

Short articles

A Neolithic polished flint axe fragment from Hollingbury

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In 1949 a flint axe was found by Mr Fred Smith of Brighton on a green to the east of the Hollingbury hillfort. Its original provenance is unknown. For 40 years the significance of the axe remained unappreciated until Mr Smith brought it to the attention of Mr David Larkin, a Downland Ranger.

The axe (Fig. 1) has been examined by Mr Chris Butler. He reports that the find is a thick-butted, polished axe now 106 mm long, 60 mm wide and 38 mm thick and weighing 288 g. The axe is a product of the South Downs flint mines and has patinated to a grey-white colour. Although originally polished, it was broken in antiquity and subsequently re-flaked on both edges and from the platform created by the break. The abrasion on this platform and along the upper sides of the axe suggests that it was hafted for use. Some abrasion at the cutting edge and two adjacent flakes, all of which are unpatinated, may be recent. The axe can confidently be dated to the Neolithic period.

The axe has been handed to Mr David Larkin at the request of Mr Smith.

Acknowledgements

I would like to thank Mr Fred Smith and Mr David Larkin for allowing examination of the axe, Mr Chris Butler for his report and Mr Gary Bishop for drawing the axe.

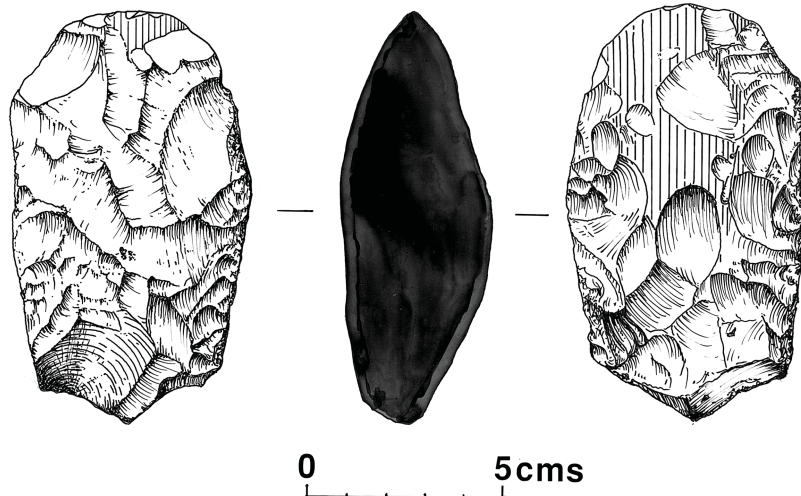


Fig. 1. Neolithic flint axe from Hollingbury.

A fieldwalking survey at Mill Lane, Clayton, West Sussex

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INTRODUCTION

During January and February 1992 the Mid Sussex Field Archaeological Team fieldwalked a large L-shaped field south of Mill Lane on Clayton Hill, Clayton, West Sussex, TQ 302132 (Fig. 1). The field was walked from north to south in transects spaced at 20-metre intervals and orientated on grid north. All archaeological material was bagged in 20-metre collection units along each transect.

THE FINDS

THE PREHISTORIC FLINTWORK (Table 1)

Among the 1503 pieces of worked flint found a single fragment from a tranchet axe, a small broken pick (Fig. 6:4) and a probable microlith (Fig. 6:2) are distinctive Mesolithic implement types. The cores include small blade and flake cores with prepared platforms which, together with the small number of core-preparation pieces such as crested blades and rejuvenation flakes, date to the Mesolithic or earlier Neolithic periods. A third of the blades were soft hammer-struck and some of these, together with the few bladelets present, are also likely to be of Mesolithic date.

A transverse or oblique arrowhead (Fig. 6:1) dates to the later Neolithic and most of the cores are crude, single- and multi-platformed flake cores of the later Neolithic and Bronze Age periods. Hard hammer-struck flakes make up 97 per cent of the debitage. These are mainly short and squat, exhibit large platforms and bulbs, and a large proportion have hinge fractures.

Eighty per cent of the implements collected are scrapers. Most are end scrapers on short and stubby hard hammer-struck flakes and date from the later Neolithic/Early Bronze Age (Fig. 6:7-19). Most of the remaining flake-based implements were also manufactured on hard hammer-struck flakes. The predominance of scrapers, together with the lack of blade-based implements such as knives, suggests that a substantial

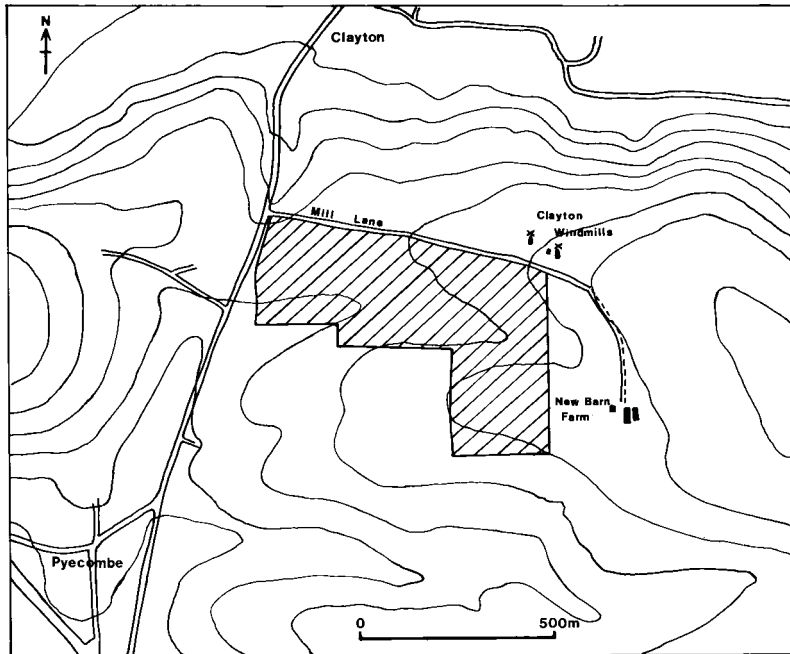


Fig. 1. Location plan.

Table 1. The flintwork.

Hard hammer-struck flakes	1109
Soft hammer-struck flakes	34
Hard hammer-struck blades	18
Soft hammer-struck blades	9
Soft hammer-struck bladelets	10
Axe-thinning flakes	5
Flake/blade fragments	55
Shattered pieces	81
Chips	13
Crested blade	1
Core tablet	2
Core rejuvenation flakes	3
Cores	35
Scrapers	95
Button scraper	1
Combination tool	1
Notched pieces	7
Piercers	7
Cutting flake	1
Miscellaneous retouched pieces	9
Microlith	1
Transverse arrowhead	1
Tranchet axe	1
Pick	1
Fabricator	1
Hammerstones	2
Total	1503

ALL FLINTWORK

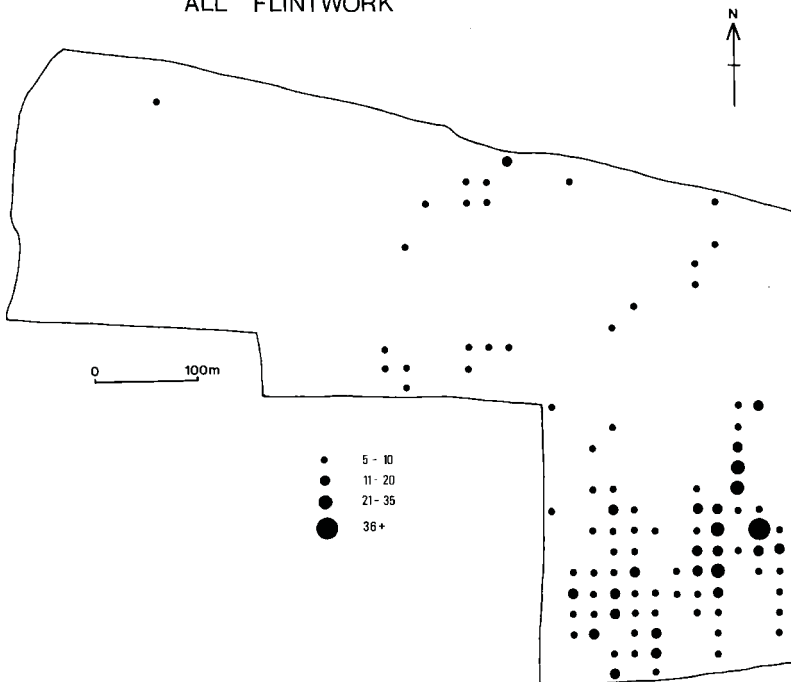


Fig. 2. Distribution plan showing prehistoric worked flint. Only those collection units which produced more pieces than average are plotted so that the background scatter of flint found across the whole field is removed.

proportion of this assemblage could date to the Bronze Age (Ford *et al.* 1984).

