

NOTES

Three Polished Flint Axes from West Surrey.—The butt end of a flint axe (Fig. 1.1) was found by Miss Sarah Thornton at Hampton in the parish of Seale¹ in 1964. It was lying on the earth thrown up from a newly dug land-drain. It is of oval section and appears to have been polished over the entire surface. It is made of orange-brown flint with flecks of black. The finder has presented the axe to the Charterhouse Museum.

The front end of a neolithic ground and polished axe, 4 inches long (Fig. 1.2), was temporarily lent to Guildford Museum in December 1964 by the finder, Mr. Baker Jnr., Oxenford Farm, Peperharow. The axe was found in a field south of Peperharow Park.² It is very well ground and shows relatively little damage from use or battering. Apart from a triangular brown cherty patch on one face and small brown markings, the surface, including the fractured edge, is almost uniformly patinated greyish-white, suggesting that the axe had been transported from a chalk soil to its find-spot, which is on the Bargate Beds.

The blade end of a flint axe (Fig. 1.3) was found in a field at Shackleford³ in December 1960 by John and Jean Hancock and was given by them to the Guildford Museum.⁴ It is made of a light grey flint with a slight patina and is fairly well polished over the entire remaining surface, though flake-scars remain in places, and is of oval section humped markedly on one side.

F. HOLLING AND E. E. HARRISON.

Polished Flint Axe from Horne.—The axe illustrated in Fig. 1.4 was recently given to the Guildford Museum⁵ by the Royal Pavilion Museum, Brighton. It is recorded that it was ploughed up in 1890 at Cowlands Farm, Horne (near Godstone) and given to the Museum by Mrs. F. Baxter. The blade only is polished; the flint is brown on the surface and much darker underneath, as is revealed by the loss of a flake near the cutting edge.

E. E. HARRISON.

Barbed-and-Tanged Arrowhead from Barnes Common.—The arrowhead illustrated (Fig. 1.5) was found in 1961 twenty feet east of the hut facing the playing field on Barnes Common.⁶ It is made from off-white flint and is almost unpatinated. The finder was Mrs. S. Palmer, who retains possession of the arrowhead.

D. J. TURNER.

Site of the 'Roman Station' at Merton.—It has been assumed in recent writings about Stane Street, that there were four Roman posting stations between London and Chichester. Two are known—those at Alfoldean and Hardham—while Dorking and Merton have been suggested as sites for other stations.⁷ Margary⁸ has suggested an area within the present bounds of Messrs. Liberty's factory⁹ for a possible site of a station at Merton.

Excavations were recently directed by the writer some fifty yards north-east of this suggested station site.¹⁰ The excavations produced material connected with Merton Priory, but no Romano-British material was recovered in two seasons. Recent work carried out on the course of Stane Street in

¹ N.G.R. SU 908466.

² N.G.R. SU 937432.

³ N.G.R. SU 936459.

⁴ Receipt Number 1055.

⁵ Catalogue number: A.G.168.

⁶ N.G.R. TQ 226758.

⁷ I. D. Margary, *Roman Ways in the Weald* (1948), 46.

⁸ Margary, *ibid.*, p. 78.

⁹ N.G.R. TQ 264697.

¹⁰ *London Naturalist*, 42, 74-92, and 44, 139-47.

Morden¹ suggests that the line of Stane Street, west of Merton Priory, may be approximately 100 yards west of the line argued by Winbolt and Margary.

Less than half a mile to the south-west, Romano-British pottery and coins were found over a large area during gravel digging.² Roman coins are said to

