

## WEST HORSLEY CHURCH.

BY

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THE Church, dedicated to St. Mary, lies upon the high road between Letherhead and Guildford, in a singularly isolated position, nearly a mile from the main village. A picturesque half-timber cottage, at least 400 years old, and probably the mediæval priest's house, is almost the only building near to it; and the manor-house, West Horsley Place, is about half-a-mile to the north-east. The situation is delightfully rural, and raised as the Church is on a bank above the road, backed by tall old elms and thick hedges, it makes, with its quaintly-shaped shingled spire, and the old cottage, a charming group as approached from the west. The churchyard is partly surrounded by a low wall in which is a gate. It is of large size, and contains a number of old headstones, railed tombs and wooden bed-heads; and there are a few trees, including a yew of some size and antiquity, and many evergreen shrubs.

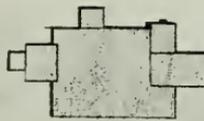
We learn from the *Domesday Survey* that there was a church at *Orselei*, or West Horsley, represented probably by parts of the walls of the existing building.<sup>1</sup>

In plan the Church consists of a long chancel, 30 ft. by about 17 ft.; a spacious nave, about 51 ft. by 21 ft., much out of the centre of the chancel; a wide north aisle, modern, and originally quite narrow; a south aisle, prolonged into the Nicholas Chapel to the south

<sup>1</sup> Walter Fitz-Other de Windsor held the manor at the date of the *Survey* (1086). No Church is mentioned as then existing at East Horsley, but it seems highly probable that one was then standing in the sister parish also.



WEST HORSLEY CHURCH S.W.



Ground Plan

Scale of 1" = 20' 0"

WEST HORSLEY CHURCH, from South-West, as in 1823.

From Cracklow's *Churches of Surrey*.

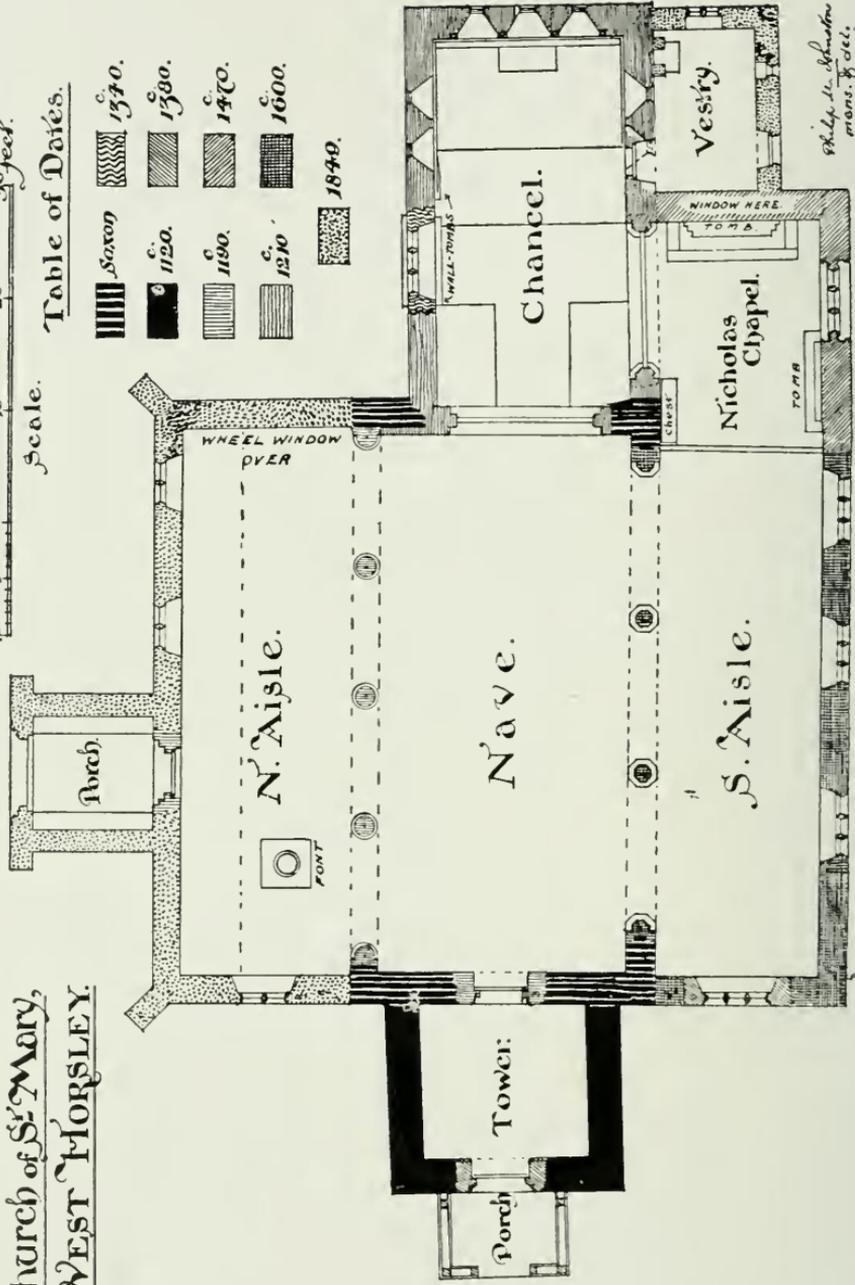
# Church of St Mary, West Horsley

PLATE II.



