

# Send & Ripley History Society



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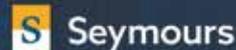
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# EDITORIAL

## CAMERON BROWN

In this, our final Journal of 2024 I'd first like to welcome the nineteen new members who have joined the Society this year: Pat and Jeff Brown, Belinda Burdett, Phil & Camellia Cake, Barbara Chapman, Carolin Göhler, Clare Grimes, Stephen Groom, Elizabeth Herman, James Hills, Heather Jeffery, Paul Milton, Carole Parish, Guy Pullen, Nigel Rowland, Rosemary Shepperd, Elizabeth Jean Turner and Elena Weafer.

Next year will mark fifty years since the founding of the Society and whilst looking forward to our celebration dinner in February we felt that a more lasting legacy of our achievements would be the creation of a new website. I write about this on page 29. Please take a minute to read it and five more minutes to complete the questionnaire. If we are to succeed in getting a grant towards the costs we will have to demonstrate that we have consulted widely and the questionnaire is an important part of this process.

The M25 Junction 10 roadworks continue and November saw the opening of the new bridge changing the access to Wisley Lane. I cannot help thinking that this will put significant additional traffic onto the Ockham roundabout and that RHS visitors coming from Guildford direction will choose to drive through Ripley to get there rather than to Junction 10, back to the Ockham roundabout and up onto the new bridge. Add to this the diversions necessitated by the closure for almost two

months of Church Hill, Pyrford, to be followed by a similar disruption as Newark Lane is closed in January – all for electricity cabling for the 'new town' on Wisley airfield – and I suspect Ripley will have a busy Christmas and New Year!

The final approval has been given for 1700 new homes on the airfield and this has triggered applications from neighbouring landowners which, if approved, will take the total to well over 2000 houses to be built over the next fifteen years or so. Add to this GBC's current revision of the Local Plan, doubling the annual new homes target to over 1000 and I think we can safely say that the next generation will live in a very different environment to today's.

Despite the above – Merry Christmas and a Happy New Year to all of our readers!

### CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at [cmb@aappl.com](mailto:cmb@aappl.com) by 15th December 2024.

Authors of illustrated articles should submit high resolution (300 DPI or higher) jpgs to the editor by email to ensure best reproduction in the journal, but no more than 20 MB in any one email

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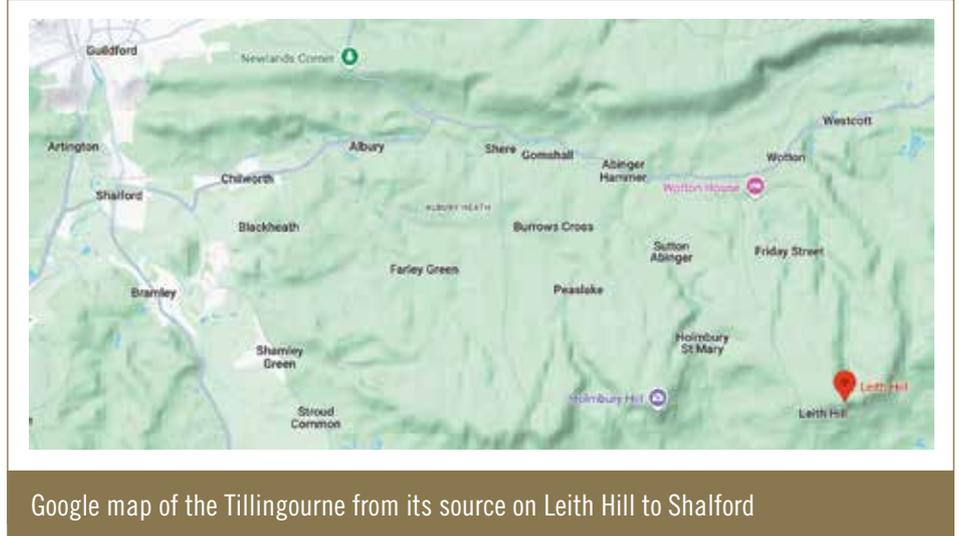
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# MILLS OF THE TILLINGBOURNE VALLEY

ANNE SASSIN

On 11th September 2024 Dr Anne Sassin, a medieval archaeology specialist, became our first speaker following our return to the Ripley Village Hall and entertained us with an illustrated presentation on the various former mills on the Tillingbourne river. Anne was involved some years ago in a Heritage Lottery funded project to encourage the villages along the valley to research and record its significant industrial past.



Google map of the Tillingbourne from its source on Leith Hill to Shalford

The Tillingbourne, situated in the Surrey Hills, was by the 17th century one of the most industrialised river valleys in England. The river flows for some 11 miles from Leith Hill to the Wey at Shalford and has experienced centuries of exploitation with approximately 50 water wheels at its height, powering 24 known mills and supporting 12 different industries at various periods in time including weaving, tanning, iron-working, paper-milling and gunpowder production.

In a landscape as tranquil as the Tillingbourne valley is today, it is difficult to imagine the time when gunpowder blasts would periodically shake foundations, effluents from manufacturing would fill the river course, air would be difficult to breathe from smoke and pollutants and the hills would be stripped and barren. Let us take a look at the various mills we would encounter as time travellers along this apparently minor waterway.

About a mile north of Leith Hill we would have found Brookmill, thought to be a 16th century mill, possibly for gunpowder, with 'six new cottages and a mill' recorded in 1609 as having been erected some thirty years previously. Today there remain the pond bays (dams or embankments) and a leat (aqueduct or channel which directed the water downstream).

On a parallel branch of the river at Friday Street we have the Upper Mill, of which little remains and less is known

and below it the main Friday Street Mill. There was both a wheat and a malt mill here from at least 1579 and its high dam and evidence of slag have led to speculation of its use as an iron mill. The mills were closed down around 1736, likely as part of the estate landscaping by the local landowners, the Evelyns.

Back on the main branch of the Tillingbourne, a mile or so East of Abinger Hammer, was Wotton House Mill, described as a copper mill. It existed from at least 1625, though within fifty years it was moved from its location at the west side of the house, which then became the site of the pigeon pond.

Abinger Mill (also known as Crane's Mill) was probably a Domesday corn mill, with a fulling mill also likely at the site from at least the 13th century. From 1589 a mill was set up for gunpowder and around 1622 was converted to a copper ('batter') mill. However, by 1667 it was converted to grind corn again, becoming disused in 1895 and is only evidenced today by its surviving foundations.

Between Abinger and Abinger Hammer mills was Paddington Mill. Paddington farm had a corn mill from the time of Domesday, with iron activity suggested for a brief period in the 1550s. It remained active as a corn mill until 1915, after which it was used for a stable and watercress storage, before being converted to a private residence.

A little to the west stood Abinger Hammer Mill – actually a forge – situated where the farm shop and watercress beds are today. It was established in the mid-1550s, though by 1787 was losing trade due to the cheap iron now widely available and compounded by the valley's relatively inaccessible location. Plans to build gunpowder works at the site were rejected in 1790, as were those for a corn or fulling mill. Taking a detour south along a tributary to Sutton Abinger and Holmbury St Mary we would have found Sutton Mill. Not much is known about it, though a fulling mill is thought to have existed here from at least the 14th century, as well as a corn mill.

There was a corn mill at Gomshall from the time of Domesday, and this is the next one we would reach along the main course of the river. In the 17th century it served as two mills, including one for malt. In the early 20th century silk dressing machinery was also installed. After its closure in 1953, the mill lay derelict until 1964, when it was converted into a restaurant and antique shop and more recently a pub.

Just to the west of the corn mill was Gomshall Tannery, its buildings dating from the 17th century, although there were tanners in the parish from at least the 14th century. From the 1850s it attracted employees from beyond



A recent photo of Gomshall mill

the county. Though it closed briefly in 1928 due to the depression, it stayed in operation until the 1980s, with many of the buildings destroyed by fire in 1992.

A couple of hundred yards further, just outside Shere, stands a private residence which was once Netley Mill.

**The corn mill at Netley is medieval in origins (being sold to Netley Abbey in 1233) and it only ceased functioning as a working mill in 1907.**

---

After its purchase in 1970 by the Hurtwood Water Co it was used for some years as a pumping station before becoming a private house.

Shere itself had two mills, at least one noted in Domesday, with two mills recorded under the same roof in 1333/4 (likely a corn and a fulling mill). The first we would encounter along the river from Netley is Shere Lower Mill. The site is likely to be the pond upstream of High House. In the 19th century, the mill's use may have shifted to grist and in the 20th century it was a sawmill. The one just beyond was Shere West Mill. Very little is known of this site at the pond bay of Albury Park, other than its record as a corn mill in a 1638 survey. Today the pond is used for fish conservation. A corn mill existed at the Albury Park site from at least 1727, before it was converted to a paper mill in 1793. It was only worked until 1809 when it was replaced by the Postford mills west of Albury and it had a brief later use as a laundry. Albury corn mill is likely to have been of medieval origin and served Weston manor. After being burned down in 1830, it was rebuilt in brick and known as Bottings Mill, until the Bottings moved to the Lower Postford site in 1910. Its water turbines powered Albury Park for a time, until it was converted to offices and private residences.

In 1809 a paper mill was built at the Upper Postford site (Waterloo or Pens Pond) between Albury and Chilworth, replacing a gunpowder mill. The mill was used for the production of banknote paper, but business troubles led to much of its machinery being removed by 1832, leaving the site derelict.

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Chilworth itself was a major industrial complex in the manufacture of gunpowder. From 1626 until 1920 gunpowder was produced here and the need to carry it safely to London was one of the reasons for the building of the Wey Navigation in the 1640s. For seventy years during the 1800s there were also paper mills here.

