DUNSFOLD CHURCH. From a Sketch taken in 1864.
Surrey Collections.

DUNSFOLD CHURCH.

By J. Lewis André, F.S.A.

There is no village church in Surrey which exhibits such a complete and beautiful specimen of the Pointed style of architecture, as Dunsfold. As an example of the Decorated period it is quite unsurpassed by any other edifice in the county, but unfortunately we can glean but little concerning its history; Doomsday Book is silent as to Dunsfold, but in the Returns of the Taxation of Benefices made by order of Pope Nicholas IV, the living was assessed at twenty marks in value. The advowson in the 13th century appears to have been, as now, in the hands of the Crown, and was given by King Edward I to the hospital of St. Mary at Spital without Bishopsgate, London. This house was a priory of Augustine Canons, founded in 1197 by Walter Brune, a Sheriff of London, and stood on a site now occupied by Spital Square.¹ The grant of the Dunsfold living was confirmed by Edward III, and it continued in the canons' hands until the dissolution of the monasteries, when it reverted to the Crown, and the

¹ The Augustine Canons had priories in Surrey, at Merton, Newark (in Send parish), Reigate, Tandridge, and Southwark (St. Mary Overies). Another house of these brothers was at Linchmere, Sussex, in the vicinity of Dunsfold, and a full account of the order and of their Tandridge Priory will be found in Vol IX of our Collections.
presentation to it is still made by the Lord Chancellor. The benefice is a rectory in the Deanery of Stoke, and the dedication of the church is to St. Mary and All Saints.\(^1\)

The Augustine Canons were fond of noble buildings—witness the beautiful choir of St. Mary Overy (or St. Saviour) Southwark, and the stately remains of their great church at Austin Friars, London, one of the best examples of mediaeval work in the Metropolis. Owing to this predilection, and to the fact of the living being in their hands, we are probably indebted at Dunsfold for a building so far superior to the great majority of village churches in this part of England.

The plan is now cruciform, or, as Aubrey styles it, "like a cathedral," with shallow transepts, projecting only about ten feet. There appears to have been no provision in the original design for any tower, either central or western, or to be placed in connection with any other part of the building; and, moreover, from a very peculiar feature, to which attention will be called presently, I am inclined to think that the church was at first intended to have aisles, or a south aisle only, and that the idea of making it cruciform was an afterthought on the part of the builders. There are several cross churches in this neighbourhood, some with central towers, as at Bramshot, in Hampshire, and at Godalming, St. Martha-on-the-Hill, and Witley in Surrey; there are also two with western campaniles, one at Cranleigh, and the other at Farnham, so that the cruciform plan may be considered as rather a favourite one in this district. But whatever may have been the first intentions of the architect, it is plain that a central tower was never contemplated, and there are no indications of any provision having been made for bells until the 15th century, when the present belfry of wood was erected within the nave. This was

\(^1\) There are nine other churches in Surrey dedicated to All the Saints, namely:—Banstead, Carshalton, Chertsey, Kingston-on-Thames, Ockham, Sanderstead, Wandsworth, Warlingham, and Witley. Possibly there may be one or two more, as the dedications of several churches in the county appear to be doubtful or unknown.
a common expedient, as we see near here at Alfold and Thursley, and this steeple and parts of the porch were the only additions made to the original fabric until the restoration effected some years back, when the organ chamber was erected. Still more recently, a vestry has been built on the north side of the chancel, but these additions have in no way interfered with the ancient structure.

It is worthy of observation that the architect of the original parts of the church depended solely for the success of his design on good proportion, well conceived tracery, and bold mouldings, as there is not a scrap of carved work throughout the building.

The chancel bends slightly to the north, and, as at Cranleigh, is of two bays. It in some respects resembles the choir at Shere; both have geometrical traceried windows, those at the east ends being of three lights, and the ones at the sides of two. The panels beneath the east window here are a modern addition, and that in the gable replaces a quatrefoil opening, which, if I am not mistaken, was originally a window.

The beauty of the tracery of most of the windows is remarkable in a small country church in this part of England—the manner in which the arch mouldings spring from plain flat surfaces, and the delicacy of the sub-tracery is especially noticeable; we have Decorated windows at Chiddingfold, Rudgwick, and Witley, close at hand, but they are far less elegant than those at Dunsfold. Generally speaking, the west window of a church is of a smaller number of lights than the east one, but here both are of three, but the tracery of the west window is slightly later than the others, and it is the only one with an outer label over the head.