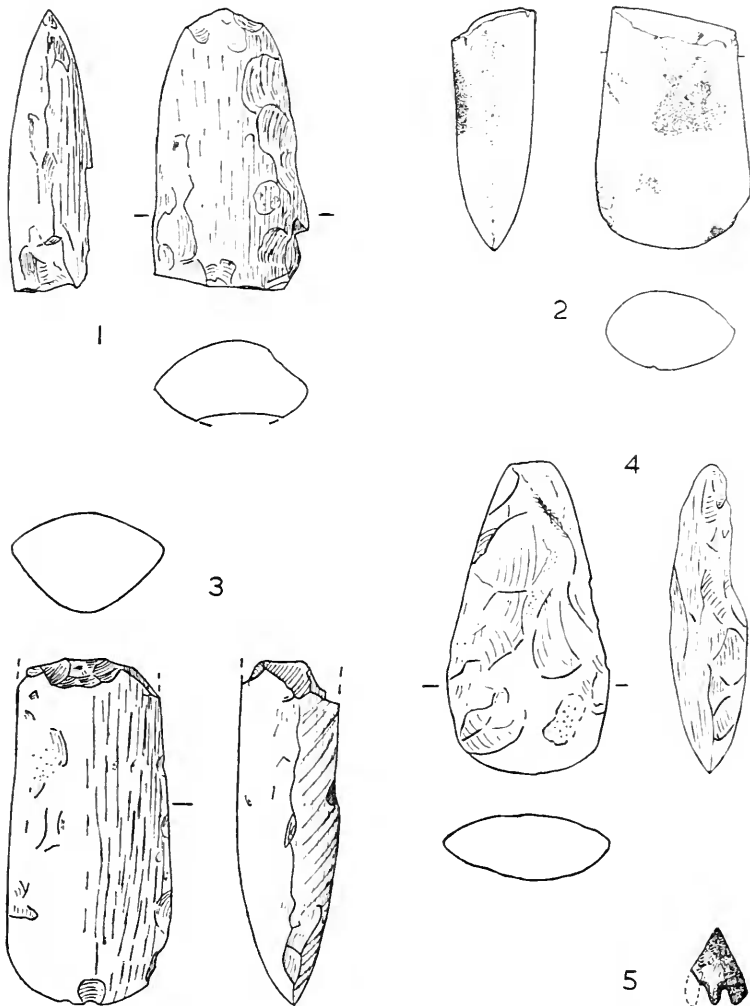


FIG. 1.—POLISHED FLINT AXES FROM SEALE (1), PEPERHAROW (2), SHACKLEFORD (3) AND HORNE (4).

FLINT ARROWHEAD FROM BARNES COMMON (5). (1/3).

¹ *London Naturalist*, 39, 130-2.

² Approximately N.G.R. TQ 261691. *Sy.A.C.*, XXXV (1924), 123.

have been found during the construction of the Wimbledon to Croydon railway¹ which passes adjacent to the area.

The lack of Romano-British material in the vicinity of Merton Priory argues against there having been a Romano-British station there. A more likely site would seem to be centred on the line of Stane Street close to the discoveries of Roman coins and pottery.² Extensive gravel digging took place at this point but the pits have now been filled in and factories built there. Some of the old land surface has been preserved adjacent to the railway track where it has been used as allotments. Further south, in Morden Hall Park, the land surface has been raised about four feet in recent years by tipping.

A station here would be $7\frac{3}{4}$ miles from London Bridge and $14\frac{1}{8}$ miles from the assumed Dorking site.

D. J. TURNER.

Recent Finds from the Thames Fore-shore at Battersea.—Numerous potsherds were collected from the Thames fore-shore at Battersea³ by the writer during the weekends 1963–4. They cover a very wide range of types and almost all periods from the Roman to the end of the nineteenth century. A few tiny pieces of coarse clay with straw or rough grit admixture may even be earlier, but is difficult to confirm as no pot-forms can be deduced from the small sherds.

The Roman pieces include fourteen Samian sherds, of which some are shown in the illustration (Fig. 2.1–4). The nozzle of the lamp is of the third century type and is made from Samian as produced locally in England (Fig. 2.4). Not illustrated are two sherds with a decorative motif of leaves and corn, but they are unfortunately rather rolled. Fig. 2.6 shows a rather unusual dish of a pale buff fabric with red-brown concentric circles centred round the centre of the inside of the flat dish. Numerous pieces of fine black Belgic ware are incised