The majority of the worked flint was concentrated on the north-facing slope of the dry valley at the east end of the field (Fig. 2). This concentration is mirrored by the distribution of implements and cores (Fig. 3). Figure 3 also shows a small concentration of implements and cores in the north-west corner of the field. This latter concentration lacked debitage and may represent either an activity area where implements were being utilized, or an anomaly due to collection bias.

A discrete scatter of Mesolithic flintwork was found on the north-facing slope at the east end of the field. Fire-fractured flint (173 pieces weighing 4660 g) was found across the field without any concentration of material.

THE POTTERY

A total of 395 sherds of pottery and 20 pieces of clay pipe were found. Two of the sherds, of Late Neolithic or Early Bronze Age date had a

coarse flint temper, with a little sand and some grog inclusions, but the majority of the pottery is medieval. It is mainly in a flint-tempered fabric, but there were also numerous sherds in a sandy fabric, frequently glazed yellow/green to green. The few rim sherds and small number of handles present indicate a range of cooking-pots, jugs and dishes. The forms and fabrics suggest a 12th- to 14th-century date range.

Both the medieval and post-medieval pottery (95 sherds) was concentrated in the bottom of the dry valley and centred on the former site of Duncton Barn, possibly representing the manuring of fields close to the farm.

BUILDING MATERIAL

Brick, tile and slate was scattered across the whole field with a concentration around the site of the barn.

COINS

Two coins were found: one William III copper halfpenny (first or second issue; 1695–1699), and a William IV copper farthing (1831–1837).

METAL

A rectangular/sub-rectangular strap loop of 13th- to 15th-century date was found (Fig. 7:25 *fiche*).

DISCUSSION

Although a small number of pieces of Mesolithic flintwork was found, the majority dates to the Neolithic and Bronze Age periods, a date range confirmed by other finds made locally (*see microfiche*). An increase in activity at the end of the Neolithic and during the Early Bronze Age is evidenced both by the numerous barrows on Clayton Hill and along the top of the scarp eastwards to Ditchling Beacon and by other finds made in the immediate vicinity.

Eight Neolithic flaked flint axes were found in 1803, deposited side by side just below the surface on Clayton Hill (Catalogue of Antiquities, 1855; Fig. 8:20; Fig. 9:21). In 1986 a fragment of a Late

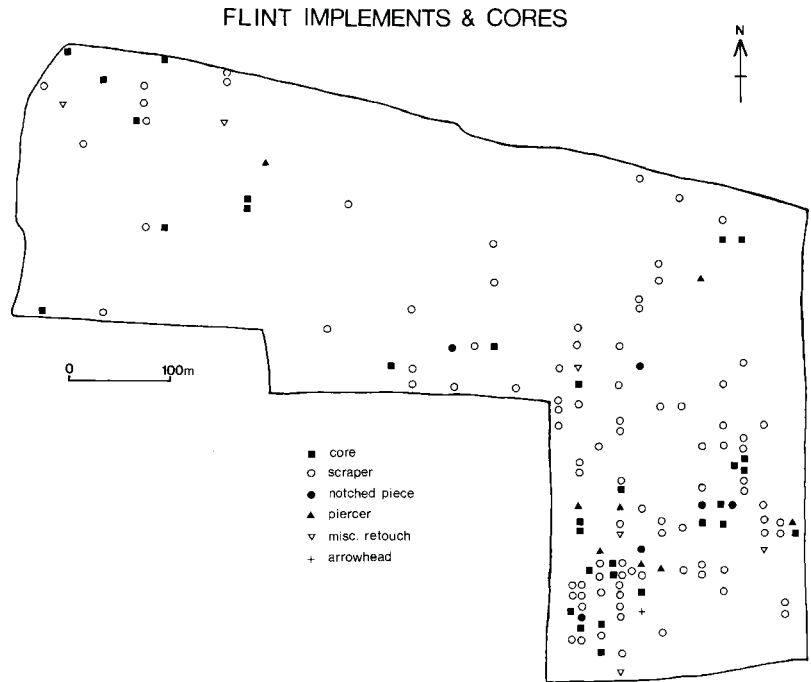


Fig. 3. Distribution plan showing flint implements and cores. All pieces found are plotted.

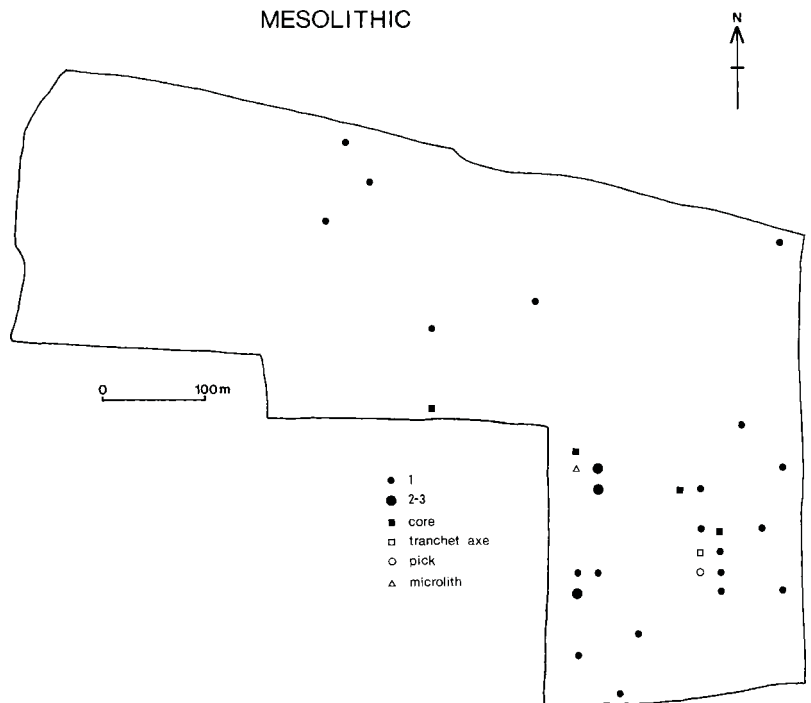


Fig. 4. Distribution plan showing Mesolithic flintwork. All pieces found are plotted.

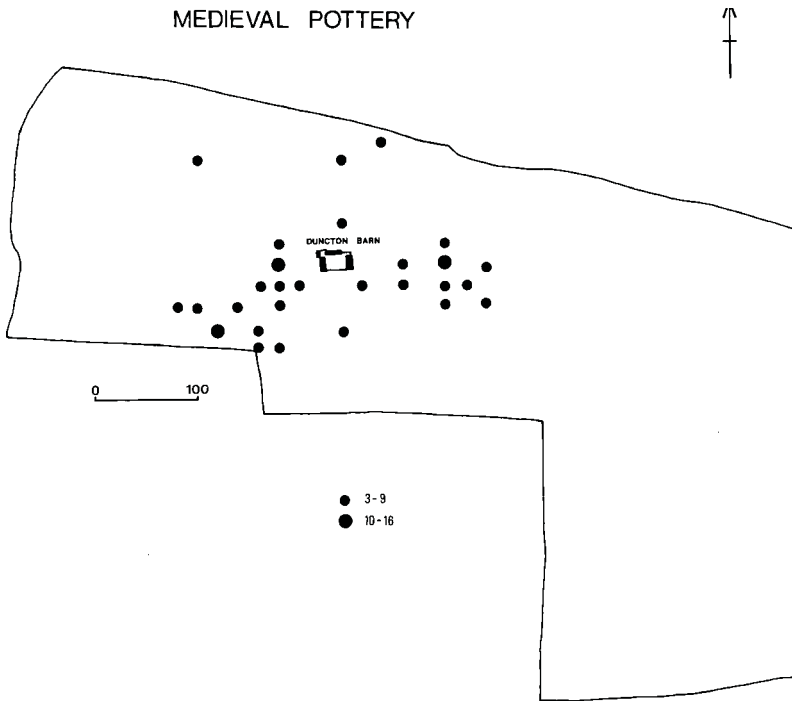


Fig. 5. Distribution plan showing medieval pottery. Only those collection units where the number of sherds found was greater than the average have been plotted.

Bronze Age socketed axe (Fig. 9:23) was found at the foot of the Downs, north of Clayton Hill, and a Bronze Age socketed axe, a bronze ingot, a further half ingot and some broken fragments plus pieces of a Bronze Age pottery vessel — possibly a bucket urn — were found just north of Clayton windmills (Butler 1992). A Bronze Age palstave (Fig. 9:22), currently in Lewes Museum, is also recorded as coming from Clayton Hill, as was a pottery incense cup containing a blue faience pendant, which came from a large barrow (Couchman 1920). These finds concentrated on or near to Clayton Hill suggest fairly intensive activity here in the Bronze Age and, to a lesser extent, during the Neolithic.