Table of Dates.

	Saxon		1370.
	c. 1120.		1380.
	c. 1190.		1470.
	c. 1240.		1600.
			1840.



*Philip de Abington  
mans. 8. etc.*

WEST HORSLEY CHURCH.  
Ground Plan.

of the chancel, about 15 ft. wide, and beyond this a small modern vestry. There is a modern north porch, and a large square tower, about 15 ft. square, to the west of the nave, which is entered through a beautiful old timber porch.

The materials used in the construction are field flints and firestone rubble, with Bargate stone dressings to the tower, and firestone and chalk for other external and internal dressings, in the old work; Bath stone being used in the new. Most of the construction is concealed by rough-cast and modern brown plastering over the external walls. The roofs are tiled and the spire is shingled.

Extensive repairs costing £3,000 were carried out by the Rev. Weston Fullerton in 1810, when the Church was re-pewed, a vestry built, a new pulpit given, and the entire building re-paved, stone paving taking the place of brick in the nave.

The Church underwent a partial restoration in 1849, and was re-pewed in 1887. At the present time further works of repair are in contemplation.

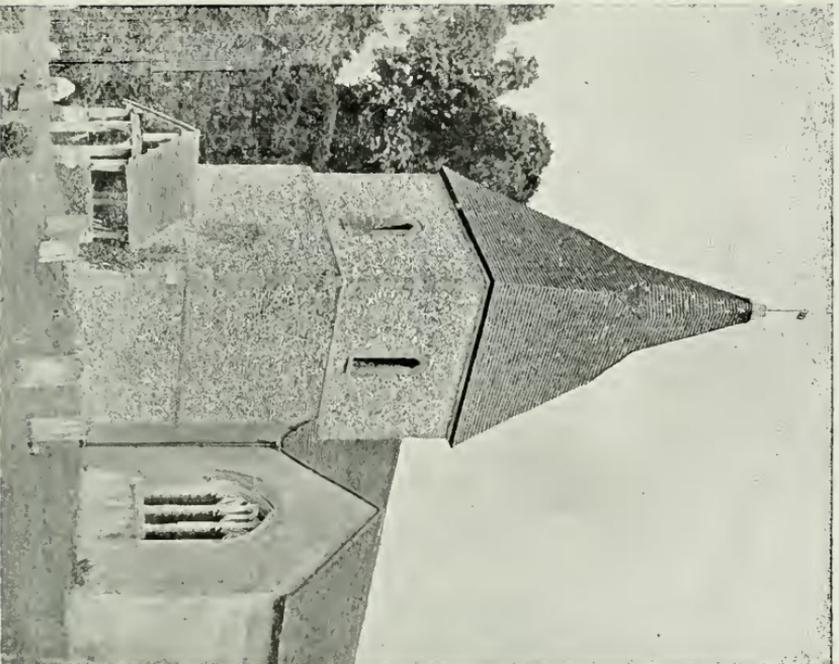
Although positive evidence is wanting, the west wall of the nave is probably that of a pre-Conquest building, a deduction made from the fact that the walls of the early-12th-century tower are simply butted up against it and not bonded in. The communication between the two is not by the usual tower arch, but by a doorway of late-12th-century date, which suggests that the pre-Conquest west doorway was suffered to remain for nearly a century after the building of the tower. It is possible that the western quoins, and a window, or windows, of this early church remain, concealed by modern plastering. The tower is unusually large and massively built, but squat in proportion to its area. It is divided into three stages, each marked by a set-off externally, finished by a chamfered stone course, which gives a battering effect to the whole. There are no windows to the lower stages, and the doorway in the west wall is of late-14th-century date. The uppermost story, in which are the bells, has a single lancet window in each face, which

would appear to have been lengthened and their heads altered in one or two cases to a pointed form in the end of the 12th century. The circular internal arches in part remain as evidence of the original work. The shape of the spire is peculiar, and apparently original (*i.e.*, *c.* 1370), being square at the eaves (beneath which is a chamfered stone course), and changing to an octagon at about half the total height. On its eastern and northern faces, near the base, is a curious louvre-like projection of pent-house form, coeval, and probably intended to assist the sound of the bells.<sup>1</sup> The tower has no staircase and is only accessible by ladders; its floors and bell-cage are at present in a decayed and unsafe state.

The outer western doorway of the tower is of about 1370, and has a pointed arch, delicately moulded, on chamfered jambs, without either imposts or capitals, which retains its original door, with plain strap hinges. It is approached through a beautiful, but somewhat dilapidated porch of open timber construction, having a foliated barge-board, bressummer and king-post over the outer archway, which has a pointed arch, formed out of two slabs of oak from the butt-end of a tree. The sides are open, but may originally have been filled with pierced tracery, or quarterings; and the oak eill rests upon a breast-high wall of flint and stone, repaired with brick.