The two remaining Tillingbourne mills were at Shalford. The first was a corn mill at East Shalford and the final one, also a corn mill, sited at West Shalford since at least the time of Domesday was later known as Pratts Mill.

In the early 17th century the last Shalford Mill was built and is now a National Trust property.

In short, the Tillingbourne valley offers us a microcosm of the effects of industrialisation and improved road communications on relatively inaccessible places and reminds us how quickly and thoroughly our history can be lost – unless we make an effort to study and record it.

All photographs public domain



Shalford Mill by James Ogilvy (1910)



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# A PHOTOGRAPHIC JOURNEY THROUGH SEND MARSH

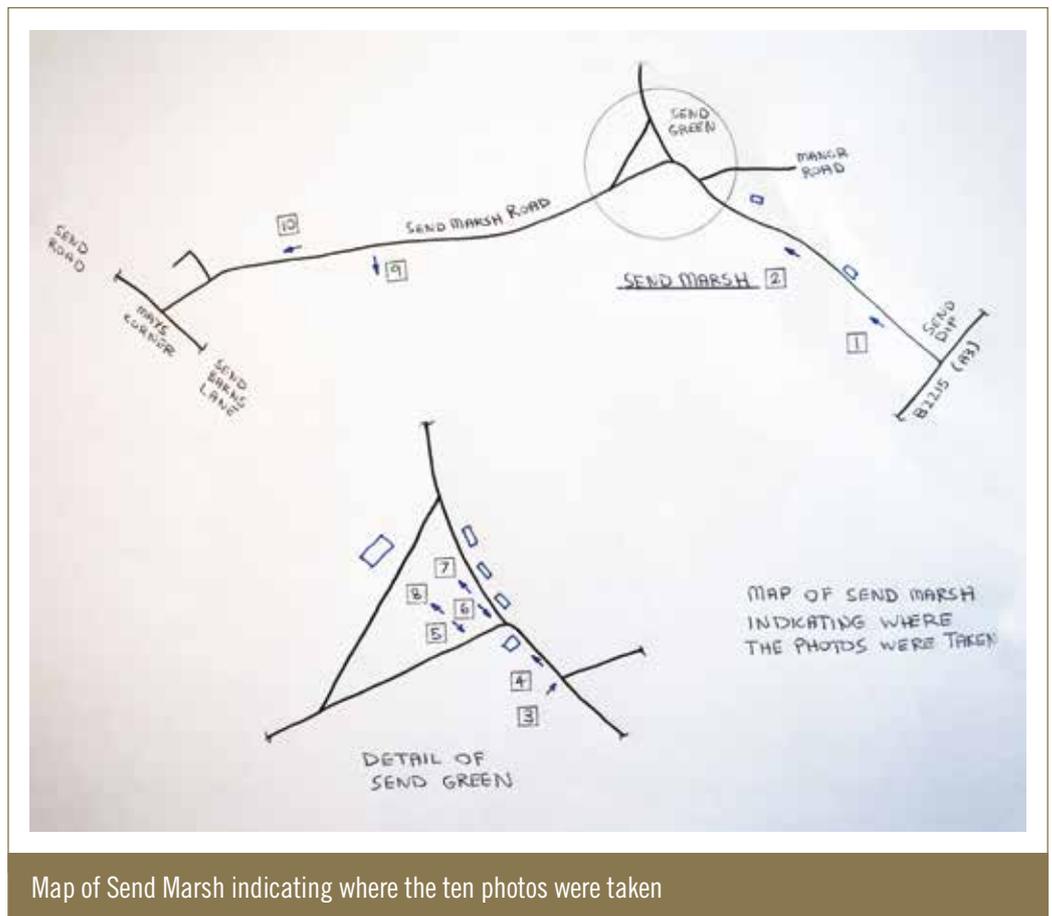
ALAN COOPER

WH Applebee, the renowned photographer and publisher from Ashford, Middlesex and producer of superior quality photographic postcards, was active between circa 1913 and 1915. During this period, he visited and photographed both Ripley and Send Marsh.

Here we can follow his journey from Send Dip to Mays Corner via Send Marsh Green through a series of ten postcards. Although these were given consecutive numbers (WHA 1379-1388), surprisingly they are in not in the order in which he might logically have taken them.<sup>[1]</sup>

Entering Send Dip from the old A3, now the B2215, Applebee was presented with a very rural landscape. Indeed, the only properties existing between the A3 and the ‘currently under construction’ Plowser’s Estate were Highlands Farm and the Saddlers Arms public house with the residential property today known as ‘The Cottage’ behind. This area was also known at the time as Cooks Green.<sup>[2]</sup> Following on from the construction of Plowser’s Estate, residential housing began to appear in the inter-war years of the 1920s and 30s on both sides of the B368 Send Marsh Road.

Highlands Farm was the first property encountered on the right. Today, the only suggestion that a farm was once here is the pair of older semi-detached farm labourer’s dwellings named Highlands Farm Cottages. The striking barn was finally demolished around 1970 and today a detached property named Meadow View stands in its place.



A footpath remains, once connected with Highlands Nursery off the old A3, a short distance from Luff’s Nursery (today named Ripley Nurseries). In the 1960s the owner of Highlands Nursery, Dan Johnson, lived

in a caravan beside his glasshouses. He was well known in Ripley village as the proficiency badge assessor for George Robins, leader of Ripley Cubs and manager of the International Stores in the High Street. Today the overgrown land is about to become a green belt housing development of 25 properties, much to the consternation of the surrounding homeowners already feeling overcrowded by the enormous development currently under construction at nearby Garlics Arch.

Next comes the Saddlers Arms, again on the right and still a pub today. Note the tarmac road surface being laid. <sup>[2]</sup>

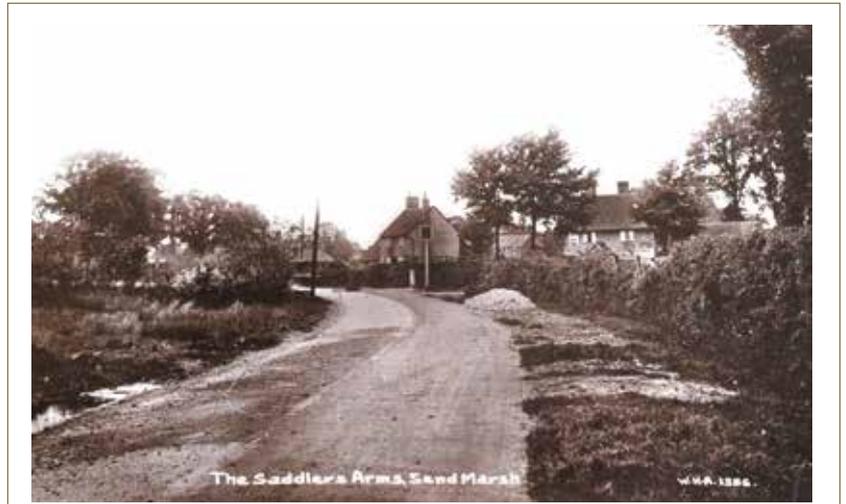
Today known as Manor Road, Plowser's Estate was only just starting to be developed when this photograph was taken. By the 1930s it contained over 20 properties and today 27.

Moving on from Plowser's Estate, Applebee then encountered a pretty mid-16th century timber-framed cottage. Believed to have been extended in the 18th century, this additional space would later be used for retail purposes, as photographed (bottom right).

The shop remained until after WWI when, in 1921, it was replaced by what would later become Balcombe's store on the other side of the road. Today this property is known as Corner Cottage.

In 2016, (see Journal 250) our then ex chairman, the late Les Bowerman discovered that the vehicle featured in this photograph, an AC Sociable registered in 1912, belonged to the photographer WH Applebee and concluded that the driver was in fact Applebee himself. I'm afraid I strongly disagree with this hypothesis on two points:

Firstly, Applebee died at the age of 30 in 1915, shortly after these images were taken; the man in the vehicle is quite clearly



The Saddlers Arms – map reference 2



Plowser's Estate – map reference 3



The Corner – Sand Green – map reference 4



Woking Road – map reference 5



The Nine Elms, Send Green – map reference 6



Send Marsh – map reference 7

much older than this. Secondly, and most importantly, if Applebee was in the car, who took the photo attributed to him?

The image collected by Les had no identifying number. It is probable that it was produced in this way specifically for Mr and Mrs Collins (who ran the shop) to add details of goods offered for sale on the reverse side to advertise their business, as was common practice at that time.

Woking Road (with Corner Cottage to the left out of sight) viewed approximately where two bungalows, Manor View and St Martin are today.

On the card entitled The Nine Elms, we see Corner Cottage viewed from the opposite direction and with Applebee's car outside. A temporary road sign tells us that a tarmac road surface is being applied. One half of a cottage can be seen to the left of the picture. This would become Balcombe's store. Today it is known as Pipp's Cottage. The elm trees survived for many more years but today are all gone.

The next view chooses to ignore the elm trees on The Green and features a pair of cottages: 1, Send Marsh and 2, Send Marsh. Today the two cottages have been modernised and merged into one which goes by the name of Send Marsh Cottage. The chimneys can just be seen of another pair of cottages beyond: 1, Old Cottage and 2, Old Cottage. Today these have also been combined into one named Old Manor Cottage.

Most famously the home to the entrepreneur Gordon Stewart from the early 1920s until his death in 1952, The Manor House dates to the late seventeenth century.