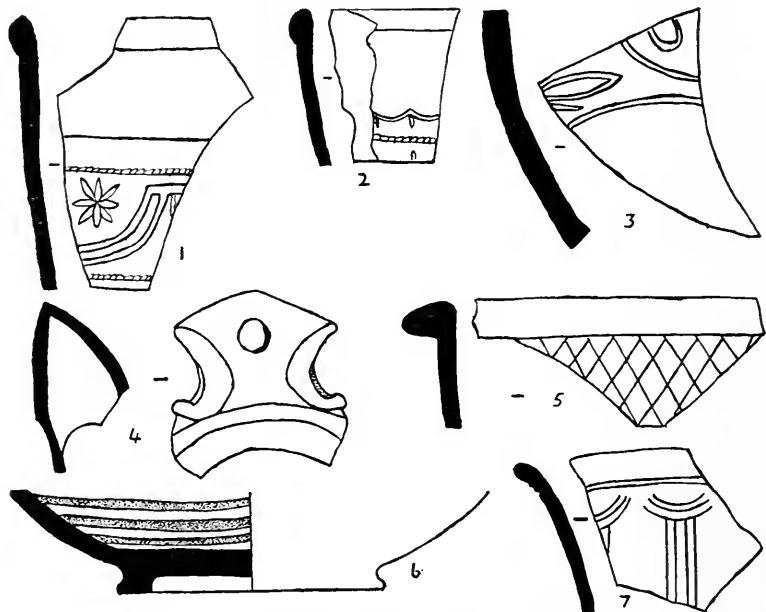


FIG. 2.—POTTERY FROM THE THAMES FORE-SHORE AT BATTERSEA. ($\frac{1}{2}$)

¹ Miss E. M. Jowett, *History of Merton and Morden* (1951), 7.

² Approximately N.G.R. TQ 260692.

³ N.G.R. TQ 284776.

with geometrical designs of cross-hatching immediately below the rim (Fig. 2.5) and one piece (Fig. 2.7) has a design of semi-circles and vertical lines. They are all highly burnished. Barbotine decoration is represented by one sherd with some white slip. The rim fragment from a poppy jar is amongst the finds. Other Roman pieces include two fragments from pixie jar lids and numerous pieces of coarse ware, mostly grey fabrics.

The green-glazed ware includes medieval to late-seventeenth century types: A small tureen or pipkin with a broad, flat handle is in dark green glaze on a grey fabric. An almost complete small unguent jar, of which only the rim is missing, is in a dirty green-brown colour and brown fabric. Three dark green pieces have applied geometrical decoration, of which one shows some indication of having had zones in yellow and brown between the raised lines. Several big fragments of broad, flat strap handles with holes pierced in them for firing were found. Other sherds range from dark green to apple green.

The orange-brown glazed ware range from middle or late-seventeenth century to early-eighteenth century types. A very interesting variety of rim-sherds include sharply carinated examples and the flat, slightly hollow type intended to hold lids. Several of them are of the 'colourman/chamber pot' type of vessel—here referred to as such because of the controversy as to the purpose for which these vessels were used.¹

The stone-ware also include both early and late specimens, and imported as well as locally-made ones. Two frilled bases are of sixteenth-century type and probably from Aachen. Bellarmine jugs are represented by two masks, the one of the sedate-looking figure and the other one more grotesque. The base of a white German stone-ware pot shows the so-called cheese-cutter's marks where it was cut with the usual piece of wire. Several other smaller sherds of rims and bases were also found.

Other types of sherds found include several pieces of tin-glazed ware (mostly very small), one piece of marbled ware of c. eighteenth-century date and a few sherds of yellow and brown combed ware, also of roughly the same period. Delft ware sherds include both the earlier and very recent, nineteenth-century, types.

Only a small percentage of the above sherds are rolled. This suggests that they originally came from a site in the immediate vicinity, so that they have not been exposed to the abrading action of the water over a long distance. Several pieces of worked flint were also found. Most of them are of a non-descript nature, being only waste material, with the exception of one beautifully worked steep-carinated scraper, with very fine, narrow flake-beds.