As at Chiddingfold, Godalming, and Haslemere, there is no west entrance, and when such is the case, there are usually north and south doorways, placed opposite each other, but here the northern one is in the transept, in the western part of its north wall, so as not to interfere with the altar within. Like the windows, the
doorways are unusually good, each having shafts and delicately moulded capitals.\(^1\)

The porch on the south side of the church is in the main original, retaining a boldly trefoiled barge-board, but the outer doorway is of Tudor date, having heraldic roses in the small spandrils of a depressed arch. The door within the porch appears to be also of late date, and has some old iron strap work which perhaps may be mentioned here, as such ironwork is rapidly disappearing.

Originally, the gables of the roofs were coped with stone, another indication of good and costly work, and the springing stones of the south transept still remain, whilst, thirty years ago, the coping itself was perfect on the north one. The healing, or roof-covering was formerly of Horsham slate, as in most of the churches in the weald of Surrey and Sussex. Before the late restoration the nave roof, which is the old Decorated one, had massive tie-beams at each end, as well as those still remaining, and all of them moulded somewhat like others at Chiddingfold. The chancel roof had also moulded ties of the same date, but this roof has been partially renewed.

A basemould runs round the outside of the church, which is a further sign of careful work, and as the site falls from north to south, it is stepped so as to follow the slope of the ground—this, taken with the positions of the transept piscinas, indicates that the floors of the nave and transepts were not originally on one level, as now, but that the nave floor was higher than that of the south transept, and lower than the northern one.

The present chancel arch is a new one, and three feet wider and higher than the opening it replaces, and in enlarging it the niche in the north jamb of the arch has

\(^1\) The inner doorway of the porch, of which a measured drawing is given, is so proportioned, that if the height to the apex of the opening be divided into three equal parts, it will be found that two are devoted to the length of the pillars, and one to the height of the arch. This was a favourite proportion in old work, and another example will be found at Beer Church, Essex.
SOUTH DOORWAY. DUNSFOLD.
been thrust out of position, so that it now appears over a squint, a place probably quite unheard of hitherto. The mouldings of arch and jambs are similar to the destroyed

work, but a label has been added with stops for future carving. The absence of capitals is worth noticing, as it is not often met with in chancel arches, though it may be seen at Kingston-on-Thames. But although this arch is destitute of caps, those of the transepts have bold and well-moulded ones, and each different; that of the northern arch being more elaborate than the other. The west respond of the south transept is highly curious, as it is an entire column, and appears to have been intended for the first pillar of an arcade, when, it is to be presumed, the builders proposed to make the church an aisled one and not the cruciform structure we now see it. In designing arches there is often a difficulty in causing the mouldings to rise gracefully from the cap beneath them, and the architect here has endeavoured to obviate this by making the arch mouldings spring from an octagonal impost, but he has not in this case been very successful. Both chancel and transept arches are simply doubly hollow chamfered.

The high altar probably stood a foot or two from the east wall, and besides the transept altars there were two
under the rood-screen; the niche over one of these has just been alluded to, and probably contained an image of St. Mary, over an altar dedicated to her. These secondary altars were often of very small size, as must have been the case at Warlingham which had rood altars, although the edifice is only nineteen feet wide internally. The eastern windows of the transepts have sunken or lowered sills, and these were most likely intended to contain reredoses of the simple kind usual in mediaeval side altars, namely, small panels, or "tables" as they were termed, of alabaster or wood, with bas-relief carving upon them. In the vestry there is preserved an oaken altar table, perhaps of Elizabethan date, but probably somewhat later.

The triple sedilia and the piscina in the chancel form one composition, as in the Perpendicular example at Farnham, and in some respects this series resembles a range of sedilia at Preston, in Sussex, as will be seen by an engraving of the latter in Brandon's Analysis, Vol. II, Plate 6. Somewhat similar, also, are the beautiful sedilia at the adjacent church of Cranleigh, but for simple elegance and dignity, neither of these equal the Dunsfold design. The piscina is provided with two drains, which may frequently be met with in Early English work, as at Merstham and Oakwood, but which became rare towards the close of the Decorated style, though beautiful examples, rather later than here, exist in the monastic church at Dorchester, Oxon., and at Tiltey, Essex. Both transepts retain their piscinas, and the southern one exhibits the grooves for the wooden shelf, whilst the northern one is in an unusual place, being in the north wall, or on the gospel side of the altar, a position occasionally resorted to when,

1 Pugin informs us that, "By a Council held at Salisbury in 1233, the altar stones were ordered to be sufficiently large. Supernatoria nimirum structa non habeam super qua periculocelebrarent, sed competenter ampla."—Glossary of Ecclesiastical Ornaments, p. 219.