Today it appears virtually unchanged and is instantly recognisable. <sup>[3]</sup>

Applebee next encountered Boughton Hall on the left leaving Send Green in the

direction of Mays Corner. An impressive property it was, until recently, a retirement home named The Old Hall before closing on 1st October 2020 and being demolished during November 2020. It is currently being rebuilt for the same usage and is expected to re-open in 2025. This postcard view is now obscured by trees. <sup>[4]</sup>

Heath Barns was the last landmark to be seen on the right before bearing left to approach the crossroads at Mays Corner. Prior to WWII, the barns, dating from the early 19th century, were owned by Boormans, the market gardeners. Boorman sold to Secrett, another market gardener and under his ownership they were used by land army girls working for him to wash vegetables both during and after WWII. Post-war they were owned by Hall Aggregates and used by the market gardener WR Bennett until their destruction in a catastrophic fire on 3rd June 1977. Today residential housing and the construction of Maysfield Road has taken their place. This postcard view is also now obscured by trees.

<sup>[1]</sup> For further information about WH Applebee, see the article *Erased from history - the curious case of Ruth Hill* in journal 289

<sup>[2]</sup> For further information about the Saddlers Arms, see the article *Newly discovered photo of the Saddlers Arms* in journal 291

<sup>[3]</sup> Both The Manor House and Gordon Stewart have been written about extensively in various journals and all but the most recent are available to view in the archive section of the Society's website <https://sendandripleyhistorysociety.co.uk>

<sup>[4]</sup> Both Boughton Hall and the Boughton Hall Estate have been written about extensively in various journals and all but the most recent are available to view in the archive section of the society's website <https://sendandripleyhistorysociety.co.uk>

Photo of The Corner, Send Green c/o Audrey Smithers collection

All other photos c/o Alan Cooper collection



Manor House – map reference 8



Bowden (sic) Hall - map reference 9



Heath Barns - map reference 10

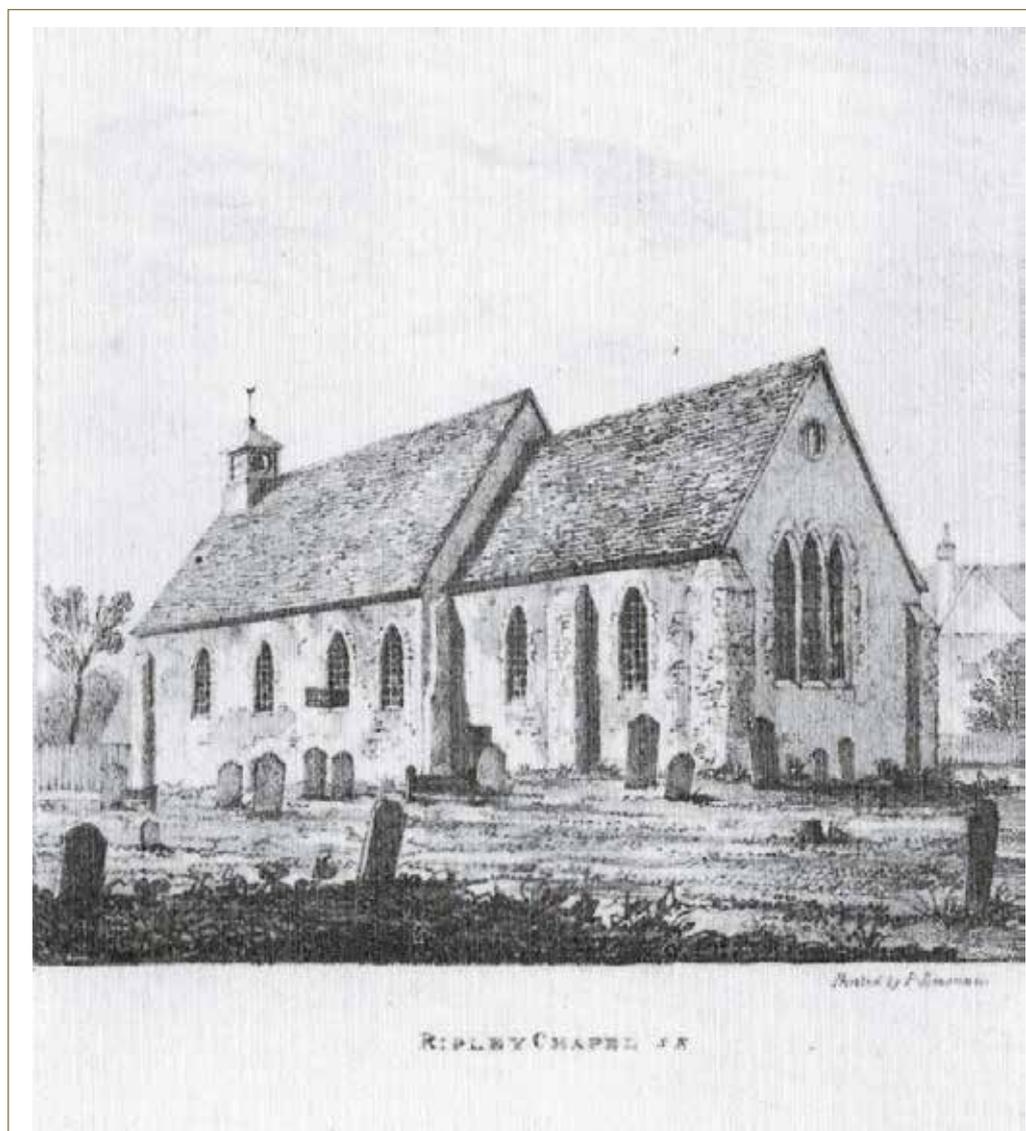
# 40 YEARS AGO- LOCATING THE RIPLEY ALMSHOUSE ASSOCIATED WITH RIPLEY CHURCH AND NEWARK PRIORY

CAMERON BROWN

I am not following the usual pattern of reprinting an article from forty years ago. As I read through Bette Slatford and Les Bowerman's research in Newsletters 58 and 59 of September and November 1984 I found that I wanted to add a few snippets from other sources and re-arrange the flow of their narrative. The piece that follows is therefore a mix of the original text with my later thoughts.

The article in Newsletter 58 discusses the origins of Newark priory and Ripley church – originally 'chapel' – and their relationship to other Surrey religious institutions. The one in 59 looks more closely at the likely site of the chapel almshouse. This is of interest as the Anchor pub, adjacent to the church, is also believed in its early days, just after the dissolution of the monasteries, to have been an almshouse. Perhaps this was built because the earlier one could no longer function when the chapel ceased to be owned by the Augustinians and became a Church of England church in the parish of Send.

All illustrations have been added. We have many articles on the priory and the church in past journals, all of which you can find on our website; and don't forget our books *The Parish Church of St Mary Magdalen Ripley* and *Newark Priory: Ripley's Romantic Ruin* currently available together for only £6.00.



An engraving of the early 1800s from *Views of Surrey Churches* by CT Cracklow, naming St Mary Magdalen as Ripley Chapel (in the parish of Send). Is the building just visible behind the 'chapel' the one now known as the Manor House?

Ripley church predates the priory. The chancel with its fluted columns, evidently designed to take a stone-vaulted roof and its internal string course of carved Caen stone, is of higher quality than in any other ecclesiastical buildings in the area. It was certainly not built as a parish church – it has served in that capacity only since the formation of the separate ecclesiastical parish of Ripley in 1876. There is no written mention of it as a church in early records though it is referred to as a chapel in a deed of around

1199. It was almost certainly the intention of the Augustinian canons (who built it) to develop a roadside hospital or hospice here for the benefit of travellers. Prominent local landowners Ruald and Beatrice de Calna were so impressed with both their good works and the quality of their building that they gave them the land for a new priory (Newark) to which the canons moved before completing their hospice.

The words 'hospital, hospice, almshouse' and later 'workhouse' do not describe completely differing institutions. In early medieval days there was no provision of medical care as we would recognise it. Religious institutions would offer some level of hospitality to travellers – food and somewhere to sleep – perhaps extending to care for the sick. This may have developed into some level of help for the dying (hospices). The later institution of the almshouse provided essentially the same support but in a place where this was done for residents rather than passing travellers.

The Ripley chapel and the priory are documented at various times over the approximately three and a half centuries between their foundations and the dissolution of the monasteries.

Although there are references to a 'hospital' in the early 1200s and again in 1549, the earliest use of the word 'almshouse' appears in the manorial court rolls of Ripley & Send in the 1530s and again in a law suit of 1616.

According to Captain Pearce's notes <sup>[1]</sup> in 1616, it was attested in a lawsuit over the ownership of the chapel that both before and after the dissolution of the priory in 1539 the householders of Ripley 'had divine service said for or unto them in the said chapel by a priest or curate found by the prior' and until the dissolution there was 'a little parcel of ground adjoining the chapel



The interior of the original chapel, now the chancel of the church, showing the sophisticated carved string course and the columns designed to carry a vaulted roof

(and) an almshouse used for the relief of ten poor people' who were maintained there by the prior. By this time therefore, it had become a residential facility.

Under the Letters Patent of 1544 by which Henry granted the priory properties to Sir Anthony Browne, part of the property was charged, with an annual payment of six pounds, to the curate holding office at the church or chapel of Ripley. [Was this for the new almshouse?]

Edward VI's Chantry Commissioners reported in 1549 that the chapel was 'builded long tyme paste for an hospitall and sythen that tyme altered unto whiche chappell the parochioners dwellinge nere there aboutght have used (for thir owne ese) to resort to here thir dyvyne servyces.' This shows that the original building (the chancel of the church today) was certainly now in use as a place of worship.

