

NOTES

Iron Age Vessel from Esher.—The pot illustrated in Fig. 1 and Pl. XXIV *a*, was dug up at Esher in 1935 in the garden of a house (The Roost) in Wainfleet's Tower Avenue, Esher Place, and has been sold to the Guildford Museum by Mrs. C. F. Vernon Smith. The site lies approximately 300 yards from the Sandown Park site (where both Iron Age and Saxon finds are recorded), just on the south side of the summit of the next hill to the west. The exact position will be found on O.S. 6 in sheet *Surrey XII*, S.W., 2·7 in. from the top inner margin and 4·04 in. from the right inner margin (National Grid 51/136650).

The pot lay at a depth of 2 ft. 6 in. to 3 ft., and as virgin soil elsewhere in the garden was about 6 in. deep, this suggests a pit. The pot was filled with hard-packed black earth and nothing was found with it. The paste is dark leathery brown with small flint grits, and the surface from inside the neck down the outside, including the cupped base, has been polished, and presents a grey-black colour. At the base of the neck are three grooves, firmly but somewhat irregularly incised before firing, and at the carination are two more. Arranged above and below these latter lines are four groups of circular (almost hemispherical) dimples, set at rather irregular intervals round the circumference. The vessel is intact except for some flaking of the rim.

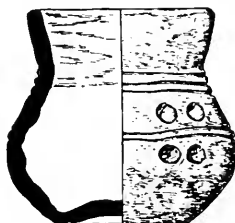


FIG. 1. IRON AGE POT FROM ESHER. ($\frac{1}{3}$)

Lacking associations, the pot must be dated on internal evidence. The choice lies between the Early Iron Age and the Anglo-Saxon periods, and it is not easy to make a choice. Dr. J. L. N. Myres, however, has inspected the pot and feels that on the whole it is unlikely to be Anglo-Saxon; whereas the difficulties in the way of accepting it as of Iron Age A are not insuperable. The cupped base would be unusual on a Saxon vessel, but is readily acceptable as of the Iron Age, *cf.* Esher, *Ant. J.*, XXVII, 41, No. 31; the narrow grooves reminiscent of the furrows on Wessex Iron Age A1 cups and bowls are readily paralleled, *e.g.* at Fengate (*Arch. J. C.*, Figs., 5-7, etc.) and more locally at Esher itself, *op. cit.*, Figs. 16 and 18. The groups of four small hemispherical dimples systematically placed are not paralleled, but dimples themselves, rare in the British Iron Age, occur in just this part of Surrey (Wisley, *Ant. J.*, IV, 42; *P.P.S.*, XI, 37) and at Esher itself, *op. cit.*, Fig. 16, 10. Symmetrical arrangement of ornament of any kind is distinctly unusual on Iron Age pottery, where it is almost always either random or continuous if present at all. As a possible parallel, however, could be cited the sherd from Dorchester, Oxon. (*Oxoniensia*, VII, 46, Fig. 11, 16), though this is broken and incomplete below the carination, and may possibly have carried a continuous row of dimples rather than the grouping of the Esher pot.

S. S. FRERE.



a. IRON AGE POT FROM ESHER. ($\frac{3}{4}$)
(see p. 159)



b. ROMANO-BRITISH SHERD FROM BETCHWORTH. ($\frac{3}{4}$)
(see p. 160)

A Romano-British Pottery-Sherd with Applied Decoration from Betchworth.—

In the Guildford Museum there is a sherd of very coarse, dark-grey pottery-ware, obviously of Romano-British date and native fabric, which was found in a sand-pit at Betchworth, near Dorking, in an assortment of archaeological material of various periods. It measures $4\frac{1}{16}$ inches from top to bottom and $4\frac{1}{2}$ inches across at its greatest extent, is on a strongly marked curve, and carries almost the whole of a roughly rectangular decorated plaque that was applied to its outer, convex surface. The sherd is $\frac{1}{2}$ inch thick, including the plaque, and $\frac{2}{3}$ inch thick without it; and it once formed part of the wall of a large and heavy globular jar, the exterior of which was covered with a black-gloss slip. On the inside the rings formed as the vessel rotated on the wheel are very evident. (Plate XXIV, b.)