2 A double drain piscina of Perpendicular character exists at Pyecombe, Sussex.
as here, there was no room for it on the epistle side.\textsuperscript{1} Part of a piscina is preserved in the vestry, and may have belonged to one of the rood-screen altars, and I believe there is a somewhat similar example near here at Lurgashall, Sussex.

When the window on the north side of the chancel was altered, on the erection of the organ chamber, a square recess was found under the sill, and with traces of soot under the roof of it. A cavity like to this was recently uncovered at West Grinstead, Sussex, and in both cases people have imagined, from the presence of soot stains, that these recesses were ovens for baking the wafers used in the Eucharist. In all probability this is a mistaken opinion, and the cavities were simply intended to hold lamps, one of which, by the Constitutions of Oxford promulgated in 1222, was required to be kept burning day and night before the high altar.

A considerable number of fonts in the immediate neighbourhood of Dunsfold appear to have been destroyed in the troublous times of the 17\textsuperscript{th} century, but to have been replaced at the Restoration. Such fonts are to be found at Chiddingfold and Hascombe, which last is dated 1690. At North Chapel and Lurgashall, Sussex, there are similar examples, and the latter is dated 1661. The bowl of the font here is, I believe, of the above period, though the stem and base may be older; the present basin may also replace a circular one, a form of which we have mediaeval specimens at Alfold, Fernhurst, and Thursley, all in the vicinity of Dunsfold. The font-cover is probably contemporaneous with the bowl.

The original chancel screen is said to have existed within memory, but there do not appear to be any traces of rood-loft stairs, and perhaps this gallery was

\textsuperscript{1} In Perpendicular work the side altar piscinas are often very small, and those at the ends of north aisles, or chapels, are frequently formed in the side of the respond of the eastern arch of the north arcade, as at Horsham, Sussex; and in some cases the drain was made in a stone, shaped like the base of a pillar and placed on the floor, as at Hunstanton, and Sheringham, Norfolk.
reached by means of a ladder, as seems to have been the case at the little church of Burton, Sussex, where the loft remains intact. The transepts were fenced off by parcloses, and the capitals of the arches show that they have been cut into to receive the ends of the cornices of these screens.

Probably no church in Surrey retains, nearly perfect, so many old seats, as Dunsfold, and previous to the late restoration here these benches stood on a brick-paved floor, and the standards were inserted in massive wooden sills, six inches by four in size, and which tied the whole of the seating together. In the West of England the benches are usually square ended, whilst in the East they have poppy heads almost universally. Here the bench-ends exhibit a design partaking of both forms, and, like the oldest examples, are cut out of the solid stuff, and not panelled as they generally are in later work. Some of these benches have been lengthened in former times and the seats have been recently widened. An elegant fleur-de-lis poppy head, perhaps from a chancel stall, is kept in the vestry.

A few fragments of stained glass still remain, and at the beginning of the present century, there were, I am informed, many more. A quarry or two of grisaille work are tolerably perfect, and the bordering of the new glass in the east window is a copy of the old.

1 There are (or were?) plain square-shaped bench ends at Haslemere, Horley, and Leigh, and others with buttresses at Woking; whilst at Burstow there are a few slightly resembling those at Dunsfold.
The walls of the church appear to have been twice covered with paintings, the first time probably immediately after the erection of the edifice, and the second, I conjecture, was soon after the wooden belfry was formed, when two of the nave windows were closed up in order to strengthen the walls. The first series was chiefly in red outlines, and the second, painted over the former, appears to have been in full colours, but this is only conjectural, as all these pictures, with one mutilated exception, have now perished. On the south wall of the nave, immediately west of the transept arch, the scheme of human redemption was probably set forth, beginning with the Fall of Man, and ending with the Coronation of the Blessed Virgin. Drawings of two of the subjects of this series show the Birth of Christ, and the crowning of His Mother; the last is within a quatrefoil, and has had a text, I Timothy, ch. ii, v. 1 and 2, painted over it.¹ A band of interlacing, or chainwork, is said to

¹ The writing of texts upon the walls of churches in the reigns of Edward VI and Elizabeth, may have been intended as a return to primitive practice, for Bingham, speaking of a place set apart in a
have ran round the whole of the nave under the string-course.