The manorial court rolls of Ripley & Send contain several references to the almshouse between 1533 and 1678 and in 1709 one Burley Fenn of Ripley Court bequeathed the sum of £20 to the churchwardens of Send & Ripley towards making an addition to the almshouse.

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What are we to make of these largely and apparently unconnected facts?

Since the earliest references are to a chapel or oratory, we advance the theory that the original building of 1160 was intended as a wayside sanctuary or place of prayer for travellers rather than as a hospital and the chapel association survives to this day with Chapel Farm. It may have been dedicated to St Mary Magdalen from the start but if that were so it is surprising that there appears to be no early mention of the fact. However, in 1219/20 the prior was granted by Henry III the right to hold a fair on the eve and day of St Mary Magdalen.<sup>[2]</sup> This saint's day is most likely to have been chosen for the fair because Ripley already had a connection with her by this time.

An early 13th century deed in the Althorpe collection (inherited by Lord Spencer's family from Sir Anthony Browne, to whom the priory lands were granted by Henry VIII) recites the grant of a croft of land by Geoffrey Le Dine (of Dunsborough?) 'in soul alms to the Hospital and Brethren of St Mary Magdalen of

Reppeley'. After the founding of the priory the practice of giving to the poor had soon developed and it seems from the Althorpe deed (not long after the foundation of Newark Priory) that at about the same time the use of the chapel was varied by the prior so that it became a hospice or hospital where travellers and probably others in need in the neighbourhood were given sustenance and perhaps a roof for the night and some rudimentary medical attention as well. The exact location of the hospice in relation to the chapel building is, however, not made clear.

At all events it appears from the 1616 lawsuit, if the note is to be relied upon, that by the time of the dissolution in 1539 there was a formal arrangement, with an almshouse on a parcel of land adjoining the chapel, where ten poor people (the Brethren) were supported by the prior. Unfortunately the charter, assuming there was one, does not appear to have survived. The statement in 1549 that the chapel had been 'builded long tyme paste for an hospitall and sythen that tyme altered' is referring to a building which was then 400 years old and is probably simply repeating the traditional account of the use to which it was put in the early days of the priory. 'Altered' may refer to the addition in mediaeval times of a nave to the single cell of the chancel so that the 'parochioners' could 'here thir dyvyne services' in relative comfort.

What then of the almshouse? The 1616 lawsuit (over the ownership of the chapel) referred to the almshouse being on a plot adjoining the chapel prior to the dissolution. The Court Rolls confirm its existence before the dissolution and offer further clues to its location. We read that in 1533 it was opposite the copyhold tenement with garden of John Wychher.

After the dissolution there are several further references to it and the 1709 will of Burley Fenn indicates that it both continued in existence and that the churchwardens had succeeded the prior as administrators.

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As regards its location, we learn from the court roll of 1542 that the ditch of Robert Giles (of Chapel Farm), which needed scouring, extended from the almshouse at one end to Albery Grene (junction of Grove Heath Road with Portsmouth Road, just before the Jovial Sailor) at the other. In 1559 John Kyne, or Keen, who was tenant of what is now the Manor House, had his property defined as being 'opposite the almshouse there'. In 1590

his successor, Thomas Staunton, held a tenement and garden 'at the almshouse there'. In 1605 Thomas Staunton Senior and John Meriot were required to place a trunk or trough (a land drain or gully?) from 'Chapel Lande to the Almesditch' and in 1678 James Champion of the Manor House had to scour his ditch which flowed into Almesditch.

All the early evidence suggests that the almshouse was on a small parcel of land adjoining the chapel. If Robert Giles's ditch extended from Albury

Green to the almshouse, it must have been beside the Portsmouth Road and traces of the ditch can indeed still be seen [this comment from 1974]. The almshouse, therefore, was on or near the main road. John Kyne or Keen's tenement was opposite the almshouse. Taking all the above into account, we are forced to the conclusion that it must have been where the Anchor now is. The 1590 reference to Thomas Staunton's tenement 'at the Almshouse there' is perhaps slightly misleading. 'At' in this context evidently means close to, or nearby, rather than 'in the same position as' because the details of the entry make it clear that it was the same property that John Keen had held.

One of the unintended consequences of the dissolution of the monasteries and the break with the Roman Catholic church was the wholesale disruption of charitable support for the poor.

It may be that at this time – the mid to late 1500s – the provision of such services had to be managed on a more ad hoc basis than in the past and shared between the church and the lay community.

The central part of the Anchor was built around 1550 and it is possible that references to the almshouse before and after this date are to two different buildings on the same plot. Court rolls of 1677 make reference to 'the Signe of



Newark Lane poorhouse painting by Hassel circa 1830 (public domain)

the Anchor' but it is still at least in part an almshouse at this time. In 1738 a new facility, now called the workhouse, was built in Newark Lane and presumably the use of the Anchor for an almshouse then ceased. The workhouse was built on land donated by Lord (Thomas) Onslow to the 'churchwardens and overseers of the poor of Ripley and Send' and located opposite the former Stansfield buildings.

Photographs © Cameron Brown

<sup>[1]</sup> *Surrey Archaeological Collections*, volume 50, quoting notes by Captain Pearce

<sup>[2]</sup> *The History and Antiquities of Surrey* Manning & Bray, volume 3

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# THE RIPLEY SECTION OF THE VETERAN CYCLE CLUB COMMEMORATE LES AND ANNE BOWERMAN

CLARE McCANN



The Ripley Section of the Veteran Cycle Club in front of Send Manor

Anne and Les Bowerman had met at the Charlotteville Cycle Club in the 1950s but were also long-time members of the Veteran Cycle Club and they hosted Ripley Section meetings at their home until shortly before Les's death in 2020. There had been a Les Bowerman memorial ride before but it was decided that Anne's name should be added to the event.

Twenty one members assembled at Send Manor on the 14th of July 2024, just ten days after attending Anne Bowerman's funeral.



Brenda Gray's costume & cycle on display at the museum

There were eleven actual riders led by Terry Wright and they included Les and Anne's daughter, Juliet.

On leaving the Manor House there was a short ride to the museum to see the display, 'Ripley, The Mecca for all Good Cyclists'. The exhibition included a costume and cycle lent by VCC member Dave Gray.

The memorial ride then went along Newark Lane, over the River Wey and up East Hill to the Sports Box in Mayford.

There they met up with members of the cycling charity Wheels for All, an organisation enabling people of all abilities to cycle around the 400m running track.

The Ripley Section of VCC supports this charity via their cycle jumble sales held at Ripley Village Hall. The ride returned to Send Marsh via Old Woking to the Jovial Sailor where 16 of the riders enjoyed a lunch sponsored by the Bowerman family.

All photographs © Terry Wright VCC



Helen Shelley from the Veteran Cycle Club on a tricycle that they have part funded for the charity Wheels for All

## PRIZE DRAW FOR A LUNCH AT THE ANCHOR

### CLARE McCANN

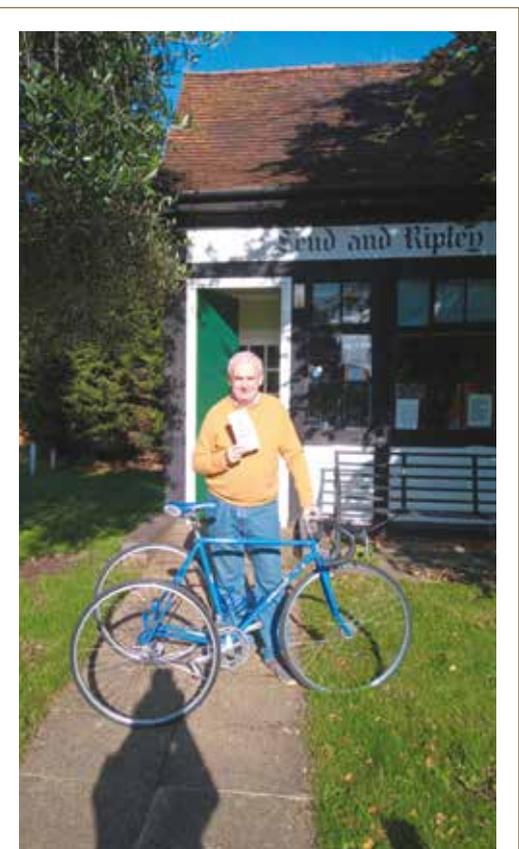
As part of our recent cycle exhibition, all visitors were invited to enter a draw for a lunch at the Anchor sponsored by the pub. A few weeks ago the co-owner of the Anchor, Mike Wall-Palmer, took time out from the kitchen to pull the winning ticket from a hat.

Andy Avis was the lucky winner and, appropriately, a keen tricyclist. When he visited the museum to collect his voucher he came with his Ken Rogers tricycle made in 1971 which had previously belonged to Frank Cubis who set a couple of Road Record Association records on this machine. In 1972 he rode from Cardiff to London in seven hours 0 minutes 37 seconds and in 1974 he rode from Lands End to London in 14 hours 48 minutes and 22 seconds.

Thanks to all of you who took part and I hope you will be lucky next time we run a competition!