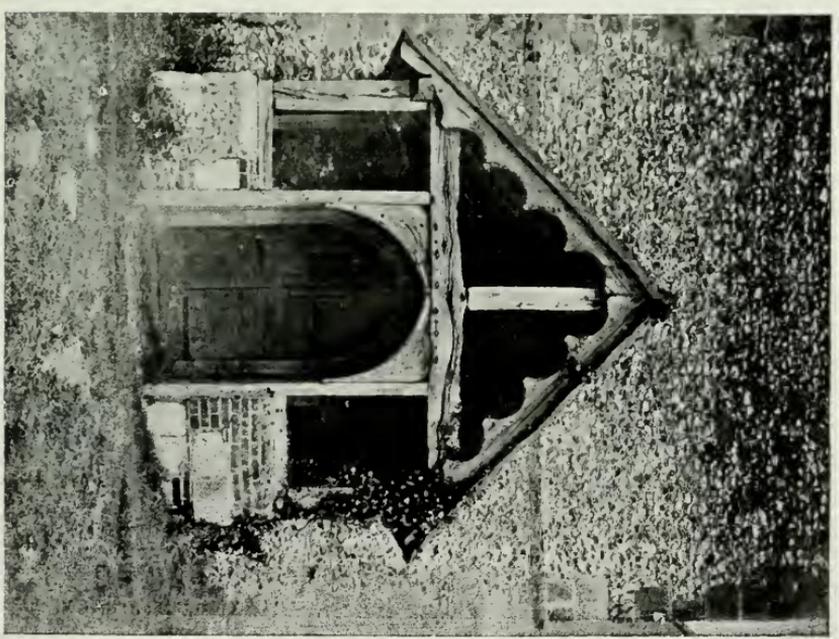
The pre-Conquest nave probably remained intact till the last decade of the 12th century, when an aisle was thrown out on the north side. From Cracklow's block plan and from the water-colour drawing in the Minet Library above referred to, this aisle appears to have been widened considerably in 1849. There were, prior to this date, two windows in the north wall, bereft of their tracery, and a porch with foliated barge-board, oak archway and open sides filled with timber quarterings which

<sup>1</sup> This feature appears very distinctly in one of the valuable early-19th-century drawings preserved in the Minet Library (Surrey Topographical Collections), Camberwell.



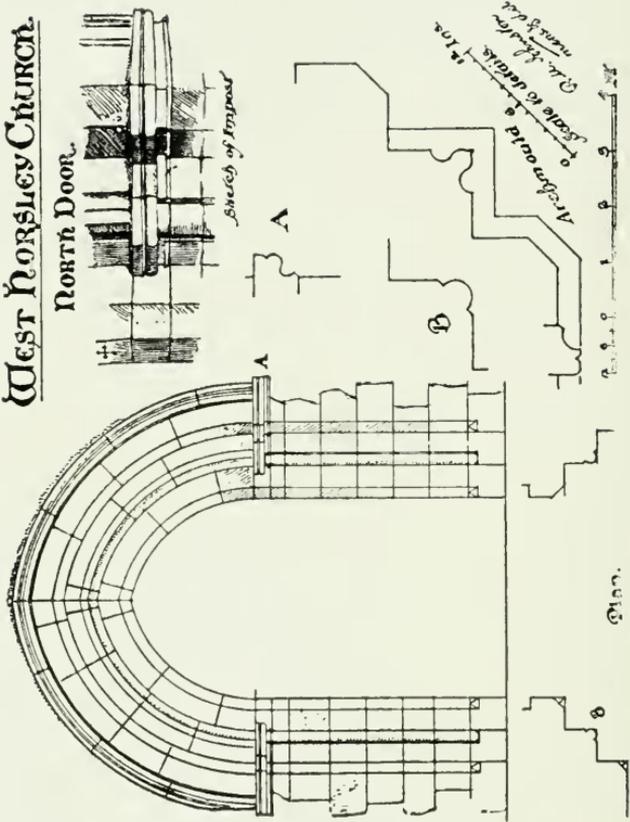
Tower and South Aisle, from South-West.

WEST HORSLEY CHURCH.



West Porch.

# WEST HORSLEY CHURCH.



WEST HORSLEY CHURCH.  
Plan of North Door.

must have closely resembled the existing west porch.<sup>1</sup> The present traceried windows, which stand in the same relative positions in the north wall, and the porch of stone construction, date only from 1849, and the only ancient feature in this aisle is the inner doorway, a remarkably good and well-preserved example of about 1190. It is wrought in clunch, preserving all the tool-marks, and several small incised consecration or pilgrims' crosses on the jambs, and has a somewhat obtusely-pointed head, in which are three orders, alternately chamfered, moulded and chamfered, surmounted by a hood-moulding of characteristic section. The middle order has an angle-moulding of pear-shaped section springing out of two hollows. The innermost order has its chamfer continued without a break to the stop just above the floor level; but the two outer orders and the hood-moulding of the arch, fall upon a good impost moulding, and the jambs have a roll-moulding and chamfer, in continuation of those in the arch, with stops before reaching the floor. The internal arch is of plain segmental form, and the massive lock-case and large strap-hinges are probably of 14th-century date. The western doorway of the nave, which serves in place of a lower arch, is almost precisely similar to this northern doorway, and its oak door is ancient.