On the cast wall of the nave and the parts of the side walls adjacent to it, hare and stag hunting were portrayed, and as this seems to be a very unsuitable position for such subjects, I can only imagine that the representation of these sports referred to the favourite mediæval legend of The Three Dead, and the Three Living, of which a picture still remains on the walls of Charlwood Church, and another Surrey example was formerly at Fetcham. I am supported in this conjecture by the fact that the same subject was on the chancel arch at Battle, Sussex. Now as the tale is one directed against the pleasures and vanities of this life, and more especially against a too great love of hunting, a picture of the leading event in the story, exhibited on the chancel arch of a rural church, may not be quite so out of place as it at first appears.

A representation of St. Christopher was on the north wall of the nave, as at Croydon, Newdigate, and Warlingham; there was also another subject adjoining it, which may perhaps have been St. George, whom we often find associated with the first-named saint, as at Brundal, Norfolk; Fritton, Suffolk; and Stedham, Sussex. On the south wall there has been a picture, the remains of which have been recently laid bare, but they are too fragmentary to show the objects delineated. The porch roof has boards on which may still be traced a running pattern of foliage, of Third Pointed character, and which was probably executed when the other 15th century work was done; finally, in the south transept is a canvas with the Royal Arms of the House of Hanover, but dated 1828, when some slight repairs to the fabric were done, and a gallery at the west end of the nave erected for the singers and musicians, but which has been removed.

church for unmarried women, says: "I have only this one thing more to remark out of S. Ambrose, which is, that usually some profitable texts of scripture were written upon the walls of this church, proper to the virgin state."—Antiquities of the Christian Church, Vol. II, p. 417.
There are now six bells in the steeple, three more than at the time of the Reformation. One, recast 1893, bears date 1583, and has the legend, *In multie annie reconet campana Johannis*, as on bells at Limpsfield, Walton-on-Thames, and Woking. The date on this bell shows it to be a late example of a favourite pre-Reformation inscription in honour of St. John the Baptist. Another bell bears the date 1621, and *Our hope is in the Lord*; a third, the date 1649 only. To the above, three more bells have been added recently, and respectively inscribed, *Be thou faithful, Watch and Pray*, and *Let the People Praise Thee O God.* All these bear the date 1892, and have been added to the original peal by the praiseworthy exertions of the respected Rector, the Rev. W. H. Winn.

The present church plate has been described in the tenth volume of our *Collections* (p. 331), so that a notice of it here would be superfluous. The returns made respecting church goods in the sixth year of the reign of Edward VI show that Dunsfold possessed at that date two silver chalices, a set of eucharistic vestments of silk, an embroidered cope of blue velvet, and two surplices, besides three “great” bells in the steeple. The survey of Surrey chantries, &c., dated 3rd of Edward VI, 1549, has “Dunsfolde—Obits and Lights used and maynteyned within the paryshe churche of Dunsfolde wyth yerely revenues gyvennc to that use for ever which are worth in lands and rentes by yere ix° viij.”

The only ancient monument in the church is a stone

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1 Another favourite legend on bells, called after St. John the Baptist, was the very appropriate one, *Johannis est nomen ejus*, in reference to St. Luke, ch. i, v. 13. Of this there is an example at Merrow. A bell, bearing a pre-Reformation inscription and dated 1595, remains at Terrington, St. Clement, Norfolk. It is inscribed: *+ Nunc clemens ego cano robis ore jucundo.*

2 Although blue is not now held to be one of the “canonical colours” in the greater part of Western Christendom, Pugin says that blue vestments are still used in some parts of Spain and Italy on feasts of the B. V. Mary.—*Glossary*, p. 45. The azure cope at Dunsfold was therefore the one used on the feasts of the patroness of the church.
slab which was dug up in the nave, and is now in the south transept; the face is at present quite plain, but probably once bore a cross, the edges are moulded, and it is a monumental slab and not a mere coffin-lid. Aubrey says of this church, that "In the chancel on a gravestone was this inscription, now worn out, 'Here lyes the body of John Shipsay, D' of Divinity, Rector of the Parsonage of Dunsfold. He dyed Febr. 24, /65. He was chaplayn to King Charles the First.'"—Surrey, Vol. IV, pp. 92, 93. The stone itself is now unknown.