Mike Wall-Palmer in front of the Anchor, pulling the lucky ticket out of the hat (© Clare McCann)



Andy Avis in front of the museum, collecting his prize (© Heather Jeffery)

# SUNDIALS

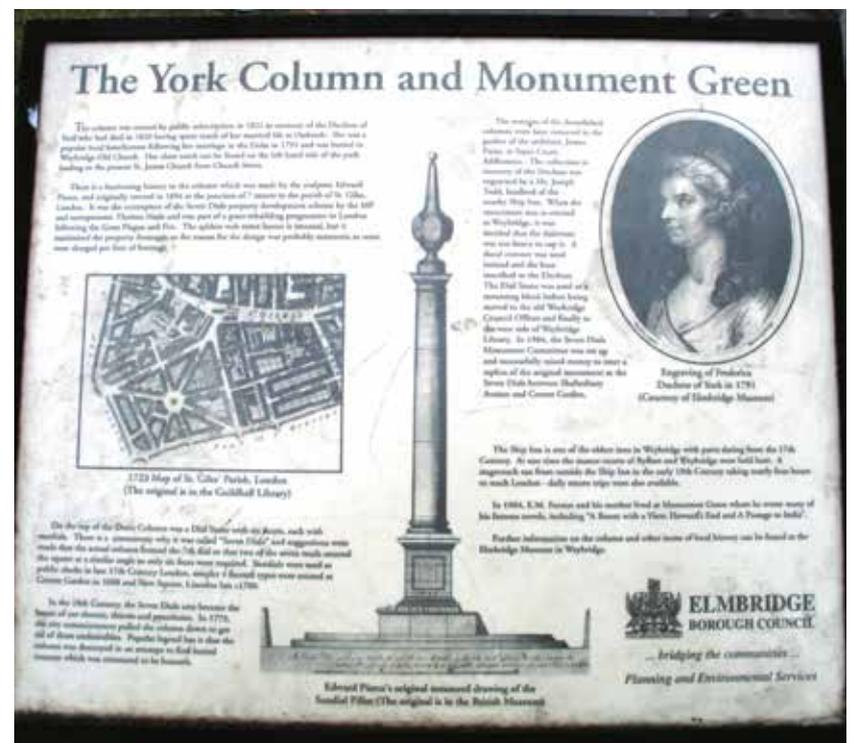
## DITZ BROWN

When, in 2009, an old friend from Vienna, Professor Walter Hoffman arrived, his stay turned into a very interesting one for us. Walter was going to give a lecture about sundials at a future date and found during his preliminary research that there were a couple of very special specimens in our area.

Intriguingly, London's most iconic sundial, which gave the well-known road junction in Covent Garden, where seven streets converge, the name of Seven Dials, was to be found in Weybridge. What was its history and how did it end up in Surrey?

### HOW THE SEVEN DIALS MONUMENT BECAME THE YORK COLUMN

Seven Dials was originally cleverly laid out in a series of triangles to maximise the number of houses (as rentals were charged per foot of frontage and not per square foot of interiors) by Thomas Neale, MP in the early 1690s. The development was part of the rebuilding programme in London following the Great Plague and Fire. Sundials were used as public clocks in late 17th century London and Neale commissioned England's leading stonemason, Edward Pierce, to design and construct a pillar in 1693/4 as the centrepiece of his development. On the top of this Doric column was a dial stone with six facets, each with sundials. There is a controversy about why it was called 'Seven Dials' and suggestions were made that the actual column formed the 7th dial or that two of the seven roads entered the square at a similar angle, meaning only six faces were required. Another possibility could



Top: 1723 Map of St Giles' Parish, London as depicted on the plaque of the York Column in Weybridge (the original is in the Guildhall Library)  
 Bottom: The plaque at the bottom of the monument

be that the original layout of the area only had six roads converging, although this was later increased to seven.

Neale had aimed to establish Seven Dials as a fashionable address in London, following in the footsteps of the successful Covent Garden Piazza development earlier that century. Unfortunately, the area failed to establish itself and deteriorated into a slum, renowned for its gin shops. At one point each of the seven apexes facing the monument housed a pub and their cellars and vaults connected in the basement, providing handy escape routes should the need arise.

The pillar was deliberately pulled down by order of the Paving Commissioners in 1773 in an attempt to rid the area of undesirables who congregated around it. The remains of the demolished column were later purchased by the architect James Paine and taken to his home at Sayes Court, Addlestone, Surrey, but were not re-erected there.

In 1820, when the Duchess Frederica Charlotte Ulrica, widow of the Duke of York, died at Oatlands in Weybridge, the remains of the pillar, which were still lying on the ground, were purchased via public subscription and thus the York Column on The Green at Weybridge was erected as a memorial to her. Following her marriage to the Duke in 1791, she had spent much of her life at Oatlands and had been a popular and generous local benefactress. The Duchess was interred in the chancel of St Nicholas (Weybridge Old Church) in a relatively simple vault at her request which now stands close to the tower of St James' church which replaced the old church in 1848.

When the monument was erected at Weybridge it was decided that the dial stone was too heavy to cap it and a ducal coronet was used instead. The base carries an inscription of a poem on one side whilst the other one reads:

This column was erected by the inhabitants of Weybridge and its vicinity on the 6th day of August 1822 by voluntary contribution. In token of their sincere esteem and regard for her late Royal Highness the most excellent and illustrious Frederica Charlotte Ulrica Catherina, Duchess of York. Who resided for upwards of thirty years at Oatlands in this parish, exercising every Christian virtue and died, universally regretted, on the 6th day of August 1820.

The original dial stone was used as a mounting block at the Ship Inn before being moved to the old Weybridge council offices, but now stands adjacent to Weybridge Library.

Various attempts were made to have the pillar returned to its original site in Seven Dials, but Weybridge refused



Top: The original dial stone adjacent to Weybridge Library  
Bottom: The plaque on top of the dial stone

to return it. However, Edward Pierce's original working drawing was held at the British Museum, which enabled architect AD Mason to reproduce the monument (although neither the drawing, nor the marked dimensions, nor the remains at Weybridge quite tallied). The pillar was carved and erected in 1988/89 with the bulk of the work carried out by trainee masons at Vauxhall College and Ashby & Horner Stonemasonry Ltd, one of the largest youth training projects for many years in England. The trainee masons raised and lowered all the stones by hand, using similar methods to those used in the 17th century. Caroline Webb designed, carved and gilded the dial faces in her studio in Wiltshire. Each face enables different hours of the day to be read, it was therefore essential that each face was carved exactly to the astronomers' calculations and that the dialstone, weighing one tonne, was placed accurately to achieve this. Three days were spent with the astronomer on site raising and lowering the dialstone, with the result that each of the six faces is now accurate within ten seconds.

Between its erection and unveiling two 40-foot Carlsberg Lager cans hid the monument – this inventive form of fundraising raised £10,000.

On 29th June 1989 the replacement sundial column was unveiled by Queen Beatrix of the Netherlands during her visit to commemorate the tercentenary of the reign of William and Mary, during which the area of Seven Dials was developed.



Professor Hoffman and Cameron Brown inspecting the Drake Sundial

### THE DRAKE SUNDIAL

By far the oldest sundial that we saw was to be found at Great Fosters, in Egham.

Great Fosters is now a hotel but the gardens, one of the finest Arts and Crafts gardens in Europe and designed to imitate the effect of a Persian carpet, with intricate formal patterns, remain for all to enjoy. At the heart of it is the Drake Sundial, which historians suggest may have been donated by Sir Francis Drake. It is believed to date back to 1585.

Records and a recent archaeological survey show that, where the present hotel stands, was originally a Saxon homestead within Windsor Great Park. It is mentioned in both the court rolls of Thorpe dated 1521 and another survey in 1523. The Saxon moat dates at around 500 AD and still surrounds Great Fosters on three sides.

Originally the moat was built around the manor house of Imworth. The Saxon manor is still in existence and Sir John Denham, who bought the manor in 1604, created the house we see today, incorporating parts of the original building. The history of the house could not have been more varied. It seems likely that it was used as a royal residence and hunting lodge by Henry VIII and

Princess Elizabeth, later Elizabeth I, spent time there as a child and later used it herself for hunting. When, in 1818 Great Fosters was sold to Dr Furnivall, a founder member of the Royal College of Surgeons who had revolutionary ideas on the treatment of mental illness, the house served as a lunatic asylum for a time and King George III may have been housed at the Great Fosters asylum during his treatments for insanity. Certainly, Dr Furnivall was later knighted for unspecified 'Services to the Crown'. The estate was later used to house a large poultry farm and to breed spaniels. In the period between the wars the house was converted into a luxury hotel, a role it fulfils today.

Professor Hoffman estimated that there must have been at least fifteen sundials mounted onto the dial stone.

In contrast I also wanted Professor Hoffman to see a modern sundial closer to home, in Guildford.

### THE EDWARD AND ELEANOR SUNDIAL

This distinctive aluminium sundial was designed by a local sculptress, the late Ann Garland and dates from 1972. It can be seen facing Guildford Castle's Great Keep at Tunsgate and commemorates Edward I (1239-1307) and Eleanor of Castille (1246-1290) who were frequent visitors to the castle.