The arcade of the north aisle in hard chalk or clunch, with a little firestone, is of four pointed arches of a single order, having a roll-moulding on the angles and a hood-moulding, with circular columns and semi-circular responds. These have moulded capitals and bases of circular form, the whole belonging to the 1190 period, but showing plain traces of renewal in parts in 1849. It would appear probable that the western respond and the first column from the west have been rebuilt.

The east wall of the nave represents, in all probability, that of the pre-Conquest church. If so, the original

<sup>1</sup> This was evidently originally one of the narrow lean-to aisles so common in our earlier churches. While preserving its narrow width (about 7 ft.), the walls would appear to have been raised considerably, and the lean-to roof exchanged for a gabled one, in the 14th century.

chancel arch has disappeared, and in its place we find a lofty and wide pointed arch of two chamfered orders, set upon plain chamfered piers, having moulded imposts. This arch, above which are ominous settlements, dates slightly later—*c.* 1210. The chancel, which has a marked twist in the axis of its plan towards the north, is somewhat long in proportion to the body of the church. It also dates from about 1210, and there is a pair of lancets of this period in both north and south walls, coupled internally, near to the eastern end, and a good triplet of lofty lights of the same period in the east wall. The plain circular-segmental internal arches of these are unusual and noteworthy; the triplet also possesses nook-shafts having moulded capitals, annulets and bases, with the remains of a string-course of circular section. Internally, the clunch in which these windows have been worked remains in good preservation, but on the outside it has suffered from the weather and has been cemented over. In the glass of the east wall-triplet are preserved two roundels of the original glazing (*c.* 1210), which, though small, are of the highest archaeological value. The "field," or background, consists of quatrefoils within squares with jewelled bosses at the intersections, set within scroll-borders, with larger quatrefoil figures set diagonally at intervals. The roundels are quite small, perhaps ten inches in diameter, and the subjects appear to be the Supper at Emmaus and the incident from the legend of St. Catherine of Alexandria, in which an angel is said to have descended and to have broken the wheel upon which the saint was tortured. The little figures are fairly perfect, and the reds, blues, yellows and whites of the glass are still brilliant. Some at least of the background in which these roundels are set would appear to be coeval.<sup>1</sup>

In *c.* 1348, the remarkable canopied wall-tomb, with a life-size stone effigy of a priest, and the three-light

<sup>1</sup> It is not easy to judge from the actual glass which is set at a great height from the eye, but a piece of the background is drawn among the MS. notes on this church preserved in the Minet Library, the design of which corresponds with that of the existing glass.



Figure of Sir James Berners, in North Window of Chancel.



Tomb of a priest, North Wall of Chancel.

window of flamboyant tracery above it, in the north wall of the chancel, appear to have been inserted, the window probably replacing a pair of the earlier lancets. A scarred place in the same wall to the eastward would appear to be the remains of the stone plinth of a similar tomb recess, or, perhaps, of an Easter sepulchre. If the former, it may have been the tomb of Sir James Berners, commemorated by the interesting portrait-figure in the glass of the three-light window: or perhaps of another priest.

The wall-tomb, which, with the life-size effigy, is worked in clunch, has an ogee-arched crocketed canopy, with a good foliated finial, flanked by crocketed pinnacles. The canopy, of somewhat depressed outline, is ornamented with cinquefoil foliations, having sub-foliations or cusps of trefoil form, the points of which are carved with leafage and monkeys' heads—the badge of the Berners family—the same appearing also on the angles of the pinnacles. On the plinth is a running band of trefoil tracery. The effigy of the priest—probably representing Ralph Berners,<sup>1</sup> rector, who died in 1348—is the earliest stone figure of an ecclesiastic remaining in Surrey, and is therefore of peculiar interest. It should be compared with the somewhat similar stone effigy of Sir Arnold Brocas, priest, also lying in a canopied tomb, in the Loseley Chapel of St. Nicholas, Guildford.

The figure lies with the hands joined as in prayer, and is vested in alb, stole, appareled amice and chasuble of ample dimensions. The clean-shaven face has curly hair, and the head rests on a pillow. On the right side of head and at the feet are single figures, somewhat defaced, in quaintly “sprawling” attitudes, which probably represent angels, but the wings are not very apparent. They have bare feet, and are vested in surplices or albs.

Over this tomb, placed centrally, as if to form one

<sup>1</sup> An earlier member of the same family, Roger de Berners, was presented to the living by the then patroness, Christiana de Berners; but the King (Edward II) claimed the right of presentation and inhibited the Bishop from instituting.