The remains of a Celtic field system can be seen within the area of Pyecombe golf course, immediately to the south of the survey area. Although the system has largely been destroyed by ploughing and the golf course construction, traces of lynchets are still visible in places.

The scatter of medieval pottery in the area of Duncton Barn suggests a possible 12th- or 13th-century origin for the farm, although the earliest documentary references appear to be from the 18th century (Ferguson & Butler 1998). All that survives of Duncton Barn today are some large, broken pieces of flint walling lying around the base of two trees and a trace of the chalk trackway which led to the farm.

Microfiche

The description and illustration of finds made previously on Clayton Hill.

Acknowledgements

I would like to thank the farmer, Mr Ian Currie, for giving permission to carry out the survey, Claire Godfrey for illustrating the finds, and the members of MSFAT who assisted with the fieldwalking. The finds and archive have been deposited at the Museum of Sussex Archaeology, Lewes.

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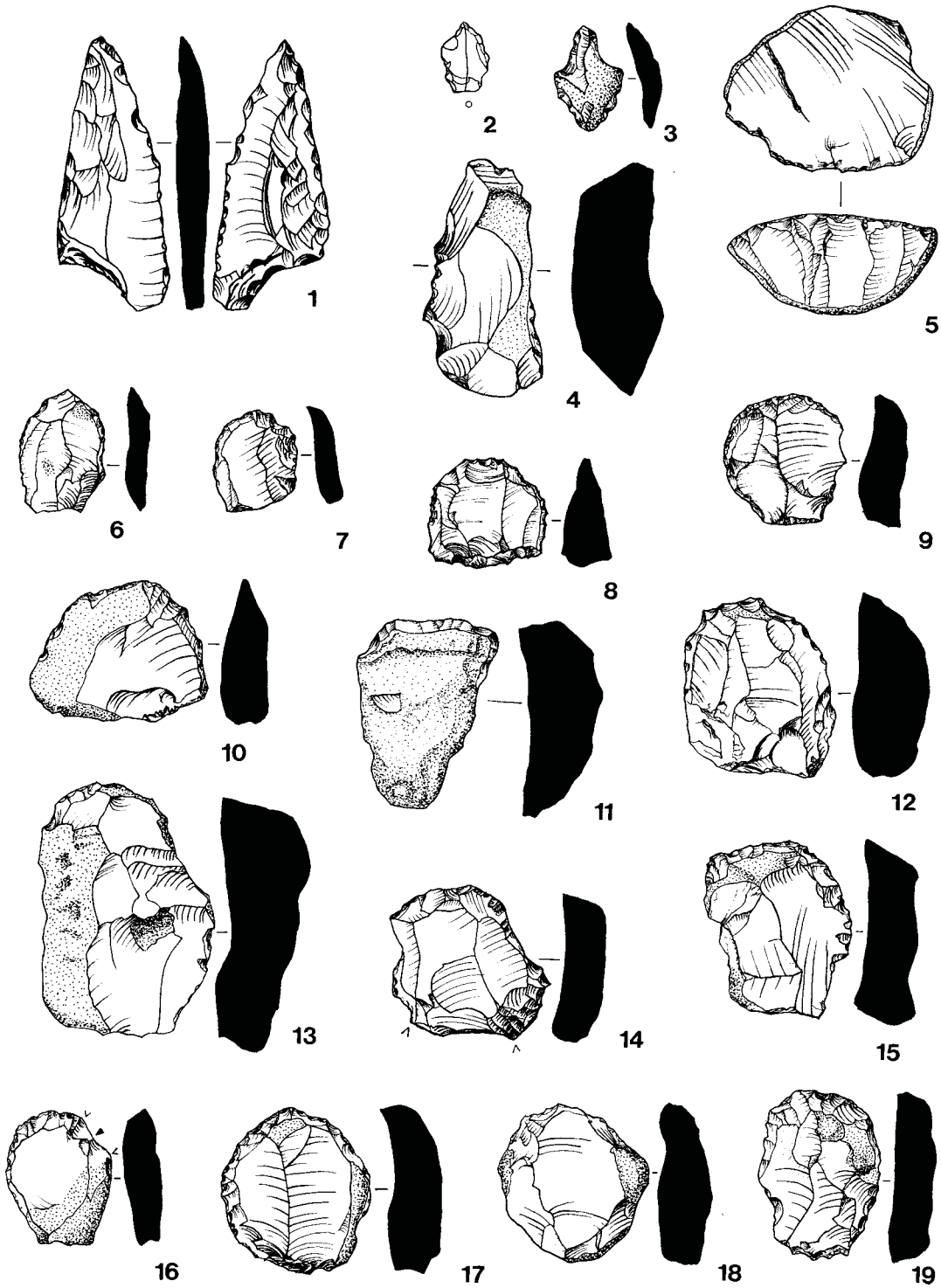


Fig. 6. Prehistoric flintwork: 1) transverse arrowhead; 2) microlith; 3) piercer; 4) pick; 5) core; 6) retouched piece; 7-19) scrapers. (All 1:2 except no. 1 which is 1:1.)

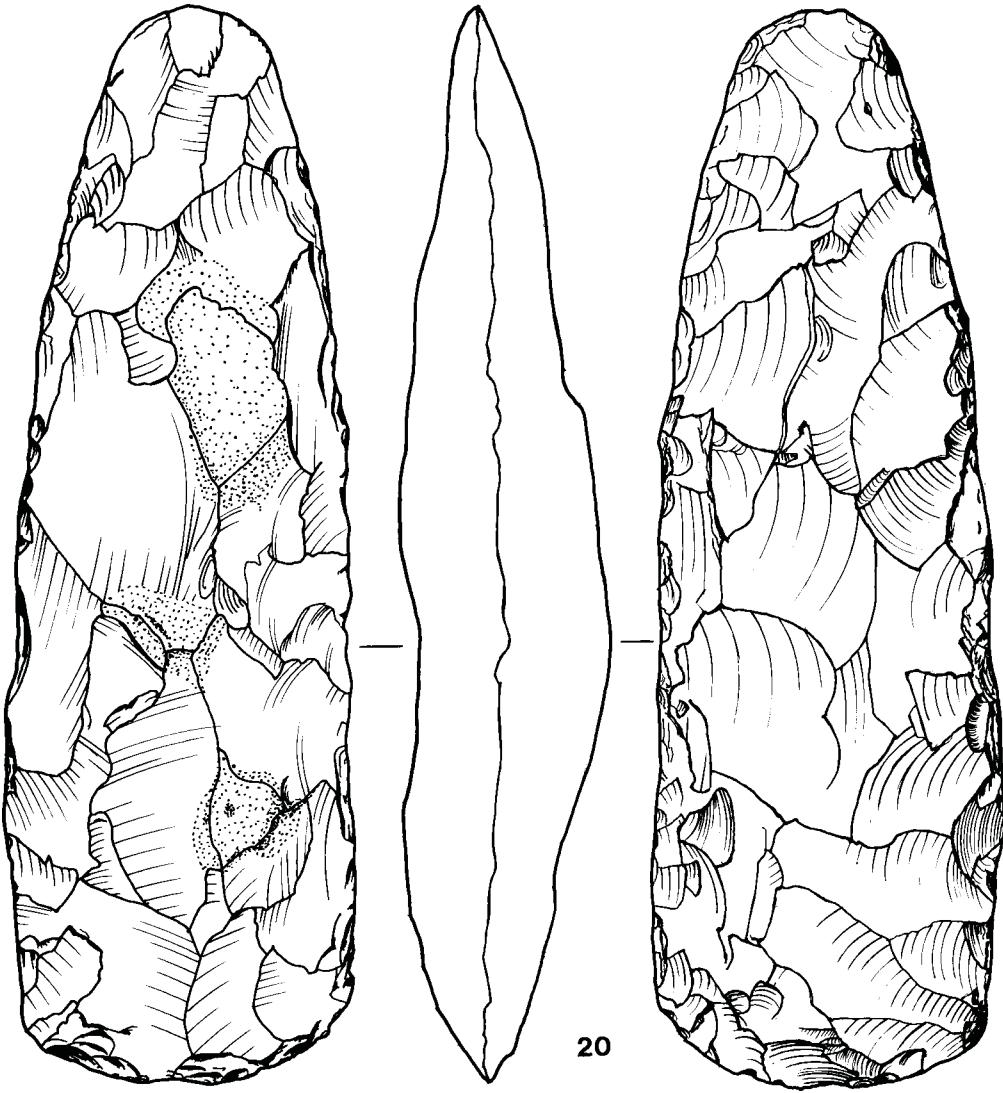


Fig. 8. Previous finds from Clayton Hill: 20) Neolithic flint axe (1:2).