The Edward and Eleanor sundial in Guildford

All photographs © Ditz

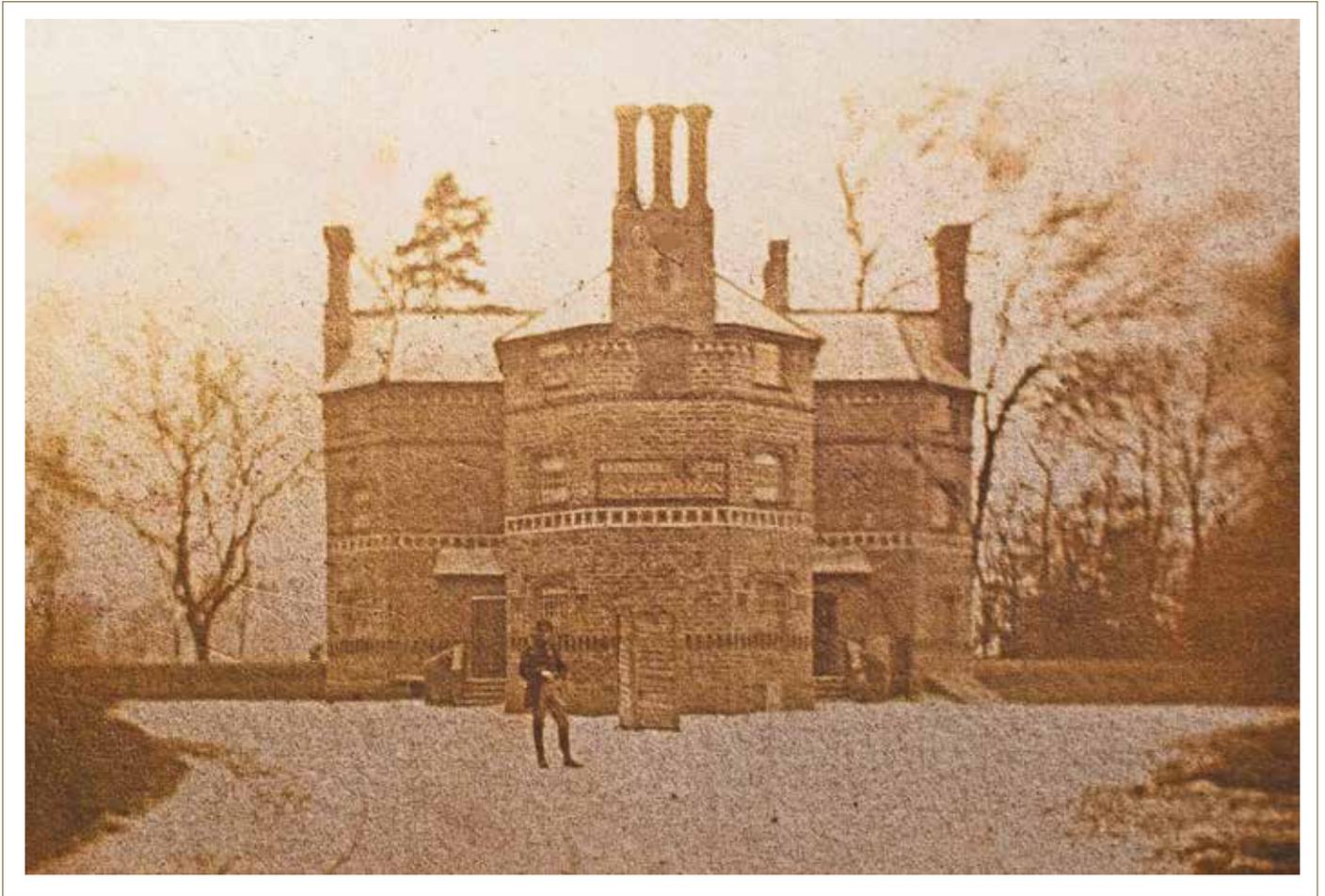
Information was gleaned from various sources including an archived document of The Seven Dials Trust [https://www.sevendials.com/the\\_seven\\_dials\\_monument\\_charity.htm](https://www.sevendials.com/the_seven_dials_monument_charity.htm) and <http://www.oatlands-heritage.org/index.php/history/the-yorks/duchess-of-york>

<https://www.britainexpress.com/attractions.htm?attraction=1836>

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# THE HAUTOY HOTEL, OCKHAM

ALAN COOPER



I recently discovered this *carte de visite* (a small photograph mounted on a card that was often used as a calling card) image of the Hautboy, Ockham, on a popular internet website. Dated February 1870 this is by far the earliest photographic image of the Hautboy on record (to my knowledge anyway!).

The Hautboy was built in 1864 by William, the first Earl of Lovelace and hit the headlines in 1898 due to a famous legal case which ensued after the hotelier's refusal to admit Lady Harberton, a keen cyclist of the day, for wearing 'rational dress'.

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In later years, the hotel kept a small, isolated public bar, mainly for the use of villagers and the estate workers on the ground floor.

By the 1970s, the Hautboy had become both well known for its top-quality restaurant at ground level and notorious for the upstairs pub frequented by bikers and real ale enthusiasts alike.

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Closed, reopened briefly and finally closed in 2007, it was eventually purchased by Birchwood Property Development and converted into six two-bed and one three-bed homes, the latter being the outstanding unit and consisting of what was once the entire upstairs pub.

# STOKE PARK GUILDFORD – 100 YEARS ON

## SALLY ASTLES

Next year will mark a century of Stoke Park in public ownership. Lots has happened to and around the park during those 100 years and, of course, before. The history of Stoke Park is an interesting story.

The present Stoke Park formed the grounds of a mansion begun in the early 18th century, originally called ‘The Paddocks’ prior to being enlarged and becoming the Stoke Park Mansion. William Aldersey (1736-1800) of the East India Company was a key influence in the development of the land as a park, purchasing it in 1780. Aldersey owned 216 acres.

In Keane’s *Beauties of Surrey*, 1849, when the park was the seat of Colonel Delap, it is described in some detail. By then the estate covered 450 acres with a three-mile walk, pleasure grounds of some seven acres with lawns, vases, a deciduous cyprus and a large oak. Ancient elms lined the entrance drive from Stoke Road (now Lido Road). To the south of the house was a walled kitchen garden of one acre. Nearby were melon and pine pits, a vinery and glasshouses. The large-scale OS map of 1872 shows the walled garden displaying a sundial at the centre of a cross of paths. The wider parkland had treed margins to the south and groups of trees within. A tree-lined drive led across from a lodge on London Road.

The Park was sold to James Budgett in 1879. After his death it was broken up between 1918 and 1925 to raise



Painting of Stoke Park Mansion by Hassel



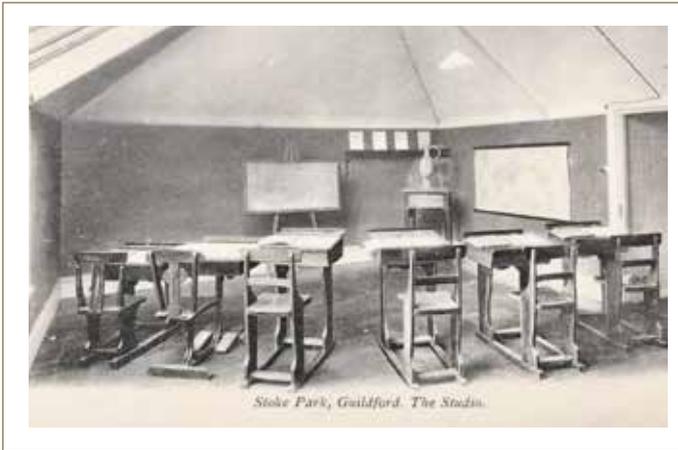
The inner hall of Stoke Park Mansion



Riding Lesson at Stoke Park



The portico of Stoke Park Mansion



The studio at Stoke Park school

funds to develop parts of the land as a public park. This created a public outcry and was never completed. In 1922 the house became Stoke Park Preparatory School, with the whole of the park as its playing fields and grounds.

James Budgett's widow sold the estate to the Guildford Corporation (now Guildford Borough Council) in 1925, which dedicated 176 acres as public open space. The Guildford Corporation paid £42,500 for the park (approximately £3.25 million today).

When the preparatory school closed in 1936, GBC leased the mansion and some of the grounds to Surrey County Council, which began the construction of the technical college in 1939. Many other developments took place during that time and since. The Lido was built in 1932,



Map of the Stoke Park estate 1925



Stoke Park Mansion

the gardens with a Japanese theme and ponds in the early 1930s and the by-pass, cutting right through the middle of the park in 1934.

On 17th April 1943 two Mustang fighters from 239 squadron flying low over Guildford collided, sending debris and oil across Stoke Park and killing both pilots.

Flying Officers Philip Charles Price (22) and Dirk Bertram De Kretser (20) lost their lives in the accident. One of the planes' engines crashed onto the roof of 117 Stoke Road but fortunately both occupants were unhurt. Frightened children playing in Stoke Park Gardens were reassured by the resident park keeper Mr W T Constable.

Stoke Park Mansion, having served as a strategic GPO telephone exchange during WWII, was sadly demolished in 1977. The only remaining feature showing its location is a ha-ha that was situated to the front of the building. During the 1970s, GBC's greenhouses and allotments within the park and developed during the war were demolished and a new nursery site created at Home Farm (Parks and Countryside depot). In 1992 Spectrum Leisure Centre was built on Parkway (the A25).

I should be grateful to hear of any further memories of Stoke Park ahead of the centenary.

Sally Astles is Asset Development Officer with Guildford Borough Council and can be contacted at [sally.astles@guildford.gov.uk](mailto:sally.astles@guildford.gov.uk).

Photographs courtesy Guildford Borough Council

# WHERE IS IT?

ALAN COOPER

AN INTERESTING BIT OF ADVERTISING HERE, WITH MORE THAN A NOD TO THE SMUTTY WORDPLAY ENCOUNTERED IN THE 'CARRY ON' SERIES OF FILMS. WHAT WAS THE BUSINESS AND WHERE WAS IT LOCATED?



WE ASKED IN JOURNAL 298 WHERE THIS GROUP OF SCHOOLCHILDREN POSE FOR THE CAMERA IN FRONT OF A WOODEN BUILDING, WHAT THE BUILDING WAS USED FOR AND WHERE IT WAS LOCATED. WE ALSO ASKED IF ANYBODY COULD IDENTIFY ANY OF THE CHILDREN IN THE PICTURE.

So far nobody has answered this correctly.