On the south wall of the chancel is a mural monument of marble inscribed as follows:

Sacred to the Memory of Joseph Richardson, M.A., Son of R. Richardson, of Bierly, near York, Esq., and Rector of this Parish, where a constant residence of 62 years, rendered his life an amiable example of innocence enlivened with hospitality, hospitality tempered with prudence, both endeared by an even cheerfulness, piety without preciseness, humility without meanness, quietness without indolence. He died universally lamented, June 18th 1742, in the 34th year of his age. Near is interred Elizabeth, his wife, daughter and co-heir of J. Peebles, of Dewsbury, Esq., equal to so worthy a husband whom she left in assurance of that state where alone she can be more happy, on the 3rd Day of Oct. 1727, aged 71.

On a scutcheon over the above are these arms: Sable, on a chief argent, three lion's heads of the first, imp. I and IV, Argent, a chevron engrailed sable between three birds vert; II and III, vert, a saltire engrailed or.

In the centre of the chancel lies a slab inscribed as follows:

Under this Stone expecting a Joyful and Glorious Resurrection is interred Mrs. Jane Eliot the dearly beloved and much lamented wife of ye Revd Mr Edward Eliot and eldest Daughter of the Revd Mr Joseph Richardson, Rector of this Parish, by Elizabeth His Wife. If all that is good and Excellent in her sex could have stayed off Death and been a reprieve from the Grave thou hadst not (Reader) been told that this incomparable and sweet-nature'd Woman liv'd but XXIV Years VII Months and IX Days dyed to the inexpressable Grief of all Her Surviving Relatives, the XI Day of February, Anno Domini MDCCXXI. Virtus Post Funera Vivit.1

1 The practice of recording the precise date of death thus minutely was not confined to the 17th and 18th centuries. Examples of it
Above this epitaph is a panel with the arms here given, surrounded by elegant foliage work. Under this is the punning adage, *Non pereo sed præeo*, and it was formerly the custom to place such sentences on gravestones in connection with scutcheons of arms, but they must not be taken for family or personal mottoes. An early instance occurs on the brass of John Leigh, Esquire, at Addington, and dated 1544; where above the figures of the squire and his wife, is a shield of arms and mantling with a scroll bearing *Expectumus Resurrectionem*.
A diamond-shaped gravestone lies in the chancel and is here engraved, as such a form is unusual.

A mural tablet on the north wall of the chancel bears an inscription in memory of the Rev. Richard Bartholomew, M.A., "Chaplain to the late Earl of Southampton," and Rector here. He died October 29th, 1826, in the 69th year of his age.

In the churchyard there is a magnificent yew which rivals the well-known one at Crowhurst. It is also noteworthy that the wooden fencing round the garth is kept in repair by the landowners of the parish, following the old custom of each of them doing a portion of the work, according to the amount of the land he holds.

The Registers commence in 1628, and the entries have continued unbroken down to the present day. Besides births, marriages, and deaths, many other matters are recorded, such as collections by briefs, &c. Thus, under 1665, we are informed that Sarah Pick, on March 18th, "did penence in a white sheet," and that
"she was excommunicated code die," the latter a very remarkable statement. Again, in 1667, "J. Barnes and An his wife did privat penance," on September 15th. Amid the leaves will be found a certificate of the burial of a corpse in woollen, which I notice here, as it is adorned with a little engraving of the administration of the oath, to the effect that the law had been duly carried out.

A list of the Rectors of Dunsfold will be found in the 2nd volume of Manning and Bray’s History of Surrey, and it has been inscribed on the north wall of the nave at the cost of Mr. G. J. Shepherd.

Of Joseph Richardson, M.A., instituted in 1680, and whose epitaph has been here given, the above writers observe, that “He was of University College, Oxford, and his son Joseph married Elizabeth, daughter and co-heir of John Minshull, of Portshead, by Barbara, daughter and co-heir of William Westbrook, of East Ferring, both of Sussex, Esqs.” (Ibid., p. 63, n.)

According to the same writers, Dr. King, instituted June 9th, 1774, “preached a sermon January 30, 1771, before the House of Commons from Ps. xiii, v. 5, having published two sermons, one on the sure word of prophecy, the other January 30, 1763, before the House of Commons.” (Ibid., p. 63, n.)