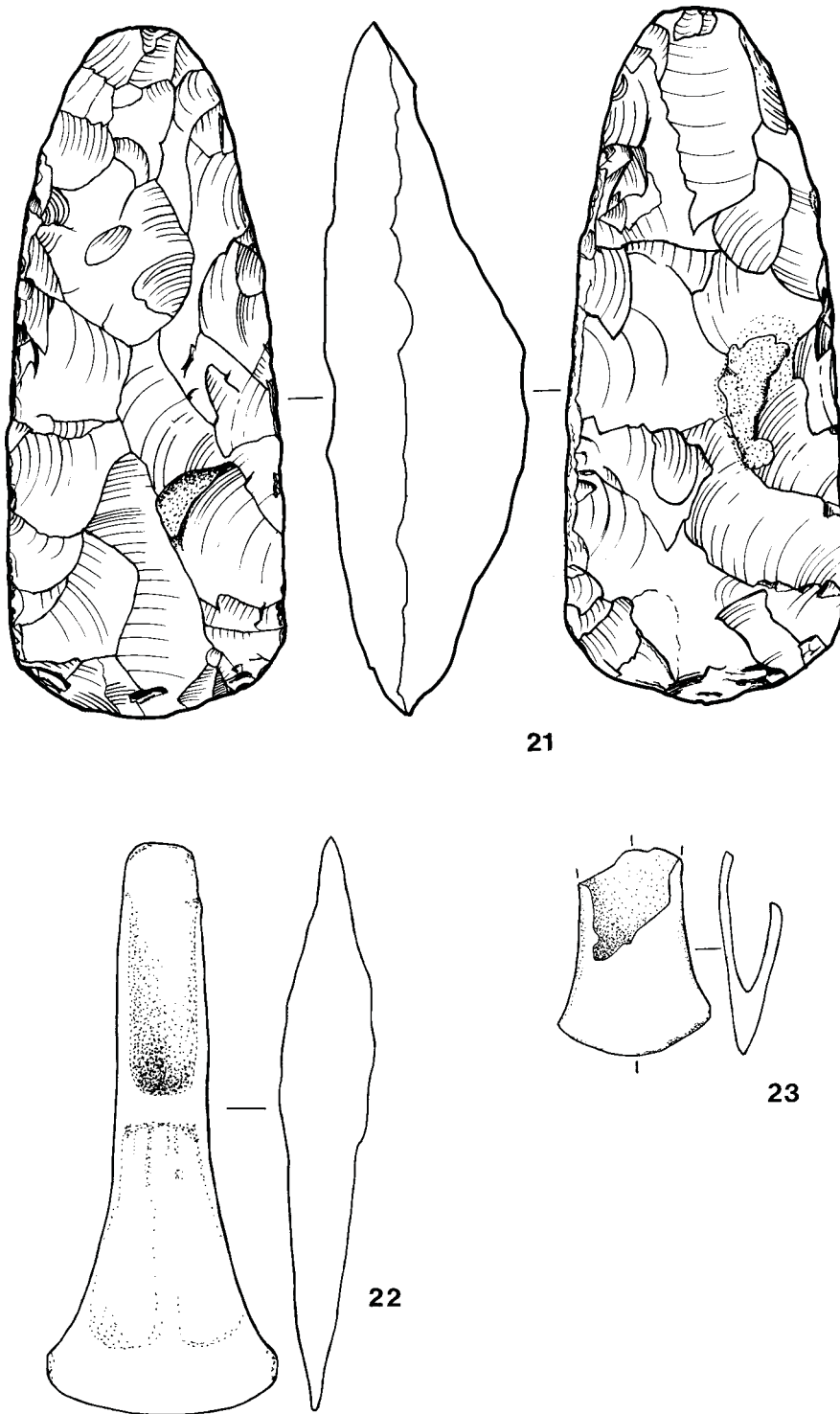


Fig. 9. Previous finds from Clayton Hill: 21) Neolithic flint axe; 22) Bronze Age palstave; 23) Late Bronze Age palstave fragment (1:2).

V A section through the moat bank at Bodiam Castle

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The Field Archaeology Unit was commissioned by The National Trust to undertake a watching brief during alterations to the moat banks at Bodiam Castle in 1995. Initial monitoring of the works revealed much modern pottery, a single rim sherd of 17th- or 18th-century date and a Mesolithic flint core in the topsoil, all probably imported to the site during heightening of the banks. It was decided after consultations with The National Trust and English Heritage that a portion of the bank would be excavated by hand to produce a section which could be recorded prior to alteration. The site chosen was adjacent to the old bridge abutment to the south of the castle (Fig. 1).

A short length of the inside face of the moat bank was manually cleaned to form a vertical section and recorded (Fig. 2). Context 1 was found to contain a 1936 penny, and a corner fragment of a medieval tile with a yellow and brown glaze, suggesting mixing of the upper levels in the bank at this point. Little material was recovered from the other contexts, with the notable exception of context 6

which produced two small sherds of 15th-century pottery from 720 mm below the surface of the present bank. Unfortunately no artefacts were retrieved from contexts 7, 8 or 9, and excavation had to cease at the water level. Context 8 was a well-compacted layer, and appeared to be a buried soil, suggesting that it had formed the top of the original late 14th-century moat bank. Contexts 3 to 7 appear to relate to a period when the moat bank was increased in height. Although the dating evidence from context 6 is not conclusive, it does suggest this heightening may have occurred during the 15th century.

If this hypothesis is true then the original moat bank was considerably smaller than the present one at this point, and

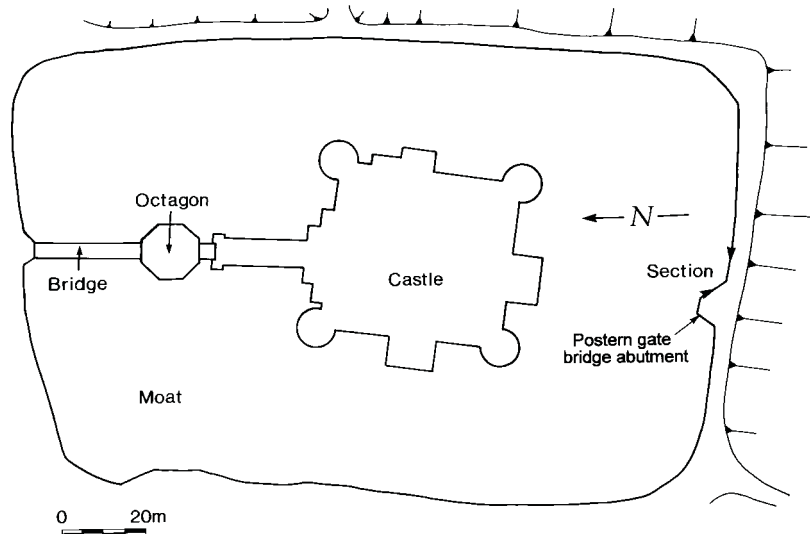


Fig. 1. Location of section.

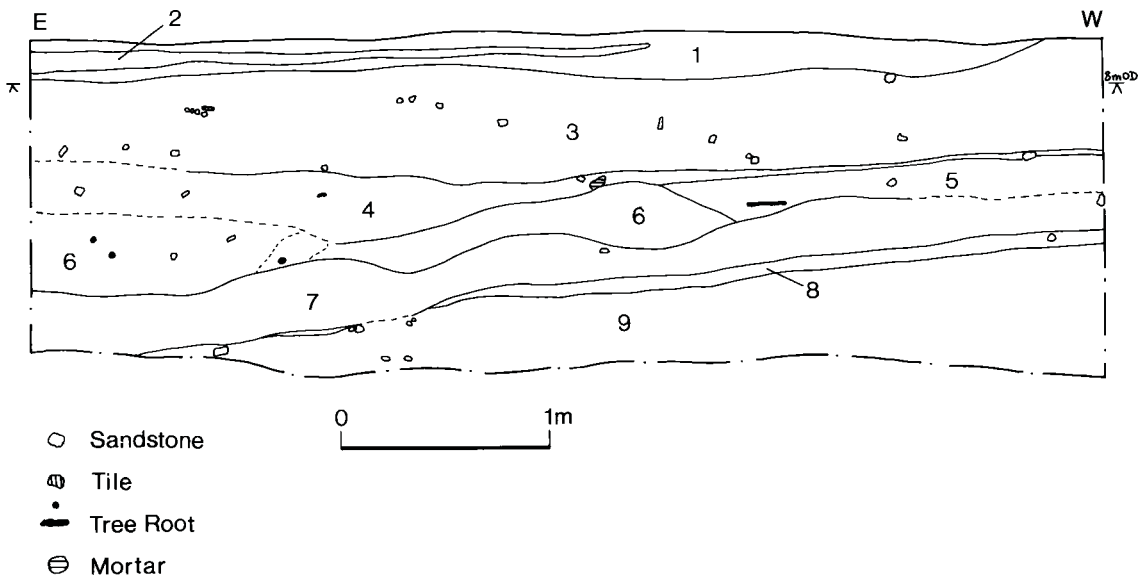


Fig. 2. Section through moat bank.

presumably around its entire circuit. The lowermost deposits encountered also slope upwards towards the surviving bridge abutment, which suggests that the masonry may have been built first and the bank dumped against it during the formation of the moat. It was unfortunate that this phenomenon could not be traced on the other side of the abutment, but heavy root disturbance in the area had destroyed the evidence.