composition, is the three-light window, no doubt inserted at or about the same time. It would appear to be likely that both are due to Sir James Berners whose portrait is preserved in the glazing. The window is so exactly like two in the south wall of Ockham Church, a few miles northward, as to make it certain that it is the work of the same masons. The tracery in the head has three flowing figures of "flamboyant" character above three cinquefoil-headed lights. On the angles of the splays inside are bold mouldings terminated by stops. The figure of Sir James Berners in the glass of this window is set in a background of diamond quarries, divided by broad coloured bands, each quarry bearing a five-petalled rose, crossing which is a broad strip, with the inscription, **Jacobus : Berners patr̄s**. The knight is represented kneeling on a pavement of chequered squares, with hands joined in prayer, his hair long and wavy, with short beard and moustache. He wears a shirt of chain mail, over which is a flowered tabard, quarterly *or* and *vert*, the arm-pieces and the leg-pieces from the knees downwards being represented as of plate armour, the *épaules*, elbow-pieces and gauntlets, being apparently of *cuir bouilli*. The leg coverings from knee to thigh and the *sollerets*, to which rowell spurs are attached, are shown as if quilted. Suspended from the right side by a plain bawdrick is a long sword, with gold cross-hilt, in a red scabbard, studded with gold rivets. The details of the armour are interesting, and should be compared with those on the somewhat earlier stone effigy of a knight of the Salaman family (*c.* 1315) at Horley, and the brass of Sir John d'Abernon the younger, Stoke d'Abernon. The head is finely drawn, and shows a man in the prime of life with regular features and aristocratic mien. The tints of the glass are of the pale hues prevailing in the period to which it belongs, consisting chiefly of white, grass-green, and yellow. In the adjoining light, against a similar diapered background, are the remains of the heraldic achievement of the knight, with the continuation of the inscription in the other light on either side—

**Huius cc'liæ.** The crest, which rests upon a shield, quarterly *or* and *vert*, consists of a tilting helm (with a cross *boutonnée*, pierced for breathing), surmounted by a cap of maintenance (coloured a pinkish-red), upon which stands what appears to be a lion with outstretched tail. One would expect to find the monkey, the family crest, in its place, and probably it means to represent one.

The valuable notes and drawings in the Minet Library—a Mecca which every Surrey topographer and archæologist should visit—show that these rare fragments have been shifted from their original position in the flamboyant tracery of the window-head, to the places they now occupy in the main body of the lights below. Most probably the lights were originally filled with scenes from a saint's life, or a scriptural story, and while these were destroyed by the Reformers or Puritans, the pious patron's effigy and crest were spared, partly because they were so high above the floor.<sup>1</sup>

Next in order of date to this window and its glass is the handsome three-light window in the west wall of the south aisle, worked in clunch, and unhappily in a somewhat decayed state, but an excellent example of late 14th-century work. The design is a little out of the common in the details of the tracery, the heads of the three lights being of ogee shape, cinquefoiled, those right and left beneath super-arches of acutely pointed form with traceried spandrels. The original iron stanchions and saddle-bars remain in this window. Too often they have been removed in restorations, or when stained glass has replaced plain glazing. As this window is shown in Cracklow's view and in the drawing preserved in the Minet Library there can be little question of its antiquity; but we are faced with the problem that

<sup>1</sup> Portraits of the donor, patron, founder, and even the artist, must no doubt have been commonly inserted in painted windows, but they are rarely met with now. There is a record of portrait glass of an Earl de Warreune and Surrey, and other noble benefactors, having formerly existed in the Priory Church of St. Mary Overie, now Southwark Cathedral: and Fawkham Church, Kent, Bexhill, Hooe, and Stopham, Sussex, furnished other instances.

there is nothing else either older or of the same date now visible in the south aisle; and the only theory that seems likely is that it was originally in the south wall of the nave, and that when the south aisle was thrown out it was removed to its present position. On this assumption, we may date the Nicholas Chapel at the east end of this aisle earlier than the aisle itself—*c.* 1470; and the aisle to anywhere within the 16th, or the first quarter of the 17th century. The clumsy, debased character of the windows in its south wall, and the ill-designed arcade of three 4-centred arches, which separates it from the nave, are the sort of Gothic work that passed current during that somewhat extended period—spiritless, tame and ugly, it has nothing to recommend it; although it is but fair to say that infinitely better work was commonly done all over the country within the same compass of time. The shafts of the arcade are octagonal in form, with bases and capitals of the same shape, and are uncomfortably “skinny” for the work they have to do, while the junction of the arch with the capitals is very awkwardly contrived, the wall at the springing being only the same width to north and south as the shaft below, instead of over-sailing, in the usual manner. There is a three-light window of poor character, under a square head, without any label, and plainly splayed on the inside, to each bay of the aisle. The lights have cinquefoiled heads. In Cracklow’s view (*c.* 1824), the easternmost of these three windows is shown as having a 4-centred arch, with tracery in the space over the arched heads of the lights, but this window is now of the same plain pattern as its neighbours to the westward.

In the Nicholas Chapel, which is merely a prolongation of the aisle, is another three-light window, but somewhat better in design, and probably, with the chapel itself, of an earlier date than the aisle. It has a flatly-arched head of 4-centred form, moulded, with the typical deep hollow, in place of a splay, on the inside jambs. There was no doubt originally an east window in this chapel, and it is probably still in existence behind the great monument. There is no arch between the chapel and

the aisle, but one of the date *c.* 1470, with somewhat better mouldings than those of the south arcade, opens to the chancel, and is filled by a screen of about the same date; another screen, with somewhat unusual tracery, in the head of each alternate opening, the others being plain and square,<sup>1</sup> separating the chapel from the aisle. This screen is thickly coated with brown paint, which might with advantage be removed. Its design recalls the late screen in the Palace Chapel, Croydon.