The applied plaque is $2\frac{1}{2}$ inches across at its widest and must have been originally between $3\frac{1}{2}$ and 4 inches high, before the bottom and lower left-hand corner were broken off. The edges of the plaque are clearly visible, raised upon the surface of the pot. Such appliqué ornaments were cast in separate moulds and luted on to the vessel's sides by the potter's fingers before it was fired. It is likely that this pot carried several plaques, two or even four, cast from the same or different moulds.

The content of the plaque is a naked, male, frontal figure cast in fairly bold relief. The face is worn quite smooth and some of the details of the torso are blurred. This personage has wispy locks of hair flying out round his face, while from the crown of his head there sprout to right and left two enormous acorns. His right arm is raised and his right hand, now lost, grasped the upper part of a long sceptre. His lowered left hand holds at the centre an outside *fulmen*, the "wings" of which can be detected, worked in low relief to right and left of the central bar, both above and below the figure's hand. He wears a cloak, one end of which flutters out above his left shoulder, while heavy folds of it depend from his right upper arm, beside his right flank, and apparently form a kind of curtain behind him.

The *fulmen* at once betrays the figure's identity. He is Jupiter, or rather the native potter's picture of Jupiter. One can imagine such a potter seeing some classical representation of the oak-crowned god and being so much attracted by the acorns that he made them far too large and forgot their background of leaves completely. Again, over-awed by that figure's *fulmen*, he greatly exaggerated the object's proportions. Alternatively, this mould-maker may have been faithfully copying some local art-type of Jupiter otherwise unknown to us.

The Betchworth sherd corresponds both in style and fabric with some coarse, dark-grey pottery-fragments found at Corbridge, which carry the applied figures of Jupiter Dolichenus and other deities, some of the fragments being signed by the potter Alletio. These, too, were parts of large, globular, grey jars.¹ A sherd of similar coarse grey ware, showing part of the applied figure of a bearded personage, who carries an axe(?) or pruning-knife(?) and probably depicts a Celtic god, has come to light at Dragonby in Lincolnshire.² More often it is the moulds for casting such applied figures that have survived. Five are known to the present writer: (i) the so-called "Harry Lauder" mould from Corbridge, $5\frac{3}{4}$ inches high and $3\frac{3}{4}$ inches wide, showing an outlandish Celtic god with crooked club, oblong shield, wheel, and conical helmet;³ (ii) the Mars mould from London, now in the Guildhall Museum, $5\frac{1}{2}$ inches high and $2\frac{3}{4}$ inches wide;⁴ (iii) the Cupid mould from London now in the Guildhall Museum,

¹ *Arch. Ael.*⁴ xxi, 1943, pp. 192-3, pl. X G, Figs. 1-3.

² *Lincolnshire Architectural and Archaeological Society's Reports and Papers*, vii, 2, 1958.

³ *Arch. Ael.*³, vi, 1910, pp. 224-6, Fig. 6.

⁴ *Ibid.* pp. 226-7, Fig. 6a. It is interesting to note that this mould is too much undercut to permit the removal of a plaster cast, whereas an impression can be successfully taken in clay, which of course shrinks on drying.

2 $\frac{3}{4}$ inches high and 2 $\frac{1}{2}$ inches wide,¹ (iv) the mould from a Roman kiln-site at Kettering, now in the British Museum, 3 $\frac{3}{8}$ inches high and 1 $\frac{1}{8}$ inches wide, showing a naked figure with hooked stick and balls;² and (v) the archer mould from the pottery-site at Stibbington-cum-Sibson, Huntingdonshire, 4 $\frac{1}{2}$ inches high and 3 $\frac{1}{2}$ inches wide.³ The Colchester "Smith's Vase" and the sherd from Chester-le-Street, both with applied decoration in the form of blacksmith's tools, would seem to represent a similar type of Romano-British figured pottery.⁴

From the above examples we may infer that the manufacture of this coarse native ware with applied decoration was quite widely distributed in Britain—in the north, in the midlands, in East Anglia, and in the southern regions.

