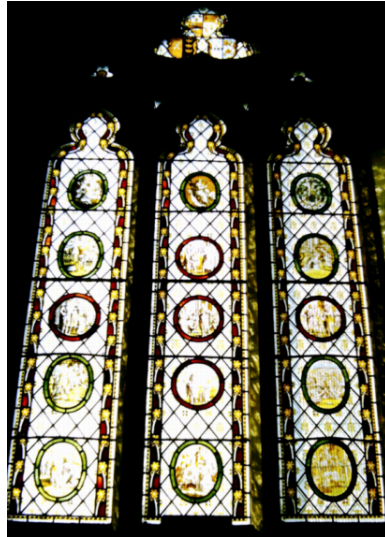
**Our Lord with Mary Magdalene at the sepulchre**  
(given by the Ellis sisters)

**Our Lord with Martha serving and Mary sitting at his feet**  
(given by the Tradesmen)

**Our Lord with Martha & Mary at the grave of Lazarus**  
(the Mourners window – given by “persons having friends buried here, and in memory of Prince Albert”)

**Our Lord with the woman of Canaan**  
(paid for out of the redundant Cholera Fund)

Noah's Ark, David slaying Goliath, and Jonah and the Whale are among the little delights to be found in the trefoils and tracery of the windows.



Two windows in the church – the east window of the choir vestry and the west window of the ground floor of the tower – contain much older glass. 16th century Netherlandish medallions, once erroneously attributed to the celebrated German Renaissance engraver and painter Albrecht Durer (1471-1528), are set in a Victorian background bearing Bs and gimlets in the tower and Bs, gimlets and staves in the vestry.

The medallions had once belonged to Bishop Butler of Durham, who died in 1752, and came from his house at Hampstead, which had formerly belonged to Sir Henry Vane. *The Dictionary of National Biography*, records a 'local tradition' that they had been presented to Bishop Butler by the pope. This was probably a jibe at Butler's alleged Catholic leanings. It is more likely that he bought the glass from a dealer and was following a craze of the time for imported stained glass.



The house was bought by James Pilgrim in 1787, who modernised it. At some point after his death in 1812 the glass was removed. *Jacob blesses his sons, Genesis ch.49,v.1*

In 1859 James' granddaughter Sarah Elizabeth Pilgrim married widower Nathaniel Borrer, patron of the living of Hurstpierpoint, in Paddington.

Some of the glass came to Hurst; some went to Sayers Common. There is evidence that the items that came to Hurst were erected as early as 1861 – four medallions in the ground floor of the tower, where they still are, and the rest, according to Carey Borrer's notes on the stained glass in the church, at "the [East] end of the S. aisle". Their present position in the vestry, then known as the South Chapel, postdates its construction in 1874. He recorded "... the glass belonging to Bp. Butler now in South Chapel arranged by Clayton & Bell and put up by Mrs. Nath<sup>l</sup>. Borrer". It can be no coincidence that the background gimlets and pilgrims' staves form rebuses on the names Borrer and Pilgrim. Nathaniel Borrer died in 1863 and Sarah in 1877.

Work by John Evenden in 1983 was followed in 2016 by Geoffrey Lane, whose experience and knowledge of the work of Dutch scholar Kees Berserik established that the glass at Hurst is

principally, if not entirely, 'Netherlandish' and includes six roundels from designs for a 'Joseph' sequence by Lambert Lombard (c.1505-1566) and five from a 'David' sequence based on designs by Maerten van Heemskerck (1498 - 1574).

At the top of the vestry window are three shields, the Royal Arms of George I, the Borrer Arms and on the third shield: Sable, three crowns Or impaling 2 swords in saltire and the letter D. The latter is unidentified but as Sable, three crowns Or is that of the diocese of Bristol, which Butler held before translation to Durham, it was possibly his personal coat of arms.

- 1874:**                    **The South Chapel** [now choir vestry] built; foundation stone laid by Bishop Richard of Chichester, 2nd Sept. 1874.
- 1876/90?:**            **The iron grills** erected in the chancel (1876), transept (c.1890?) and baptistry; fine copies of the mediaeval Arundel screen (1478) in Chichester Cathedral.
- 1885:**                    **New choir and clergy stalls and mosaic pavement in chancel** dedicated on May 28th, the 40th anniversary of the consecration. 'Barry was the designer' – presumably Barry's son.
- 1885:**                    **Memorial brass to James Hannington**, first Bishop of Eastern Equatorial Africa, martyred 29th October 1885.  
The brass very carefully, perhaps coincidentally, avoids showing his left thumb – or rather absence of it, since he blew it off as a boy making 'blue-devils' – home made fireworks – with which to destroy a wasp's nest.
- 1894**                    **The brass lectern** given by the Revd. T.A. Holcroft, Rector of Bolney 1897 - 1912, in memory of his aunt, Mrs Caroline Austen, a Hurst parishioner.
- 1902:**                    **The present East window in the chancel** by C.E. Kempe put in, in memory of Lieut. Charles Campion, killed in the South African (Boer) War, 1901. The whole window was raised considerably and curvilinear tracery inserted.
- 1903:**                    **St. Lawrence Chapel furnished** for daily service, organ and vestry moved to South Chapel.
- 1908:**                    **North porch** added.