Despite the problems of importation of material to the site, heavy root disturbance and the dangers of excavating perilously close to the water, the work at Bodiam Castle produced some evidence of the character of the medieval moat bank and its relationship with the postern gate bridge abutment.

Acknowledgements

The project was funded by The National Trust. The author would also like to thank all those who helped during the project, both in the field and during the post-excavation work, especially Mark Gardiner, Luke Barber, Greg Priestley-Bell, Richard James, Rob Goller, and Jane Russell, who produced the illustrations. Thanks are also due to Vivienne Coad of English Heritage and to George Bailey and all the staff at Bodiam Castle for their assistance and support.

V Archaeological work at the site of the Millennium Seed Bank, Wakehurst Place, Ardingly, West Sussex

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with contributions by Luke Barber, Sue Hamilton, Chris Place & Jacqueline McKinley

In October 1996 planning permission was granted by Mid Sussex District Council for the construction of the Millennium Seed Bank (a building for seed conservation and research, with academic and public facilities) and associated landscaping work at Wakehurst Place, Ardingly, West Sussex (NGR TQ 3392 3167) (Fig. 1). A requirement for the archaeological evaluation of the site prior to the commencement of groundworks was made a condition of that permission. The site is situated on the Lower Tunbridge Wells Sand at *c.* 150 m AOD to the north of the late 16th-century mansion. All archaeological work at the site was done in accordance to a specification provided by John Mills of West Sussex County Council and fully funded by The Royal Botanic Gardens, Kew. The current report represents a summary of the main archive report (Stevens 1998) which is housed with the remainder of the archive at Barbican House Museum, Lewes.

Initial trial trenching in August 1997 (Fig. 2: Trenches T1–T9), revealed a prehistoric feature, possibly part of a prehistoric ditch close to the alignment of a soil mark noted on aerial photographs of the site (JASAIR 79/88/055 taken in September 1988, West Sussex County Council) (Bashford 1997). Pottery from the feature was initially dated to the Bronze Age (*see below*). It was decided that given the paucity of known prehistoric remains in the area, a small-scale excavation should be undertaken to

record archaeological features before their destruction.

Additional trenches and two main areas were mechanically stripped of topsoil during September 1997 (Fig. 2: Trenches T10–T14). It became apparent that the soilmark had been caused by the presence of a ridge of Ardingly Sandstone which ran across both stripped areas. The area stripped showed that the prehistoric feature was in fact a large discrete pit (12/13) and not part of a ditch (Figs 3 & 4). Two other pits were discovered in Trench T11 (pits 8/9 & 10/11). None of the pits produced datable artefacts (although pottery had been retrieved from pit 12/13 during the evaluation stage). Samples taken for C14 analysis gave dates of 830–760 cal. BC at 68 per cent probability (Beta 113760; 920–520 cal. BC at 95 per cent probability) (pit 10/11) and 410–380 cal. BC at 68 per cent probability (Beta 113761; 760–210 cal. BC at 95 per cent probability) (pit 12/13). The dates were calibrated using the maximum intercept method of Stuiver and Reimer (1986) with ranges rounded outwards to 10 years (Mook 1986) and data from Stuiver *et al.* (1998). It should be noted that the date for pit 12/13 is slightly later than the date given for the pottery recovered from it during the evaluation, suggesting either contamination or that the pottery is of a slightly later date than previously thought. A similar small pit was also encountered in Trench T14 (pit 4/5). This contained a single flint flake (not illustrated).

The most interesting feature was encountered in Trench T13 (Figs 3 & 4). This feature (pit 2/3) was a small, steep-sided and flat-bottomed pit with a diameter of 460 mm and a depth of 140 mm. Its single fill was a greyish-black, silty clay which

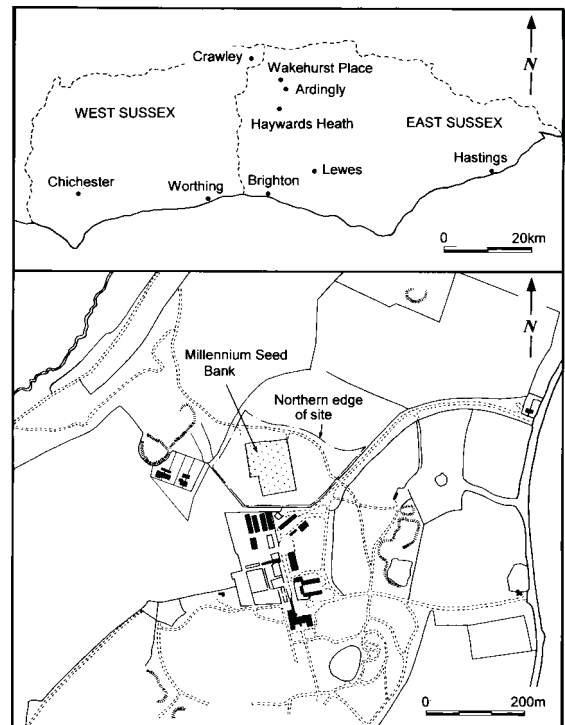


Fig. 1. Site location.

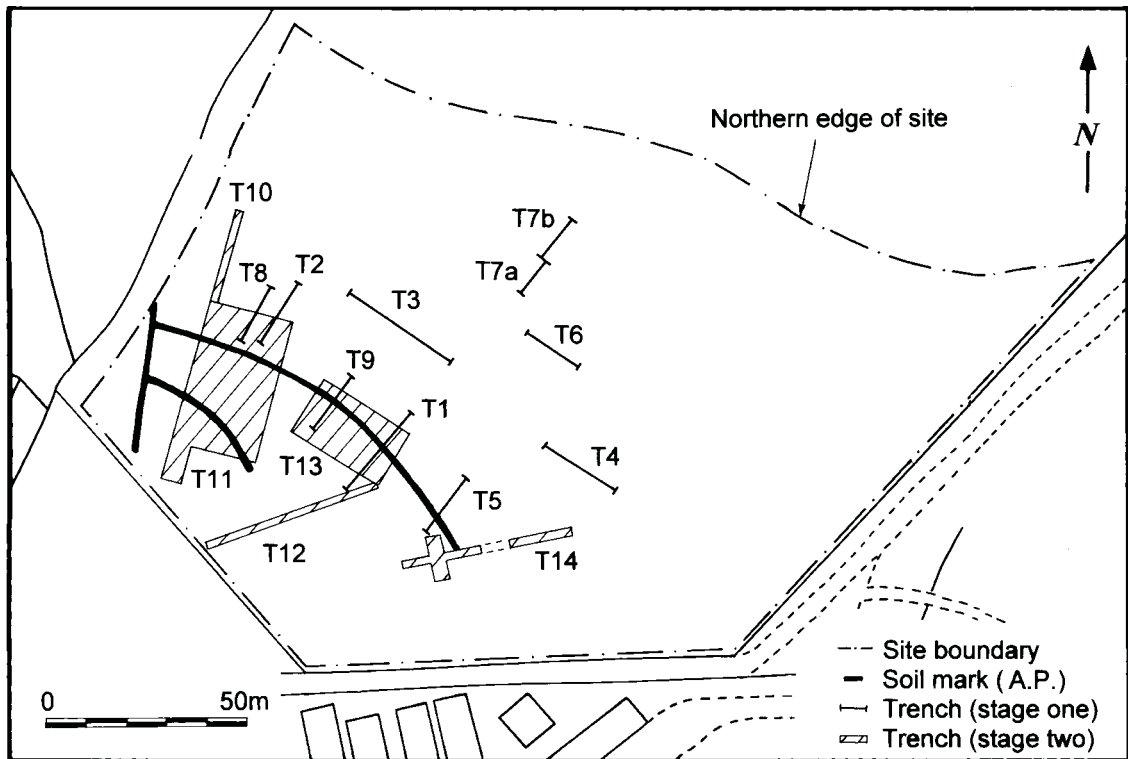


Fig. 2. Trench location plan.

contained fragments of sandstone and a very high concentration of pieces of charcoal, as well as sherds of prehistoric pottery and struck flint (*see* below). The entire fill of the pit (20 litres - Sample 101) was retained for environmental analysis.

THE FINDS

THE POTTERY

By Luke Barber (incorporating comments by Sue Hamilton)
The evaluation and subsequent excavation at the site located eight (23 g) and eleven (113 g) sherds of pottery respectively. All of this material is of prehistoric date and was shown to Dr Sue Hamilton for comment.