J. M. C. TOYNBEE.

A Medieval Heraldic Pendant from Lower Bourne, near Farnham.—The (possibly originally enamelled) gilt-bronze medieval roundel, submitted to me by Miss Dance, was found (1955 or 1956) in a garden at Lower Bourne, south of Farnham (map reference 848449). The gilt ornamentation on the face of the object consists of a foliate pattern, and may once have had some enamel in the reserved area, but this seems doubtful. These objects, used as harness orna-

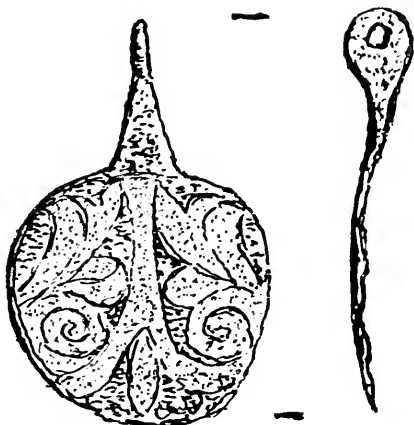


FIG. 2. MEDIEVAL HERALDIC PENDANT FROM LOWER BOURNE. (1)

ments, are ascribed to the mid-fourteenth century. For an account of them, and descriptions of other examples (often bearing coats of arms of their owners), see: *Ant. J.*, xxix, 1949, pp. 1-7. *A Medieval Harness-mount at Termoli*, by J. B. Ward-Perkins. For an example from Wiltshire: *Ant. J.*, xxxi, 1951, pp. 77 and 73. (This deals with a roundel pendant dated "1351 or 1353".) For examples found in London, and a general discussion of these objects,

¹ Unpublished. Cupid runs to the right, looking back towards the left, and holds a torch (?) in his clumsily rendered right hand. Above him is draped a curtain.

² *J.R.S.*, xxix, 1939, p. 208, pl. 29, Fig. 2; *Ant. J.*, xx, 1940, pp. 497-9, pl. 91; *Guide to the Antiquities of Roman Britain in the British Museum*, 1951, p. 78, No. 7, Fig. 40.

³ See the forthcoming report on the recent excavations at Stibbington-cum-Sibson. See also *J.R.S.*, xlviii, 1958, pl. 20, Fig. 4.

⁴ *Proc. Soc. Ant. Newcastle*,³ x, 1921-2, pp. 19-21, with plate; *Ant. J.*, ix, 1929, pp. 156-8, Fig. 1, and p. 255; T. May, *Catalogue of the Roman Pottery in the Colchester and Essex Museum*, 1930, pp. 146-7, Fig. 3.

see London Museum Catalogue No. 7, "*Medieval*," pp. 118-122, with illustrations. (The Farnham specimen is "Type 4" in the classification there set out.) A specimen found at Mitcham in 1909 is figured and described in *Sy.A.C.* XXI, 212. It bears the enamelled arms of Aymer de Valence (d. 1324).

A. W. G. LOWTHER.

Drawings of Surrey Churches.—Two volumes containing about 330 nineteenth-century drawings of the exteriors of Surrey churches have been placed by the diocesan authorities on permanent loan in Guildford Museum. Most of the drawings are unsigned and undated, but the names of the following artists have been noted: H. P. Ashby (Beddington, 1831); P. Auberten (Chipstead); G. Farley (Woking, 1832); C. Jerram (Chobham); R. W. Joyce (Dorking, 1840); W. H. Kearney (Dulwich and Lambeth, 1835); E. Morant (Pirbright); M. J. Morris (Ockham); J. Nash (Coulsdon, 1830); Rev. A. Power (Wandsworth, 1833); C. F. Powell (Lambeth); Henry Prosser (Bagshot, Guildford, E. Horsley, Horsell, Lingfield, Shalford, 1834-35); N. Scott (Buckland); W. Taylor (Southwark, 1830); B. B. Wadham (Lambeth, Streatham, Rotherhithe, 1840-1). There are a few church plans, and one or two secular buildings are illustrated.

The collection was formed, apparently, at Farnham Castle, and is a striking example of how not to mount valuable historical material for future preservation.

T. E. C. W.