The study of early surveyor's maps and charts of this part of the Thames (available in the P.R.O.) shows that in 1846 and earlier the fore-shore of the Thames was at this point slightly more elevated than in the adjoining areas. This is still the case. A section through the Thames also shows that the highwater-mark is here relatively very low. From this can be concluded that this area would have made a good crossing-point before the advent of bridges. It is here suggested that a similar situation possibly existed here as at Brentford, Middlesex, where the Thames is also shallow and where the stratified remains of objects dating from prehistoric times onwards have been found. Several objects have been found in the past in the Battersea area, as, for instance, the Battersea shield.

SUSANN PALMER.

A Rubbish Pit containing Medieval Pottery and an Early Eighteenth-Century Well in Castle Street, Guildford, Surrey.—While building a concrete retaining wall between No. 50, Quarry Street, and the yard of 'The King's Head,' in Guildford,² workmen exposed a rubbish pit at a depth of approximately 10 feet below the surface of the ground at the rear of No. 50, being part of the premises of Charles W. Traylen, Antiquarian Bookseller. The pit was filled with lumps of chalk, and a considerable number of sherds were

¹ *Thames Basin Archaeological Observers' Group Newsletter*, No. 21, March/April, 1964.

² Nat. Grid Ref. 997493.

brought up as well as old bones (animal teeth, the lower part of a sheep's jaw and the core of a cow's horn), a glass bottle of unusual shape, and other glass fragments.

The pottery ranged in date from the thirteenth century to almost the present day. Thirteenth- to fourteenth-century material included a large cooking pot, a flat pan with handle and two pitchers: both unglazed and glazed ware occurred, the latter including Cheam ware. Of early seventeenth-century date was a Bellarmine bottle. Seventeenth to eighteenth-century material included slip-decorated dishes of Sussex ware and pipkins with tripod feet. The pottery is now housed at 49/50 Quarry Street, Guildford, and at Guildford Museum, and drawings and descriptions are deposited at Castle Arch.

Near this rubbish pit, workmen, on demolishing an old brick wall, uncovered the outside of an early eighteenth-century well, filled with lumps of chalk. The well is constructed of red bricks with rough mortar, but it is not as yet possible to estimate the depth. The remains of a brick path leading to the well-head was also detected. Among documents and deeds from the Grantley collection, now housed at Guildford Museum (24/11/1-26), is document No. 24/11/10, dated 1719, which contains references to this well. At that time, Jas. Smither of Bramley, cordwainer, was the tenant in No. 50, Quarry Street, and 'this indenture made the fourteenth day of July in the fifth year of the reign of our Sovereign Lord George . . .' between Joseph Burt and Mary his wife (then the tenants of No. 49, Quarry Street) and James Smither (of No. 50, Quarry Street) 'do binde themselves their heirs and assigns for Ever From all right title or claime of coming unto or makeing any use of the Well which is now James Smither's, or making any Door Light or Lights out off their wash-house or Back-Kitchen into the Cort or back-Shed of James Smither's thereunto belonging, the said James Smither having purchased of John Piggot of Farnham in ye County of Surry an house in the parish of ye Blessed Virgin Mary in Guildeford with the Backside Garden and all other appurtenances thereunto belonging Late in the Occupation of Edward Mathew, Which sd. house of James Smither's doth Joyn unto the house of Joseph Burt and Mary his wife their house also being in the same place as Gdford in a Street there Called South Street,' etc., etc. This of course has added to the importance of the discovery and an attempt has been made to excavate the material from the inside of the well so as to calculate the depth and to ascertain the exact date of construction. Unfortunately, the exposed portion of the outer wall of the well has been broken while building the concrete retaining wall, which now covers it completely. During excavation of the well, a depth of 5½ feet was reached, but then modern cement and corrugated iron prevented further progress, particularly as the sides of the well were very insecure. Finds were not of great interest as the filling had been so recently disturbed by the builders but several fragments of clay pipe stems and bowls were found, which could be dated between 1710 and 1750.

ANGELA V. TRAYLEN.

Further Note on the Mound in Weston Wood, Albury.¹—Recently a section across the mound was exposed by a bulldozer removing the overburden, for an extension of the sandpit. It was examined and drawn by Lady Hanworth and Mr. F. A. Hastings. It runs almost due north and south, cutting off approximately one third of the mound. It is almost a replica of the sections through trenches D2, F, B and C when put together (see Fig. 2, p. 96, of the excavation report) and thus confirms the original conclusion that the mound was a natural spur adapted to its recent shape, and therefore unlikely to be a burial mound.