# WHAT IS IT?

ALAN COOPER

FROM OUR MEMBER VERNON WOOD COMES THIS STRANGE LOOKING ITEM. CONSTRUCTED OF LEATHER AND MEASURING SOME 300MM FROM SNAP CLIP TO O-RINGS, WHO WOULD USE SUCH AN ITEM AND FOR WHAT PURPOSE?



WE ASKED IN JOURNAL 298 WHO WOULD HAVE USED THESE BRASS STENCILS FROM OUR MEMBER JANET TICE'S COLLECTION.

These brass stencils would have been used by an undertaker/stonemason.

Correctly identified by:

Michael Clack,  
Michael Morris,  
Audrey Smithers and  
Peter Smithers.

# MYTH AND INSPIRATION - LITERARY MOLE VALLEY

KATHY ATHERTON

In October we were treated to a talk by Kathy Atherton, chair of Dorking Museum and Visitor Centre, historian and author. This brief summary will hopefully inspire one of our members to explore similar literary links with Send and Ripley – though I doubt we can match Dorking’s impressive achievements. The definition of ‘literary’ in the context of this talk includes writers and poets but also actors – the interpreters of theatrical literature. As an introduction Kathy spoke first about some fanciful references to the Mole Valley area in literary works.

Writers have opined that it was in this area that the people of southern Britain resisted Roman invasion. A battle of Aclea is recorded as having taken place and its whereabouts are unknown; some writers have posited that it took place at Ockley on account of the similarity in name. In 1912 Neville Stiff suggested that it was the Danes who were defeated by the Saxon king Ethelwolf at Ockley, having camped first at Anstiebury. Never letting the facts get in the way of a good story, local ghost writer Frances Stewart claimed that the battle was actually fought in Anstiebury in 851, with the Saxons saving England for Christianity by this victory and their ghosts being seen still in the environs of Leith Hill. There is no evidence for any battle between the Saxons and the Danes at Ockley or Anstiebury!

Written by Sir George Chesney, *The Battle of Dorking* was published anonymously in *Blackwood’s Magazine* in 1871. In Chesney’s tale, a battle takes place at Dorking between the invaders and British defenders; Dorking occupies a strategically vital point between the troops’ landing point on the south coast and London. Failure to defend the heights of Ranmore and Box Hill on each side of the Mole Gap allows the invaders to pass through to London. Britain is left humiliated, its Empire lost.

The story caught the public imagination. When reprinted it sold 80,000 copies and was translated into a score of languages.



Painting of West Street, Dorking by John Beckett (1799-1864) and a watercolour by Hassel showing the same view. Mullins owned the house with four gables on the right (Courtesy Dorking Museum) <sup>[1]</sup>

There is a ‘connection’ too with Longfellow. William Mullins’ house on West Street, near to Dorking Museum, is the only known surviving home of a Pilgrim Father. It dates from between 1568 and 1610. Mullins himself died in 1621, just three months after landing in the New World but his daughter Priscilla, the only survivor of the Dorking party, married John Alden, a cooper from Harwich, Essex, who was responsible for the Mayflower’s barrels. Two hundred years later she became a national heroine with the publication of Henry Wadsworth

Longfellow's poem *The Courtship of Miles Standish*. The poem has Alden proposing marriage to Priscilla on behalf of his superior, Captain Standish, whereupon she says: 'Why don't you speak for yourself, John?'

There is no evidence of Longfellow having visited Dorking.

Some writers' association with the area is simply that of birth, with nothing of local relevance evident in their work. These include Thomas Malthus, novelist E (Eileen) Arnot Robertson and actor Laurence Olivier. Though Olivier spent only his first two years in Dorking and never returned to live there he became patron of the Dorking Theatrical Society in the 1950s.



Daniel Defoe

Daniel Defoe, (1660 – 1731), best known as the author of *Robinson Crusoe*, was educated in Dorking, probably prior to 1676 attending a boarding school for religious dissenters in Pixham Lane, run by James Fisher who had notoriously Puritan views. Ordained, but not of a Puritan disposition,

he had a chequered career as a merchant and debtor, gambling away his wife's fortune, before his literary success with his journalistic tales *Moll Flanders*, *A Journal of the Plague Year*, *Robinson Crusoe* etc.

Fifty years after his schooldays in the area he wrote about Dorking, as he called the town, in *A Tour Through the Whole Island of Great Britain* (1724-27).

Despite his not having lived in the town for decades it is largely through Defoe that we know so much about life in 17th century Dorking - though he was known for being inaccurate and prone to fictionalising, therefore his comments have to be treated with caution!

There were others who lived and worked in the area in adult life but whose work was uncoloured by the experience, including Sheridan, Fanny Burney, Thomas Hope, John Langdon Davies (author and war correspondent during the Spanish civil war) and the actor



Polesden Lacey

Leslie Howard – best known for his role as Ashley Wilkes in *Gone with the Wind* (1939).

Sheridan was originally from Ireland. Author of *The Rivals* and *School for Scandal* he became an MP and Treasurer of the Navy in the Ministry of All the Talents during the Napoleonic wars. He purchased Polesden Lacey as part of his marriage settlement to his second wife in 1797 and said that there his new wife would 'chirp like a bird, bound like a fawn and grow fat as a little pig'. However, most of his writing was done before he moved to Polesden, by which time he was already an MP.

Fanny Burney (1752-1840) published *Evelina* anonymously in 1778, astonishing friends who did not know that she had written all her life. It was the tale of a girl's entry into fashionable society.

*Evelina's* popularity brought her financial success and a position as an attendant to Queen Charlotte.

Her diary gives a fascinating account of the routines and tedium of life at the court of George III. She hated it and retired through ill health after six years. A frequent visitor to Mickleham after 1784 when her sister moved there, Fanny became friendly with William Lock of Norbury Park, a wealthy art collector. She and her husband lived briefly in a cottage in one of Lock's fields but Burney only lived in the area for four years and though very happy here, her stay had little impact on her writing.

We may not remember Thomas Hope today; he was born in 1769 to a Scottish family living in Amsterdam and moved to Dorking in 1795, purchasing and substantially remodelling a grand house known as The Deepdene.



The Deepdene in the late 1800s (Courtesy Dorking Museum)

He was a wealthy man and wanted to be an arbiter of taste. In his novel *Anastasis* (1819) he roused interest in the 'exotic' - including the Greek dress in which he was painted. Byron, who was pictured in very similar style said he wished he had written it. Hope also wrote influential books on interior design - some call him the first interior designer. His contribution to the development of art and architecture in Britain has been widely recognised. The Deepdene became famous as the resort of men of letters and people of fashion. There were prominent visitors whose output shows little influence of the area though they wrote significant works here.



Thomas Hope in oriental dress, 1798, by William Beechey

When the Romantic Movement popularised communing with nature, Box Hill became a popular destination and John Keats completed *Endymion* (1818) whilst staying at the Burford Bridge Hotel (then known as the Fox and Hounds).

Benjamin Disraeli (1804-1881) was a frequent visitor to his friend Henry Hope (son of Thomas) at The Deepdene and with Hope's encouragement he turned his political thoughts into the novel *Coningsby* (1844), writing much of it there. He acknowledges in his introduction that it was conceived there and dedicated it to Hope. He later turned his ideas into political action and eventually became Prime Minister.

William Cobbett (1763-1835) was a radical writer and journalist, best known for *Rural Rides* (1830), which gives us a very detailed picture of life in rural England in the early to mid 19th century. He reported on the plight of rural people, observing conditions in towns and villages. In his ride through Surrey he speaks of the woeful state of the roads that kept the area isolated and poverty-stricken, reporting on his pitifully slow progress along



Wotton House (Courtesy Dorking Museum)

the turnpike south of Dorking and across Holmwood Common. He tells of his horse sinking down into ‘bottomless clay’ on the ride from Ewhurst.

Jane Austen and Charles Dickens were amongst those who wrote about what they found here, taking inspiration from the area or basing plots in Dorking or the surrounding hills. Jane Austen’s godfather was vicar of St Nicholas’ church in Great Bookham in the early 1800s and she and her sister Cassandra stayed in the village.

Box Hill is the setting for one of English literature’s best known scenes, the picnic in *Emma* (1816). Austen knew Box Hill well; Emma’s picnic is typical of visits to Box Hill in the early 19th century.

The wealthy visitors arrive by carriage and eat in the open air – a recent innovation for the wealthy that gives the event an air of daring. The unfinished novel *The Watsons* is set in Surrey. The book begins with Emma Watson being driven to the home of the Edwards in a small town which may well be Dorking, where they attend a ball at the White Hart (possibly based upon the White Horse which still has pride of place in the town centre).

Dickens was a frequent visitor to Dorking. He set scenes from *The Pickwick Papers* in the town, modelling the character of Tony Weller on the town’s celebrated coach proprietor William Broad and the Marquis of Granby inn on the King’s Head in North Street.

Finally there are a handful of writers whose work is rooted in the area.

John Evelyn, who was born in 1620, is best remembered for his diary, which includes eye-witness accounts of the Restoration of Charles II in 1660 and the Great Fire of London six years later. His famous diary was allegedly discovered in a laundry basket in Wotton House, his family seat just outside Dorking, in 1818. He inherited Wotton on the death of his brother in 1699 but his plans for the estate were largely carried out by his grandson, Sir John Evelyn. Thousands of trees were planted at Wotton and on the neighbouring estates to enhance the landscape. Thus Evelyn played a significant part in the development of what we now think of as the natural landscapes of Leith Hill and Friday Street.