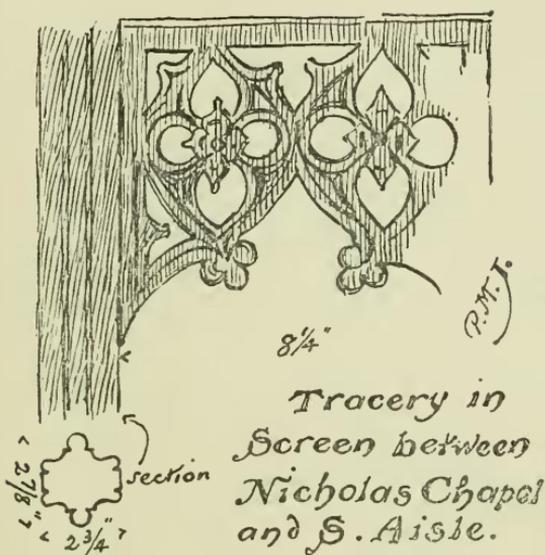


Fig. 1.

The rood-screen also remains; and appears to be of the same date as the Nicholas Chapel, *c.* 1470. It retains its doors and has poor, thin tracery, of a somewhat common type, consisting of a flattened ogee, trefoiled head, with flamboyant figures over. Both this and the parclose on the south side have battlemented beams, but there is no trace in the former of a rood gallery or of any stairway leading thereto; and it seems most probable that the Rood and attendant images were suspended

<sup>1</sup> The tracery panels are let in solid, being worked in a thin plank of oak. The design consists of two quatrefoils, with a diamond-shaped four-leaved flower in the centre of each, over a trefoil arch having floriated cusps. The muntins are of an unusual section.

by means of chains from the arch. The return stalls, of oak, on the chancel side, may incorporate parts of the original woodwork, but appear to be modern.

In the north aisle, near to the entrance door, is the font, the circular bowl of which is of the same date as the north arcade, but the lower part, consisting of four squat shafts, with capitals and bases, is modern, though possibly a restoration. The bowl, very wrongly retooled in "corderoy" fashion, is of sandstone, and of perfectly plain tub-shape.

In the Nicholas Chapel is preserved the very ancient and interesting oak, iron-bound chest, described and illustrated by the writer in Vol. XX of the *Collections*. Its date is about 1220, and it measures 5 ft. 10½ in. in length by 1 ft. 4¾ in. in width, and 1 ft. 2¼ in. in height. It is hinged by three iron straps, and the bottom and sides are bound round with other straps, six of which are of reeded section, having stamped foliated ends (Fig. 2). As in one of the 13th-century chests in

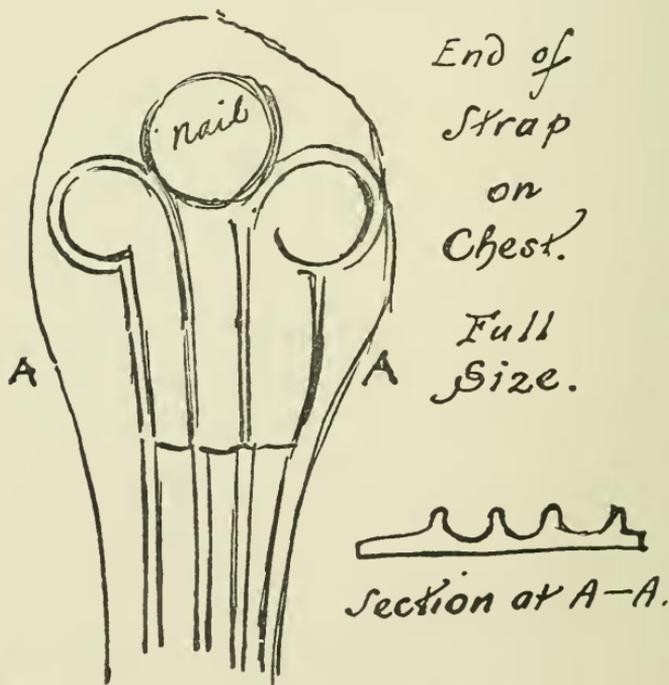


Fig. 2.



WEST HORSLEY CHURCH.  
Bas-relief.

Westminster Abbey, and in a small coffer of the same period in Chichester Cathedral, some of the vertical straps were prolonged to form small feet, so as to keep the wood bottom from actually resting on a damp floor. The design of the ornamental straps is somewhat like those at Chichester. They have large round-headed nails for fixing to the woodwork. There is a lock at either end of the front, and a large hasp for a padlock in the centre, all of which may be coeval with the chest. At the ends are remains of iron drop-handles, for lifting. No trace is visible of a hutch or money box inside, and it would seem that the chest was used to keep books, plate, and vestments in.