A natural section of the podsol is clearly seen with the ironstone pan still forming in the B1 horizon.²

F. A. HASTINGS.

¹ Excavation Report.—*Sy.A.C.*, LVIII (1961), 92-103. Further note: *Sy.A.C.*, LX (1963), 71-81.

² See *P.P.S.*, XIX (1953), 129-30, for a description of podsol.

The Hill-Peak Engravings of Surrey Churches.—Students of Surrey topography are familiar with neat little engravings of churches by Peak; they may know that some of the prints represent the eighteenth-century state of the buildings; and if they have heard of publication in 1819 they may have been puzzled by an apparent discrepancy of half a century or more between production and publication. The present note attempts to assemble the available evidence.¹

The facts about the 1819 issues are clear. Edward Evans, Book and Print Seller, No. 1 Great Queen Street, Lincoln's Inn Fields, published *The Ecclesiastical Topography of the County of Surrey. Containing Forty-Five Views of Churches in that County. Drawn by Hill, and engraved by Peak*. The subjects were listed on the title-page in three columns; the volume was priced at one guinea; and specimens are known to exist at the Bodleian Library, the Minet Library, the Society of Antiquaries of London, the Surrey Archaeological Society, the Croydon Central Library, and in private hands. The paper is of quarto size. In five cases much of it is watermarked 1818, but the specimen at the Society of Antiquaries has the watermark Whatman 1812.

In the same year Evans also published a folio edition of forty-seven prints. He varied his title to cover the inclusion of Newark Priory and Richmond Palace—*Forty-Five Views of Churches* became *Forty-Seven Views of Churches &c.*—and he listed his subjects in two columns on the title-page with volume and page references to Manning and Bray. One specimen of this production, on paper watermarked 1812, is preserved as the first part of a volume of *Plates* to a set of Manning and Bray in the King's Library at the British Museum.² With it are bound up the two lots of prints advertised at the end of Volume III of Manning and Bray. Another specimen exists as a re-bound volume at the Croydon Central Library. Other copies of this folio edition seem to have been used for grangerizing sets of Manning and Bray, which, to judge by the details on the title-page, was the primary purpose of the issue. Prints from these series have also been used for grangerizing sets of Lysons and of Brayley. Conceivably prints from the folio edition were cut down. A study of watermarks might prove revealing, but it might complicate the problem. For instance, one print of Battersea Church in the grangerized Manning and Bray at the Wimbledon Public Library has the watermark Whatman 1816, and another in the grangerized Lysons at the Guildhall Library has the watermark Whatman 1812.

It is, however, evident that the work was originally done long before 1819, for the print of Compton Church is dated 1758. The church of the Battersea print was demolished in 1775; the Shalford print shows the pre-1789 church. Moreover, Manning and Bray records, 'Henry Hill Esq. of Guildford, Windsor Herald, had collected some notes, and had many of the Churches engraved on a small size, at the expence of Arthur Onslow Esq. Speaker of the House of Commons. They were badly executed.'³ The dates of the men concerned—Arthur Onslow 1691–1768; Henry Hill 1730–74; James Peak, the engraver, 1729–82—also point to production near the middle of the eighteenth century. (At this point a complication arises. The print of Holy Trinity, Guildford, shows the tower with pointed spire that collapsed in April 1740, destroying much of the building. In 1740 Henry Hill, Windsor Herald, was ten. Did Manning and Bray confuse the Herald with his father, the Rev. Henry Hill, or is the phrase 'drawn by Hill' as applied to the Windsor Herald only partially true?) But the odd thing is that in their sixteen-page list of known Surrey views Manning and Bray included only Bearsden Hall, Putney, by Hill, and Stoke Church by Peak;⁴ and the available prints advertised on four pages after the Index, which constitute the remainder of the British Museum

¹ The present writer gratefully acknowledges the help of: Mr. M. L. Turner, M.A., of the Bodleian Library; Mr. R. A. Christophers, M.A., F.L.A., of the British Museum; Mr. C. A. Toase, A.L.A., of the Wimbledon Public Library; Miss P. M. St. J. Brewer, Hon. Librarian of the Sy.A.S.