- 1910:**                    **The Reredos** in the chancel erected, in memory of Revd. Robert Mashiter, died 1910, and that in the St. Lawrence Chapel in memory of Mrs. Mashiter.
- 1917:**                    **The present east window in the St. Lawrence Chapel**, a rather nice window by Kempe, inserted in memory of Arthur Weekes.
- 1926:**                    **The War Memorial chapel** set up in the north transept (without prejudice to Campion rights), including the alabaster altar and the wooden screen over the arch to the St. Lawrence Chapel. Information about all those on the tablets listing the Names of the Fallen can be found in a folder in the Chapel.
- 1946:**                    **Electric light** installed!
- 1953:**                    **The 7th bell recast and all the bells rehung** in time to ring on Coronation Day.
- 1957:**                    **Children's chapel** set up in the South Transept, in memory of the Revd. C.R. Harding, Rector 1927-1953.
- 1957:**                    **Decorated ceiling panel of the Holy Trinity** installed in the lobby beneath the tower.
- 1964:**                    **Repairs to tower** following lightning strike.
- 1971:**                    **Church re-roofed.**
- 1992:**                    **Church re-floored**, to eradicate furniture and death watch beetle. New floor laid on asphalt on concrete. (Previously the joists rested direct on the ground!)
- 1992:**                    **Toilet** installed in the entrance lobby beneath the tower, nearly sixty years after the decision to install one was taken in 1937.
- 2009 & 2012/13**        **Reordering of the church**  
(*See page 27*)

## Memorials

The church contains many memorials from the old church, particularly of the Courthope, Campion, Dodson and Bowett families, as well as more modern memorials, not least of the Borrer family.

An interesting memorial, revealed behind the high altar during the re-ordering in 2013, is the grave slab of the Reverend Minhardes Shaw, Rector 1673/4 - 1701 (Sir John Shaw, a London merchant, had been granted the manor and advowson by Charles II in return for money lent him during his exile.)

Nathaniel Borrer's hatchment may be seen at the west end of the north aisle. It has been said that a list of contributors to the rebuilding of the church is to be found behind it. It is not!

The oak pulpit was given by parishioners in memory of Canon Borrer, replacing an earlier pulpit which projected further into the nave. It had an open back through which a clergyman is reputed to have fallen backwards. Canon Borrer apparently preached from the stone pulpit only once a year, on Ash Wednesday.

The Greenaway tombstone in the north aisle, brought in from the churchyard to preserve it from further decay, bears a representation of the old church from the South, including the gabled south aisle alterations built in 1887.



Also in the church in the former St Lawrence chapel are the Hannington family memorials. Some of these were formerly in St George's church, which closed in October 2008. They were moved to Holy Trinity as part of the reordering in 2013.

*Comprehensive information about all the memorials in the church is contained in a folder held in the church office.*



## Reordering

### 2009, Stage 1:

New wood and stone altar platform created at the foot of the chancel steps and the font moved from the baptistry to the south side of the new platform.



*New altar platform, 2009*

### 2012/13, Stage 2:

Removal of pews from the western end of the nave; creation of an extensive gathering area with a gallery for extra seating above; three glass-walled meeting rooms with folding wooden screen walls to replace the former Parish Room; disabled access and toilets; a small kitchen for preparing light refreshments; conversion of the St Lawrence chapel to include a priest's vestry; cleaning and redecoration; improved heating; new lighting; and an upgraded sound system, all complemented by handsome new glass entrance doors designed by Mel Howse.

The re-ordering scheme was designed by Peter Pritchett of John D Clarke, Architects. Fowler Bros of Cowfold were the main contractors, with contributions from a large number of specialist firms. The Rector, Fr. John Joyce, deferred his retirement in order to see the project through to its completion in June 2013.

The scheme achieved the near-impossible – a significant improvement in the ability of the church to serve the spiritual and secular needs of the parish, combined with minimal visual impact on the integrity of the original design. Indeed the design enabled some original features to be appreciated as never before. In addition, the scheme is largely reversible, should future needs change.





*View to the west showing the new gallery and the new seating*



## 2021/2, Stage 3



The final stage of re-ordering comprised the replacement of the remaining pews in the nave and side aisles by chairs, the installation of a new ‘state-of-the-art’ screen and AV system, and the addition of a new door from the entrance lobby beneath the tower into the church. Designed by local artist Helen Mary Skelton, this attractive door of welcome and heat retention replaced the glass entrance doors designed by Mel Howse, which had undergone structural failure.

### Cost:

When the church was built in 1843-5, the cost was a mere £7,500 (p.17). The cost of re-ordering in 2009-13 amounted to close on £900,000 (£70,000 for Stage 1 and £800,000 for Stage 2). Such is the effect of inflation!

### Funding Sources (approx. figures):

The Hurst Community Charity	£320,000
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*(Founded in 1995 and registered as an independent charity in 1999, the HCC earmarks 50% of its income for church improvements and 50% for the benefit of organisations and individuals residing in the parish.)*

Sale of the Parish Room,	£370,000.
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*(considered no longer fit for purpose)*

Grants, legacies and the church congregation generally	£180,000
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*'The Flight into Egypt'*  
Tile, probably late 17th century  
from Delft, or English in the  
Dutch style, found in its present  
position in the entrance lobby  
during reordering .