On the left of the chancel arch, towards the nave, is an alabaster bas-relief, discovered beneath the floor in 1810, still displaying remains of the colour and gilding with which it was originally decorated. The subject is the Nativity (or perhaps the Epiphany is intended), and the date, judging by the style of the faces and dresses, is about 1370. The tablet is quite small—about 18 in. high by 12 in. wide—and in the centre is a tall figure of the Blessed Virgin half kneeling, with the right hand raised and spread outward, the left upon her breast—an attitude expressive of praise and adoration. What may have been a crown, but shaped like a low mitre, is upon her head, and around the latter is a large nimbus. At her feet lies the nude figure of the Infant Saviour, in a vesica-shaped cradle, and above are the heads of the ass and the ox looking over a low wall. The head of Joseph, bearded and with long hair, appears over these: and behind the Blessed Virgin, on her right, is a youthful figure, with curling hair, in a sort of girded cassock, having a flat cap on his head, the hands out-spread in worship, as he gazes on the Divine Child. This may be intended to represent one of the shepherds, or, possibly, one of the Three Kings.<sup>1</sup> If so, it would appear that the

<sup>1</sup> The latter treatment, though occasionally found in mediæval and later representations of the Nativity, is of course historically inaccurate—*i. e.*, if the actual event of the Birth is intended. The visit of the shepherds took place immediately after the Birth of the Saviour:

tablet was originally wider, and that the part to the left, on which were sculptured the remaining shepherds, or kings, is missing. Probably this interesting and rare fragment formed part of a "table" or reredos to a Lady chapel altar, which perhaps stood in the Nicholas Chapel or at the end of the north aisle.

These alabaster tables must have been made in large numbers, in Nottinghamshire and Derbyshire, where the material itself is found, during the 14th and 15th centuries, and sent all over England, as they are met with in every part. Probably there would be a "church shop" in London where they might be purchased, and this would explain the presence of this fragment in an out-of-the-way Surrey church. At Chessington Church, in this county, fragments of an alabaster table, richly decorated in colour, are preserved, some built into the south wall of the church, and others lying loose in the vestry. They are of about the same date as these at West Horsley, and among the subjects represented are the Annunciation and the Visit of the Magi.

There are two small brass plates let into ledgers in the central passage of the nave floor, inscribed as follows:—

Hic jacet Henricus Darkham, qui obiit ix<sup>o</sup> die Augusti  
a<sup>o</sup> D<sup>ni</sup> M<sup>o</sup>CCCC<sup>o</sup> cui<sup>s</sup> aic propicietur Deus.

Pray for v<sup>e</sup> Soules of Martyn Whyth and Annes his  
wyf, v<sup>e</sup> which Martyn decessid v<sup>e</sup> xi day of May v<sup>e</sup> yere  
of our Lord MCCCC & VI, on whos sowles F<sup>h</sup>u have  
mercy. Amen.

On a black marble tablet affixed to the east wall of the Nicholas Chapel is the following inscription:—

“To the precious memory of Susan Brisco, wife of  
William Brisco of Lincoln's Inne Esq. daughter of Sir  
Randill Cranfield of Sutton-At-Hone in the County of

while that of the Magi was probably after the Presentation in the Temple, or at least 40 days from the Nativity. An artist's license in such matters must be allowed for.

Kent Knt. She departed this life in certaine hope of a joyfull resurrection the forth of November 1636.

“ While th’ Heav<sup>n</sup> her pure departed soule contaynes,  
 And in the World her virtue’s fame remaines,  
 The earth’s cold bosom shrouds this precious dust ;  
 (For the dust of Saints is precious), till it must  
 In glory meet the soule, onely her race  
 Seem’d short in this, that to supply her place  
 She left no issue, for the Childing-Bed  
 Which gave her death, brought forth an infant dead.  
 To Heav’n, not Earth, her fruitfulness she lent,  
 And did increase that World to which she went.”

The older of the two principal monuments within the Nicholas Chapel, that against the east wall, is one of the finest of its period in Surrey. It is to Sir Edward Nicholas, Knt.; and his son, Sir John Nicholas, K.B., is commemorated by the monument against the south wall. Both are handsome, if somewhat grandiose, compositions in veined Sicilian marble; the older monument set up on steps, with twisted columns and Corinthian capitals, bearing a lengthy inscription in Latin and English:—

D. O. M. S. *Eu parte quâ mortalis extitit, hic jacet, plenus annorum et gloriae, Edwardus Nicholas Eques auratus, utriq. ; Carolo a secretis, utriusq. ; et Caroli et Regis amans. Quem, dum inresseret perduellium furor, civilesq. ; discordiæ, (quas hinc subdolos Papa, illinc cietet phanatica phrenesis), publicis rebus admovit, et prudentiæ fama, et fidei. Quem, nec aut felix unquam suspectam habuit princeps, aut miser desideravit. In pessimis temporibus vir optimus. In aula pius, in Castris religiosus. Ubiqu. ; officii et in deum et in principem memor. In honores invecus est, non vilibus artibus impetratos. Non sollicitæ ambitionis præmia, sed spectatæ virtutis, animiq. ; non elati prosperis, adversis in rebus non desperantis. Quum Carolus I<sup>mus</sup> explendo phanatico hiatus cederet, et innocens et illustris victima, evasit sicariorum manus. Sed et cum filio exularet. Spoliatumq. ; et regno hereditate principem a Cromwelliana Rabie, non uno scelere secura, præstaret incolumen. Prestititq. ; donec gens duræ impatiens servitutis, cælum que calamitosæ virtuti propitium, et Carolam revocavit et libertatem. Dum inter hæc senesceret, et principi charus et Patria, procul negitiis cessit quieti. Totusq. ; consuluit æternitati, quam beatam auspicatus est. Anno Domini MDCLXIX. Septembris die I<sup>mo</sup>, ætatis LXXVII.—Here lyes y<sup>e</sup> Right Hon<sup>le</sup> Sir Edward Nicholas Knt. (eldest son of John Nicholas of Winterborne Earles in y<sup>e</sup> County of Wilts Esq.) Principal Secretary of State to King Charles ye 1<sup>st</sup> and King Charles ye 2<sup>d</sup> from the yeare 1641 to 1663, and a Privy Counsellor till his death to King Charles y<sup>e</sup> 2<sup>d</sup>; and Dame Jane his*