The poet and novelist George Meredith lived at Flint Cottage on the slopes of Box Hill for 40 years. His verse and fiction was radical, particularly in its treatment of women’s issues. *Modern Love* (1862), with its analysis of marital breakdown, has been called the first ‘modern’ poem. *Diana of the Crossways* (1885), set at Crossways Farm



Flint Cottage



Leith Hill Place © National Trust, Richard Knapp

in Abinger, fictionalises the struggle of Caroline Norton (grand-daughter of playwright Richard Brinsley Sheridan of Polesden Lacey) for a settlement on the breakdown of her marriage. In his old age he became known for his support for the vote for women and amongst his local circle were pioneering female foreign correspondent Flora Shaw of Little Parkhurst in Abinger and the suffragette Brackenbury women of Peaslake. He corresponded with the Leith Hill and District Women's Suffrage Society and wrote to *The Times* in support of Holmwood suffragette Emmeline Pethick-Lawrence when she was imprisoned in 1906. Meredith celebrated the Box Hill countryside in verse and used it as a backdrop to his fiction. When no longer able to walk the hill he was pulled in a bath chair by a donkey called Picnic. Because of his religious unorthodoxy Meredith was denied burial at Westminster Abbey. He is buried in Dorking cemetery.

The novelist EM (Edward Morgan) Forster knew West Hackhurst, the Abinger home of his aunt Laura, from childhood. It had been designed by his architect father.



West Hackhurst, Abinger © Kings College, Cambridge

Observation of her neighbours provided material for his descriptions of Edwardian Surrey's class hierarchies in *A Passage to India* (1924) and stifling conformity in *A Room with a View* (1908). He inherited the house, moved to Abinger with his mother in 1924, was unsympathetic to the class distinctions of village life and at odds with the local gentry who he felt had too much power. He played an active part in village life and in 1934 wrote the *Abinger Pageant*, with Ralph Vaughan Williams providing the music, in aid of the church restoration fund. Summer Street, in *A Room with a View*, with its sloping triangular meadow and new church is based on Holmbury St Mary.

In 1844 Josiah Wedgewood's grandson, also called Josiah, moved to Leith Hill Place on the slopes of Leith Hill near Coldharbour. His wife Caroline was sister to the naturalist, Charles Darwin and his sister, Emma, was Darwin's wife. Darwin was a frequent visitor to Leith Hill Place. We know from his letters that when he came under pressure to finish *The Origin of Species* in 1859 that he spent time at Leith Hill Place working to the deadline.

<sup>[1]</sup> Kathy Atherton: Mullins bought the building in 1612 tenanted and sold it in 1619. It would have been a business property with shops below and living accommodation above. We do not know if Mullins and his family ever lived in any of the units. Many people will tell you with great certainty that he lived in the one with the plaque on, but there is absolutely no evidence. He could have had a house elsewhere in the town. All that is certain is that the family came from Dorking, his father and brother worked as shoemakers in the town and he owned a large investment property in the town which they may or may not also have lived in.

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# A NEW WEBSITE FOR THE SOCIETY

CAMERON BROWN

Next year will mark the fiftieth anniversary of the first meeting formally setting up the Send History Society. It took place on 28th January 1975 at the home of founder chairman Ken Bourne at Heath Farm, Tannery Lane and was attended by some thirty people, including current members Shiela Brown, Janet Tice and John Slatford. Initially covering Send only it expanded to take in Ripley 'and surrounding parishes' seven years later.

We were recently made aware of an Arts Council initiative to broaden access to museum collections which also covers websites and believe that this funding could provide an opportunity to redesign our website and build it for the future. This will hopefully widen the scope and usage of the site and we feel that this could be a suitable celebration of what the Society has achieved thus far.

Most museums, ours included, are only able to display a fraction of their collection at any one time and access in our case is further limited by the fact that we can only open for a couple of hours per week and that the space is tiny. We do, however, have a good deal to offer our visitors:

- A permanent display of artefacts and pictures
- Special exhibitions
- Thousands of indexed photographs, some over 100 years old, which at the moment can only be viewed on the computer in the museum
- A reference library of local and general Surrey books
- Back copies of journals
- SRHS publications for sale
- Indexed copies of a wide range of documents including records of births, marriages and deaths; church burial records; trade directories; manorial court records going back hundreds of years

We should like to be able to offer all of this and more to those unable to visit.

To submit an application for a grant we have until March 2025 and will need to explain what our website will offer but also show that we have consulted widely with

current and potential stakeholders in order to provide something which they actually want. We will be asking schools, other museums and local history societies, the local government, special interest groups and more but should like to begin by asking you, our members, what you would like.

Please take a look at our current, now somewhat outdated, website <https://sendandripleyhistorysociety.co.uk/> to remind yourself of what is currently available online:

- Digital, indexed copies of the 300 journals we have published over the past fifty years
- A wide range of local history books published by the Society
- Films and videos, some from TV and cinema and some produced by the Society
- News of our current activities

We plan to include all of this in the new website but add:

- Access to our collection of over 6000 photos of local interest, some dating back to the 1800s
- A guide to help you to carry out research into your house, your family or more general items of local interest. This will include online access to digital copies of documents currently held at the museum, including local records of births, marriages and deaths, trade directories, manorial court records going back hundreds of years
- Photos of the artefacts in our collection, the majority of which we have no space to display in the museum
- Audio interviews with elderly local residents from 1975 onwards, recorded and transcribed

## WHAT ELSE WOULD YOU LIKE TO SEE?

Please take five minutes to complete an online survey at <https://forms.gle/ofWsA3kNLbcGGuNo9>.

Alternatively, drop in to the museum on any Saturday morning between 10 and 12 and talk to one of the stewards.

# MUSEUM NEWS

CLARE McCANN

The current exhibition is entitled 'He's Behind You! Amateur dramatics in Send and Ripley'. It looks at the history of amateur dramatics in the two villages. As well as programmes and photos we also have some costumes on show. The exhibition has been a collaborative effort with the Ripley Amateur Theatre Society and the Send Amateur Dramatic Society (SADS) which are both contributing. The Ripley panto this year is Dick Whittington and we hope to have a special museum opening on the afternoon of Saturday, 7th December to coincide with the matinée.

Following that, plans are afoot to have a short interim exhibition about Christmas traditions after which January will see us in full 1970s reminiscence mode in the run up to the Society's 50th Anniversary. Anyone willing, or better still wanting to help, do let me know.

Don't forget, if you have children or grandchildren aged between five and eleven then please encourage them to come along to the museum and join Wheels of Time. They will receive a unique badge from Ripley Museum and a lanyard. They can then get more badges from all the participating Surrey museums and heritage venues and earn awards. Register at <https://surrey.wheelsofetime.uk/>



## FORTHCOMING EVENTS

Meetings will be held on the second Wednesday of the month at the Ripley Village Hall. Doors open for all evening talks at 7.30pm for an 8.00 start. Tea/coffee and wine available. NB – payment by cash only.

DATES - 2024	EVENTS
Wednesday 11th December	Christmas Social. MEMBERS ONLY
DATES - 2025	EVENTS
Wednesday 8th January	Moira McQuade talk: <i>Vauxhall Pleasure Gardens</i>
Friday 21st February	Society 50th Anniversary Gala Dinner
Wednesday 12th March	AGM: Premiere of Historic Ripley Walk Film
Wednesday 9th April	Anna Cusack talk: <i>17th &amp; 18th Century Female Criminals of Surrey</i>

Further details can be obtained from Helena Finden-Browne [helena\\_findenbrowne@compuserve.com](mailto:helena_findenbrowne@compuserve.com)

# SEND & RIPLEY LOCAL HISTORY MUSEUM PUBLICATIONS



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you wish to help in the museum

## HISTORY SOCIETY PUBLICATIONS

Frank Brown, Ripley to Rothesay – Journeyman Painter		£5.00
History Colouring Book (price includes felt tips and a carrier bag)		£5.00
Ripley & Send Then and Now; The Changing Scene of Surrey Village Life	Reprinted 1998/2006	£10.00
Guide to The Parish Church of St Mary The Virgin, Send		£1.00
Then and Now, A Victorian Walk Around Ripley	Reprinted 2004/07	£2.50
The Straight Furrow, by Fred Dixon		£1.50
Ripley and Send – Looking Back	Reprinted 2007	£9.00
A Walk About Ripley Village in Surrey	Reprinted 2005	£2.50
Newark Mill Ripley, Surrey	Reprinted 2012	£4.00
The Hamlet of Grove Heath Ripley, Surrey	Reprinted 2005	£4.00
Ripley and Send – An Historical Pub Crawl in Words and Pictures	New Edition 2017	£5.00
Two Surrey Village Schools – The story of Send and Ripley Village Schools		£10.00
The Parish Church of St Mary Magdalen Ripley, Surrey		£2.00
Memories of War		£5.00
Map of WW2 Bomb Sites in Send, Ripley and Pyrford		£2.50
Memories of War and Map of Bomb Sites		£6.50
Send and Ripley Walks (revised edition)		£7.50
Newark Priory: Ripley's Romantic Ruin		£5.00
<b>Special Offer:</b> Purchase Newark Priory and St Mary's Ripley		£5.50
Heroes All		£20.00

All the publications are available from the museum on Saturday mornings, from Pinnock's Coffee House, Ripley, or via the Society's website [www.sendandripleyhistorysociety.co.uk](http://www.sendandripleyhistorysociety.co.uk) or email [srhistorysociety@gmail.com](mailto:srhistorysociety@gmail.com)



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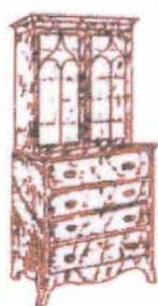


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