Two members of the Eliot family have been rectors here, namely, Edward Eliot, instituted in 1722, and William Eliot in 1739. A branch of this family has long been located in the neighbourhood, and the Eliots of Busbridge in Godalming parish obtained possession of Graffham, an estate in Dunsfold, after it had passed through the hands of the Graffham and other families, and they held it until 1803. They resided at Busbridge.

2 The arms and pedigree of the Richardson family, from the “Visitation of Surrey, 1623,” are given in Surrey Archaeological Collections, Vol. VIII.
during the Commonwealth, and built a hall there, which I believe partly remains, and there are several monuments of the Eliots in Godalming Church.

Dunsfold is situated in the hundred of Blackheath, and the name has been spelt Dimissold, Dunfold, Downysfold, Duntesfolde, Duntesfaud, and Duntesfeld. The country in which it is placed is both beautiful and romantic, but doubtless less wild than it was in the last century, when Manning and Bray could write of it as follows:—"The common before coming to the church is wide, and over it a road has been thrown up in a regular way, and is tolerable, and a part near to Hascombe Hill has been done in the same manner, but between them is a dreadful gulph." There does not appear to be any principal manor, but those of Markwick, Monkton Hook, Smithbrook, and Bramley West, are partly in Dunsfold, and there are the reputed manors of High Loxley, Burningfold, Felde, and Dackhurst. The Manor of Southwick belonged to the Knights Hospitallers, and was subsequently held in the time of Elizabeth by Edward Wymarke, gent., who conveyed it to George Austen, Esq., of Shalford, the arms and pedigree of whose family will be in the reprint of the Visitation of 1623, in Volume X of our Collections.

Aubrey says:—"Here are two corn mills and an iron mill. Here are also iron oar and marble, but neither in any great quantity." Dunsfold is, indeed, in the midst of a district in which the iron industry was carried on extensively, and there were forges in the neighbouring parishes of Fernhurst, Lynchmere, North-chapel, and Rudgwick, in Sussex, and so late as 1769 there were furnaces at work at Witley. At Dunsfold there was a forge at the spot still called "Furnace Bridge," and which in 1574 was in the hands of Thomas Gratwick, as is shown by a list of furnaces.

1 See Surrey Fines, p. 327.
3 Aubrey's Surrey, Vol. IV, p. 93.
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compiled about that date.\(^1\) Cannon balls of small size have been found on the site, so probably iron ordnance were cast here, but the casting of such artillery in Surrey was forbidden by an order of the Council in 1576.\(^2\)

In the vale south of the church, there is a well, which is said to have been resorted to until recently for medicinal purposes,\(^3\) and here there is a spot called the Abbot's Garden, where there stood an old house some years back, supposed by some to have been a small cell connected with the adjacent Abbey of Waverley. Unfortunately we have no record of any such having at any time existed at Dunsfold, nor is it likely, as the advowson of the church was never in the hands of the monks of Waverley, and the parish is too near the abbey to warrant such a foundation. Yet the name “Abbot's Garden” may be correct, as one John Wheeler, alias Abbot, and his wife Edith, lived in Duntesfold in the reign of Henry IV.\(^4\)

An entry in the Register speaks of a “House at the Whipping Post,” and there are two spots still called Fry Cross, and Palmer's Cross, perhaps indicating the sites of wayside crosses.\(^5\)

In conclusion, I have to offer my best thanks to the respected Rector of Dunsfold, the Rev. W. H. Winn, for much valuable information concerning his most interesting Church.

\(^1\) See Sussex Archaeological Collections, Vol. III, p. 243; and ibid., Vol. XVIII, p. 16.
\(^2\) On August 24th, 1576, the Council wrote to Sir William More, of Loseley, that “Great inconvenience having arisen from the making of large quantities of iron ordnance in the Realm, it being imported into foreign parts, and supplied to pirates haunting the seas; iron mills and forges having also greatly consumed the woods; he is to visit all such places throughout Surrey, and to forbid the making of any more ordnance.”—Kemp's Loseley MSS., p. 490.
\(^3\) Surrey had holy or medicinal wells at Bisley, Chertsey, Cobham, Dorking (Mag's Well), Epsom, Lingfield, Streatham, and Waverley.
\(^4\) See Surrey Fines, p. 166.
\(^5\) The only wayside cross now remaining in Surrey is probably St. Peter's Cross at Lingfield; but some years back the base of one remained at Shalford, and the shaft of another was doing duty as a roadside post, on the road from Guildford to Worplesdon.