wife, youngest daughter of Henry Jay of Holston in Norfolk Esq. who survived him 19 years and 12 days, and erected this monument to his memory. They left issue four sons, John, Edward, Henry, and George Nicholas.

The black marble urn over the grave beneath is inscribed:—

In spem lætæ resurrectionis hic depositi sunt cineres Edwardi Nicholas Mil. obiit Cal. Sept. an'o D'ni 1669, ætatis 77. Et D'næ Janæ uxoris ejus, obiit idus Septemb<sup>ris</sup> anno D'ni 1688, ætatis 89.

The later monument on the south wall, which is graced with weeping cherubs, in a somewhat mutilated condition, has the inscriptions on three parallel tablets:—

H. S. E. Johannes Nicholas Eques Balnearius, Edwardi juxta sepulti filius natu maximus. Qui Carolam exultantem secutus, a reduce Clericus sanctioris consilii factus, eodem munere regnantibus Jacobo, Gulielmo, et Anna, trophæis gallicis illustri, summa cum Laude fungebatur.—Hic etiam requiescit Penelope uxor ejus charissima, patre nata Spencero Compton, fortissimo Northamptoniæ Comite, a rebellibus prope Staffordiam occiso, ex qua, prolem masculam suscepit Edwardium, Gulielmum, et Johannem, filiamq.; unicam, materno nomine Penelopen'.—Johannes et Penelope Nicholas, ambo, propter morum simplicitatem, mutuam inter se concordiam, liberalitatem in pauperes, atque erga deum minime fucatum reliquionem, insignes, piæ animas Creatori rediderunt, illa 26 Nov<sup>r</sup>, 1703, ætatis 64; ille 9 Jan<sup>a</sup>, 1704, ætatis 81; optimis parentibus, Edwardus filius fecit.

John and Bridget Nicholas are commemorated by a marble tomb within a railed enclosure in the churchyard. He was the second son of Sir John Nicholas, and died in 1742, aged 79, his wife being a daughter of Edward Nicholas of Hitcham, Bucks., second son of Sir Edward Nicholas. She died in 1741, aged 69.

The last of the male line, William Nicholas, is stated to be buried under the foundation of the wall on the south side of the churchyard. On a small white stone, about 1 ft. square, let into this wall is, or was, the following inscription:—

W. N. ob. 26 Dec<sup>r</sup>, 1749, ætatis 81.

A persistent tradition asserts that the head of the ill-fated Sir Walter Raleigh, preserved by his widow after his decapitation on Tower Hill, was at some time placed by his son, Carew Raleigh, in a vault beneath this chapel; another version says it was kept at West Horsley Place.

The vault in question has for many years been closed, and owing to the failure of its abutments—perhaps caused by interments in the graveyard, made too close to the walls—it seems in imminent danger of falling in and carrying the floor, already alarmingly out of level, with it. This would involve the destruction of the fine Nicholas monuments, and it is earnestly to be hoped that such a catastrophe may be averted by prompt steps being taken to underpin the walls and repair the damaged crown of the vault.

NOTE.—It is perhaps worth recording here, as a fact that has escaped general notice, that parts of the structure of West Horsley Place, in the rear, are of a much greater antiquity than the Jacobean brick front. In particular, there is a large gable of steep

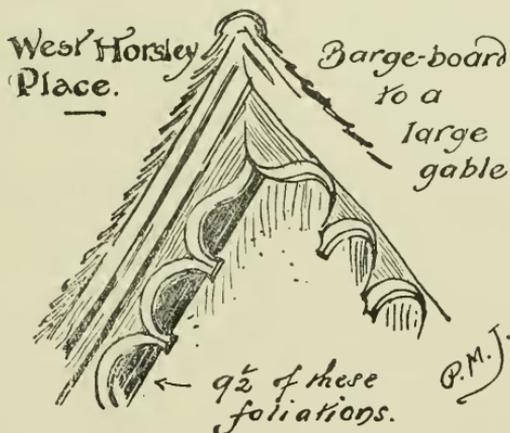


Fig. 3.

pitch, ornamented with a boldly foliated barge-board, probably of late 14th- or early 15th-century date, of which I subjoin a sketch.