The sherds from the evaluation (Trench T2, Context 12/13) are all small and show extensive abrasion. The fabric is soft and tempered with sparse calcined flint to 3 mm and sparse to moderate dull orange grog/iron ore inclusions to 2 mm. Only one feature sherd is present: a very small fragment from a simple upright rim with square section.

The pottery from the main excavations all came from pit 2/3. The sherds are generally small, although two larger base sherds are present. At least two vessels are represented, both in different fabrics. The first is represented by seven sherds in a soft fabric tempered with moderate, irregular brown grog to 4 mm. Very rare calcined flint inclusions are present to 2 mm. Three finger-pinched base sherds and a simple upright rim with rounded profile are present in this fabric along with three

bodysherds. The feature sherds suggest the vessel was a convex jar of Later Bronze Age type, but a slightly later date is possible. The remaining four sherds are in the same fabric as the sherds from the evaluation. All sherds in this fabric are small and no diagnostic sherds are present.

THE WORKED FLINT

By Chris Place

The excavations produced a small, undiagnostic collection of worked flint comprising the following pieces:

Context:	Flakes	Scraper	Burnt flint
Trench T3. Topsoil		1	
Trench T13. Pit 2/3	2		5
Pit 2/3 (from sample)	4		
Trench 14. Pit 4/5	1		

Although the majority of the flint is undatable, there is no reason why it should not be contemporary with the Late Bronze Age date ascribed to the features from which it was recovered. By contrast, the scraper is a long end form and most probably predates the remainder of the collection. It would not be out of place in a Mesolithic assemblage, and its heavy patination and edge attrition reinforce the case for a residual item.

Of some interest are the flakes from Sample 101 (pit 2/3). These small flakes have maximum dimensions of between 5 mm and 10 mm, and are unlikely to have been recovered by hand excavation. Whilst in this instance the sample is too

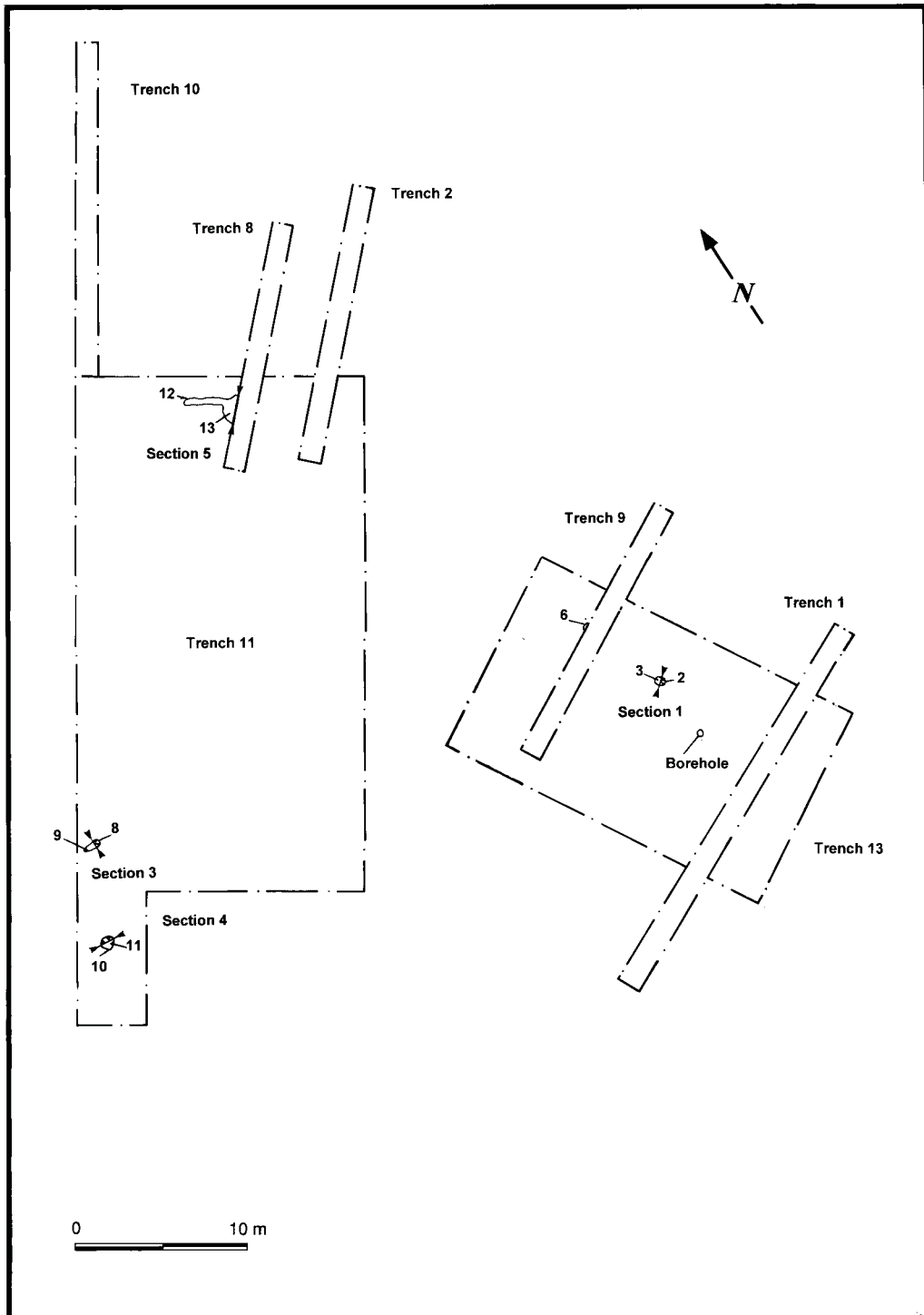


Fig. 3. Trench plans.

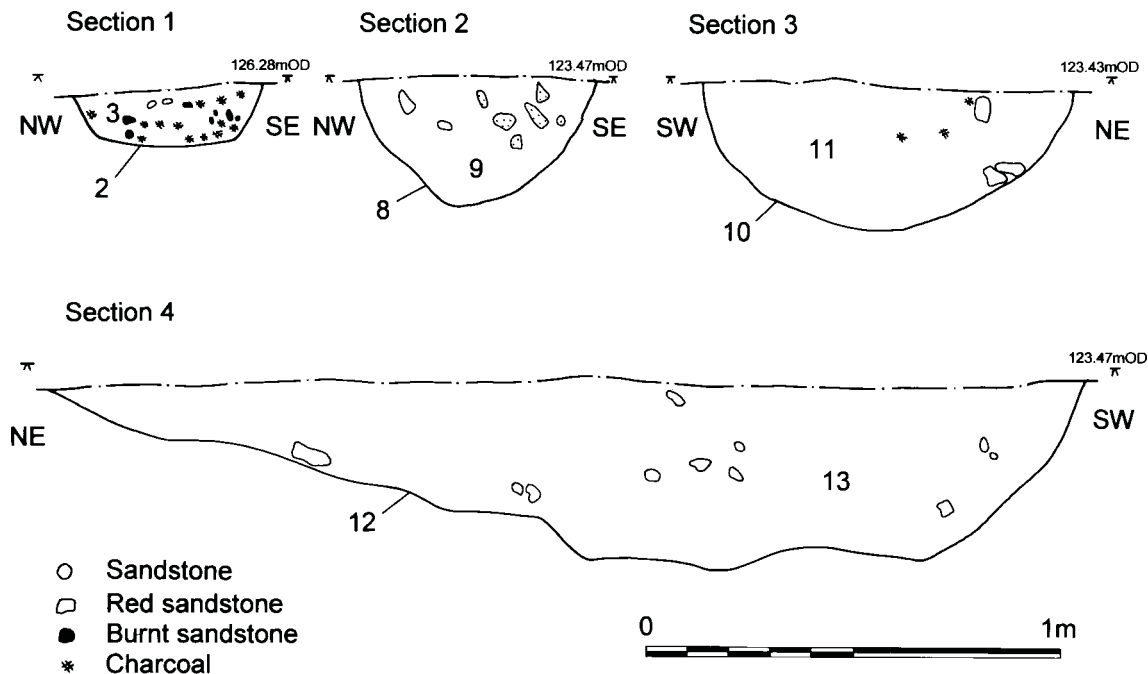


Fig. 4. Sections.

small to provide valuable insight into flint-working techniques, it does indicate the potential that may exist for the recovery of information on this aspect of later prehistoric technology from other sites through the implementation of selective bulk sampling of features.

BURNT CLAY/DAUB By Luke Barber

The excavations recovered 41 pieces of burnt clay/daub, weighing 238 g, from pit 2/3. The material is of a generally small average size, with the largest piece weighing 21 g. The clay is generally burnt black but some pieces have buff or dull orange patches. The material is very fine and powdery and appears to be tempered with moderate grog pieces to 1 mm. Occasional sandstone and iron ore inclusions to 2 mm are also present.