² B.M. 193 g. 8–11. The volume of 'plates' is catalogued as 193 g. 11.

³ *M. & B.*, III, 687.

⁴ See Vol. III, pp. xcv and xcvi.

volume mentioned above, include only Elsted Church by these artists. The three views thus recorded in Manning and Bray in 1814 are not included in the forty-seven issued by Evans five years later. The problem therefore is that Hill and Peak had produced some fifty views *circa* 1760; that Manning and Bray knew of this; that in 1814 they and their publishers and printers could specify only three subjects; but that five years later another printer could provide collectors with forty-seven other subjects. Research in eleven libraries has failed to find evidence of a pre-1819 publication, in spite of the reasons for supposing much earlier production.

Only one well-known writer has made categorical statements about eighteenth-century publication. According to J. G. Taylor,¹ the prints were published in 1781 with the title *Surrey Churches*, and were re-issued in 1819. His statements are based on the fact that in 1890 the Vicar of Battersea obtained a specimen of the Battersea engraving and added it to a small collection of prints in the vestry of the church. The print is still there, with the pencilled note:—

From a volume of 'Surrey Churches'—drawn by Hill—engraved by Peak—issued A.D. 1819. J. Erskine Clarke 1890.

(The handwriting resembles the Vicar's autograph of a later date, but the mis-spelling of Erskine is difficult to explain.) But in a paragraph of the St. Mary's Parish Magazine for November 1890 the Vicar wrote:—

. . . The print is taken out of a book of etchings of 'Surrey Churches,' published in 1781. But the artist must have made his sketches forty years earlier as he gives the older Battersea Church. The view is from the landscape and shows a curious outside staircase . . .

The Vicar was not an historian, and neither his inaccuracies nor his evidence need be taken very seriously. If the book *was* published in 1781, the Vicar's 'forty years earlier' was an overstatement, for the church was not demolished till 1775; and on the Vicar's argument Hill must have made his drawing at the age of eleven. But if, as the present writer thinks, the Vicar wrote his paragraph from memory and put 1781 (nineteen years before the end of the century) instead of 1819 (nineteen years after the end of the century), his 'forty years earlier' is not seriously in error. Moreover, both the wording beneath his print—'drawn by Hill—engraved by Peak'—and the date there agree with the 1819 title-pages. Taylor apparently accepted the Vicar's title and both his dates without challenge, concluded that, as there was publication in 1781, the issue of 1819 must have been a 're-issue,' and said so. The Vicar's title—'Surrey Churches'—and early date are still current in Battersea.

As the evidence for publication in 1781 is so suspect, and as research in eleven libraries has failed to find any evidence of any publication before 1819, there remains the question of what did happen *circa* 1760. Manning and Bray's words, 'at the expense of Arthur Onslow Esq.,' seem to provide the clue. The present Earl of Onslow cannot supply information, and when Sotheby's sold the Clarendon library in 1885 their catalogue gave no details of engravings. The probability seems to be that a very small number of prints was made for Onslow's private purposes; consequently, although Manning and Bray knew that the work had been done, they could give negligible details. (Were they right when they said 'They were badly executed.?) This view also squares with the fact that in the 1819 issues the plates show little sign of wear. Further research may lead to the discovery of Hill's drawings, Peak's plates, prints of the original production (possibly with watermarks from the middle of the eighteenth century), and a specimen, as issued, of the 1819 folio publication.

FRANK T. SMALLWOOD.

Croydon, The Old Palace.—An article by Arthur Oswald appeared recently in *Country Life*² on the Old Palace at Croydon which was in the possession of the archbishops of Canterbury until 1780 when it was sold by Archbishop Cornwallis.

E. E. H.

¹ *Our Lady of Batersey*, p. xi, plate 4, and p. 35, n. 56.

² *The Old Palace, Croydon, Surrey, Country Life*, April 8th and 15th, 1965.