Most of the pieces of burnt clay are irregular and exhibit no characteristic features. However, seven pieces show traces of wattle impressions suggesting all are daub fragments perhaps associated with a former oven/hearth in or near the pit. The wattle impressions are from round-sectioned branches ranging in diameter from 6–15 mm.

GEOLOGICAL MATERIAL By Luke Barber

Only two very small fragments of foreign stone (weighing 10 g) were recovered from the site. Both came from the soil sample taken from pit 2/3 and consist of a coarse siliceous sandstone (probably Sarsen) and a fragment of quartz. The latter appears to have been burnt.

CHARCOAL

Owing to the isolated and undated nature of most of the features on the site, it was not considered appropriate to analyze the charcoal in any detail. Species were identified prior

to carbon dating (*see above*). Pit 10/11 produced charcoal exclusively of *Prunus* sp., while a sample from pit 12/13 (30 pieces of 4 mm size) were all of *Quercus*.

BONE

Twenty small fragments of burnt bone were recovered from Sample 101 (pit 2/3). The largest fragment measured only 12 mm across and most were considerably smaller. The bone was sent to Jacqueline McKinley for identification as it was thought to be possibly the remains of a cremation burial. The bone is well burnt but is not of human origin. A fairly small mammal is suggested, perhaps the size of a dog. As such the bone is probably best viewed as the remains of food which had been deposited in the fire.

DISCUSSION

Pit 2/3 was shown to contain the remains of a small oven/hearth complete with faunal evidence and dated to the Late Bronze Age (or slightly later) on ceramic grounds. It seems likely that, given the absence of a corpus of closely-dated prehistoric pottery from the area, the original dating of the pottery may have to be brought forward from the Bronze Age into the Early Iron Age, in much the same way that it was acknowledged that the pottery from pit 2/3 might postdate the Late Bronze Age. Hence it appears that activity at the site straddles the divide between the Late Bronze Age and the Early Iron Age.

The evidence from the excavation suggests that the occupation was not permanent. It is probable that the site was utilized temporarily during an episode of resource exploitation of the Wealden forest, but the exact nature of this exploitation

is uncertain. The features are widely spaced and do not suggest any particular area as a nucleus for short-term domestic occupation. Such an area may possibly lie close by.

Acknowledgements

The author would like to thank John Mills (West Sussex County Council) for his input, and the staff of Wakehurst Place for their co-operation. Thanks are also due to the specialists who contributed to this report including Alex Bayliss for advice on the radiometric dates, and to the excavation staff, David Dunkin, Mark Ornstein and Catherine Drew. The work was funded by The Royal Botanical Gardens, Kew and managed for the Field Unit by Tony Pollard and Luke Barber.

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thanked for the inclusion of the Morris tiles as he was a great admirer of the firm's work.³ Scott (senior) had recently completed restoration work on Chichester Cathedral, after the crossing tower had collapsed, and Scott (junior) assisted his father with that project.⁴

FINDON CHURCH

Standing beside Findon Manor House at the end of a private road, the church is Saxon in origin, c. 900 AD, and was mentioned in the Domesday Book of 1086.⁵ Sometime in the 12th century, a Norman church was built alongside the original building and in the 15th century a large roof was erected to span both of these.⁶ Scott wrote that 'The alteration in the roof was in all probability made early in the 15th century, at a period when Church Architecture was in full vigour, and is carried out in a massive and generous manner, quite in accordance with the principles of the middle ages. . .'. Scott (junior) called it 'almost unique'.⁷

Scott was commissioned to carry out major repair and reconstruction work in 1867. The cost of restoration was over £2400. Lady Bath covered much of the expense, although the Revd Doctor Cholmeley, vicar at Findon, raised money from a variety of sources. Morris, Marshall, Faulkner and Company supplied only the tiles (Fig. 1a). Parish records show that Lord Henry Thynne, of nearby Muntham Court and a member of the Bath family, paid for the 'encaustic tiles within the altar rails'. The stained glass windows added at that time were not designed by Morris or either of his colleagues, the eminent artists Sir Edward Burne-Jones or Ford Madox Brown, but were produced by a number of their competitors.⁸

That there was intense competition between designers can be seen by the following extract from a letter written by Warrington Taylor, and very likely about Findon, who was the firm's manager and at that time staying in Cuckfield:

'Young Scott comes on Wednesday and wants a panorama to go round the east side of a church.

His game is one of the following:

A. To get ideas — then say too much and hand over to Kempe.

B. To go and suggest and be officious with Cathedral and college dignitaries without any proposal of work'.⁹

In fact, Charles Eamer Kempe, a local Sussex man and another leading Victorian decorative artist, is believed to have painted the panels for the wooden reredos which stood between the Morris tiles, suggesting that Taylor's fears were not without foundation. Sadly, this was removed in 1982, although it was part of Scott's original conception for the church. As can be seen in the photograph taken by Arthur Ockendon, a Findon parishioner, the angels on the Morris tiles surely were designed to relate to Kempe's paintings of the Annunciation on the decorative panel above the altar (Fig. 1b).¹⁰

At the time of the restoration Morris and Co. were experiencing difficulty with the glaze of their tiles, caused by an excess of borax in the glazing process. The difficulties were such that Warrington Taylor appears later to have been reluctant to carry out the commission. In another letter he wrote: 'About this Findon tile reredos — we cannot do it — see this is settled at once. Must write Lady Bath saying circumstances have compelled us to discontinue the manufacture.' However, the commission was completed and the beautiful Findon reredos put in place. The tiles show

V The Morris reredoses at St John the Baptist Church, Findon, and the Church of the Blessed Virgin Mary, Clapham, West Sussex

Tessa Kelly

Nepcote Lodge, 25 Steep Lane, Findon, West Sussex, BN14 0UE.

The tiled reredoses at Findon and Clapham churches are not only beautiful, but unique examples of work by William Morris. Many churches contain stained glass windows executed by the firm of Morris, Marshall, Faulkner and Company, including designs by Morris himself, but no other painted tiles for an ecclesiastical building survive.

In the 1860s William Morris was 'at the centre of a debate that transformed both architecture and the role of the artist-craftsman'.¹ In 1861, he and a group of friends (artists, designers and architects) set up business as Morris, Marshall, Faulkner and Company with Morris as manager. They produced some highly innovative stained glass windows² and, in Sussex, these unusual painted tile reredoses. A third reredos, commissioned earlier for St Peter's Church, Bournemouth, had to be removed in 1899 after the tiles were found to be disintegrating.

Both Findon and Clapham churches were restored and refurbished by Sir Gilbert Scott between 1867 and 1874. His eldest son, George Gilbert Scott (junior), can probably be



Fig. 1a. The Findon reredos as it is now seen.



Fig 1b. Kempe's painting for the wooden reredos now in Bramber.

evidence of some discolouration and fading, though not the flaking and disintegration which led to removal of the tiles at Bournemouth.

THE MINSTREL ANGELS

The reredos consists of two tiled panels, one on either side of the south aisle altar. Both panels have three minstrel angels each, almost 1 m high, with faces turned towards the altar. William Morris designed a series of 12 such figures, they were used many times, on tiles and for stained glass. Sometimes they were reversed, and for secular commissions, their wings were omitted.¹¹

The minstrel angels bear the unmistakable William Morris stamp: the strength of line, the feeling of depth, grace and movement, the layers of intricate pattern and the Morris face. Jane Morris, the artist's wife, was the model for much of his work. Of the six Angels, four wear garlands of flowers in their hair; they all have graceful swan-like wings and carry musical instruments; all but one have bare feet peeping

out from beneath their robes — the remaining one has red-flowered slippers. The colouring is delicate, predominantly gold and green but with pale blue on the robes and carpet of flowers at their feet. Delicate traceries of typical Morris designs are on their robes and fineries, contributing to the overall flow and movement. From left to right the angels carry the following instruments: a long fluted pipe, a dulcimer, a harp, a second long flared pipe, an organ with pipes and a second harp. Whilst only the heads, hands and feet of these figures actually appear, there is a sensation that these Angels have bodies.

The background, which is lush, consists of six trees, one of which bears lemons, while the fruit of the others are the Morris favourite, pomegranates. Beneath the feet of the Angels is a profusion of flowers: fritillaries, buttercups, anemones, daisies and a foxglove. Below the Angels are four rows of six-inch tiles with designs known as the 'Findon Buttercup' and 'Findon Daisy'.¹²

CLAPHAM CHURCH

Two miles to the west of Findon church, at the end of an unmade road, stands the tiny Church of the Blessed Virgin Mary, on the edge of Clapham village. The list of rectors is continuous from 1257 and inside the church, in the north aisle, rests a grave stone which has been dated no later than the 12th

century.¹³

In contrast to Findon church, the interior of Clapham church is much darker and has not had the benefit of more recent refurbishment. Sir Gilbert Scott carried out restoration work in 1873–4, seven years after the work at Findon. In his determination to leave the building in a condition sympathetic with its original medieval architecture, Scott removed the early 18th-century windows which, whilst giving the interior of the building more light, had spoiled the purity of the original design. Although the church guide suggests considerable internal and external alterations, little evidence is available in the diocesan archives. The brass chancel screen is believed to have been designed by Scott.¹⁴ Most importantly, the magnificent tiling at Clapham was commissioned from Morris, Marshall, Faulkner and Company, presumably as a result of local appreciation of those at Findon, and perhaps once again influenced by Scott (junior). As with Findon, the designs are by William Morris alone and they appear elsewhere only as stained glass windows (Fig. 2).¹⁵

THE FOUR ARCHANGELS

The tiles at Clapham benefit from having been produced at a time when the firm had conquered the technical problems in glazing the hand-painted tiles and therefore their original colouring is better preserved. Large rusty hooks above them bear witness to the fact that they have almost certainly spent several years covered by curtains, which may well have helped their preservation. Although the figures, being placed immediately above the altar, are not as tall as those on the Findon tiles, they shine with authority.

The Morris tiling extends across the full width of the chancel. In the centre, above the altar, is the main painted panel depicting four archangels — Gabriel, Michael, Raphael and Uriel — the four best known in Christian and Jewish literature. Six-inch tiles were used and the panel is six rows high by fifteen rows wide. On either side to floor level are alternating rows of tiles showing grapes, leaves and tendrils: this design has become known as the 'Clapham Vine'. Although the tiles show some irregularity and imperfections, they still complement the strength and perfection of the archangels.

As with the tiles at Findon, the background of this reredos is in keeping with the atmosphere of the building. The colouring is sombre and rich and there are two orange trees and one lemon tree, two willow trees, three white rose bushes and two white grape vines. Grass with tiny white flowers like wood anemones lies beneath the feet of the archangels. All of the fruit and flowers have a raised effect resulting from a thick application of enamel at these points.

On the left of the panel stands Gabriel: he is dressed in a surplice and cope. The designs on the cope are both ecclesiastical and typical of Morris. The figure has feathered wings and carries a large white lily, symbolizing Mary's Annunciation. The border of the cope and the lily are heavily embossed with paint. Next to Gabriel is Michael in a suit of armour based on medieval models. His wings are painted like the 'eyes' of peacock feathers. He carries a spear. In his hair is a cross. This cross, the tip of the spear and the flower embellishments on his armour are embossed.¹⁶ Next is Raphael, looking slightly to one side (with swan-like wings), carrying a stave and wearing a surplice and cope. The cope is rich in Morris designs and its golden border, clasp and collar are embossed. Last, on the right of the panel, stands Uriel carrying an elaborate sceptre and an open bible. His surplice reveals his ankles; his cope forms a train behind him. This too has an elaborate leaf pattern and an embossed border. The sceptre and the illuminated lettering in the bible are also thick with enamel.

When viewed in natural light as the sun sets, the raised and embossed areas of the reredos have a wonderful luminosity. Their pale colours shine out through the dusky light.

William Morris wanted to revolutionize Victorian artistic



Fig. 2. The Clapham reredos.

taste, which he believed had become dull. He passionately wanted ordinary people to enjoy the beauty of his designs. Ironically, during his lifetime, only the wealthy could afford to commission his work. Where more deserving, then, should his painted tiles be sited than in two small rural churches attended by local country people? That Sir Gilbert Scott, or indeed Gilbert Scott junior, included these now historic painted tiles in his schemes for the restoration and conservation of these two Sussex churches, should be a matter for our considerable celebration.

Acknowledgements

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NOTES

- ¹ M. Harrison, 'Church decoration and stained glass', in Linda Parry (ed.), *William Morris Exhibition Catalogue*, (London: Philip Wilson Publishers in association with the Victoria and Albert Museum, 1996).
- ² An example being the west windows for St Michael and All Saints Church, Brighton, 1862. An illustration of this can be found in Michael Harrison's article, 'Church decoration', in *William Morris Exhibition Catalogue*, 109.
- ³ Possibly both restorations were delegated to Scott (junior) by his father, as he trusted his eldest son. Scott (junior) involved Morris at Cheddleton in Staffordshire, his first important job, in 1864. He also employed the firm at Peterhouse, Cambridge, which he restored in 1868–70. Harrison believes that where a Scott restoration involved work by Morris, it was because of Scott (junior). It is also believed that Scott (junior) designed the 'Indian' wallpaper pattern produced by M.M.F. & Co. in 1868: see L. Hoskins, 'Wallpaper', in *William Morris Exhibition Catalogue*, 207.
- ⁴ Sir G. G. Scott, *Personal and Professional Recollections*,

- (London: Paul Watkins, 1995; first published 1879), 309.
- ⁵ J. Holmes, 'A Saxon church at Findon', in *Sussex Archaeol. Collect* 127.
- ⁶ I. Nairn & N. Pevsner, *The Buildings of England: Sussex*, (Harmondsworth: Penguin, 1965), 222.
- ⁷ West Sussex Record Office, Par. 84/4/1: parish records for Findon.
- ⁸ The Pre-Raphaelite artists, Edward Burne-Jones and Ford Madox Brown were founder members of M.M.F and Co., and Burne-Jones and Morris had a lifelong friendship.
- ⁹ National Art Library, 86.55.57, W. Taylor, *Bound Letters to M.M.F & C, dated 1866-1869*.
- ¹⁰ Photograph by kind permission of Mrs P. Ockendon. The reredos is now at St Mary's House, Bramber, West Sussex.
- ¹¹ For details of index for these see R. Myers & H. Myers, *William Morris Tiles* (London: Richard Denis, 1996), 74.
- ¹² R. Myers & H. Myers, *William Morris Tiles*, 74.
- ¹³ Church guide, *The Church of the Blessed Virgin Mary*.
- ¹⁴ *Victoria History of the County of Sussex* 6, pt 1, 19.
- ¹⁵ A. C. Sewter, *The Stained Glass of William Morris and His Circle* (New Haven: Yale University Press, 1974) re St Mary's, Kings Walden, Herts.(1869), and St Mary's, Bloxham, Oxon. (1869).
- ¹⁶ National Art Library, E1400-1411-1933: G. Wardle, *Portfolio of Drawings*. This figure at Clapham reflects a drawing, made for Morris, copied from a rood screen c. 1430, in St Michael's Church, Barton Turf, Norfolk.

with slating, memel timber, king post roof about 1500 ft super. 1 1/4 in. floor boards, 1100 feet run of joist and nine beams, stalls, racks and mangers, gates, windows, and 14 in. modern brick walls. The entire garden walls, 852 feet long, 11 feet high. The entire brew-house, bake-house, cow-pens, cart sheds and other stabling, gates, piers, the hawhaw 14 in. brick walls 560[?] ft long, averaging about 5 ft high. All the cisterns, wells, brick draining, stone pitchings, lead pumps, and pipes.

The principal Stable Building will be offered in one or more Lots, as may be determined at the time of Sale.

NOTES

¹ *V.C.H. Suss.* 5(1), 250.

² *Hampshire Telegraph*, 27 June 1836; I owe this reference to Mr P. A. L. Vine, Pulborough.

V The demolition of Yapton House

T. P. Hudson

Victoria County History, Sussex, West Sussex Record Office, County Hall, Chichester, PO19 1RN

The account of Yapton House near Arundel in the latest volume of the *Victoria County History* for Sussex¹ referred to its demolition between c. 1832 and c. 1840. The exact date is revealed by a newspaper advertisement which only recently came to light, and which reads in part as follows:²

This noble Edifice will be SOLD by AUCTION, on the premises, by Mr GARNETT, on Tuesday, July 12, 1836, and following day, at twelve o'clock precisely, in about 200 Lots, to be taken down, and removed at the expense of the Purchasers; comprising in the main building, which is near 70ft sq., a large quantity of plain tiling, about three tons of sheet and stack pipe lead — The extensive and winter-cut oak timber roof, coping stones and cornices, porticos, about 70 noble modern sashes and frames with moulded inside shutters and architraves [sic.], a sweep front of six handsome windows and fittings, about 40 six-panel doors, 10,000 feet run of joist, the greater part of which is winter cut oak, 18[?] in. by 3 in. in good condition; 10,000 feet oak, yellow batten and deal floor boards, in good condition; about 20 sets of marble jambs and chimney pieces, about 50 fine oak beams, about 12 in. by 12 in. moulded surbaces [sic] and deados; about 2000 ft super. of stone and brick paving, a noble staircase with mahogany handrail, back staircases, about 600,000 bricks; the range of modern stabling 98 ft. by 22 ft. with two lofts and groom's room over covered

Erratum: Vol. 136, p. 198 - The captions and scale for Figures 1 and 2 were accidentally reversed.