

ARCHAEOLOGICAL NOTES

This section of the *Collections* is devoted to short notes on recent archaeological discoveries, reports on small finds, definitive reports on small scale excavations, etc. Those without previous experience in writing up such material for publication should not be deterred from contributing; the editor and members of the editorial board will be happy to assist in the preparation of reports and illustrations.

Chert Axe or Pick from Ashdown Forest

As artifacts in chert are rare in the Weald it is worth recording such a tool found recently in the area of the former Ashdown Forest at TQ 459 307 (Fig. 1). The find spot is on the rather steeply rising valley side of a small stream, and the implement was seen protruding from below the surface where the soil had been disturbed by a tractor wheel. It weighs 860 g.

It was submitted to Mr. R. W. Sanderson of the Petrology Unit, Institute of Geological Sciences, South Kensington, who compared it with samples of chert in their collection and to whom I am indebted for the following report:- 'The pick has been fashioned from a pale grey, translucent spicular chert which is closely comparable to two of our samples of Lower Greensand (Hythe Beds) chert, one from Tilburstow near Godstone, Surrey and the other from Tillington, Sussex. From this it may be concluded that the source

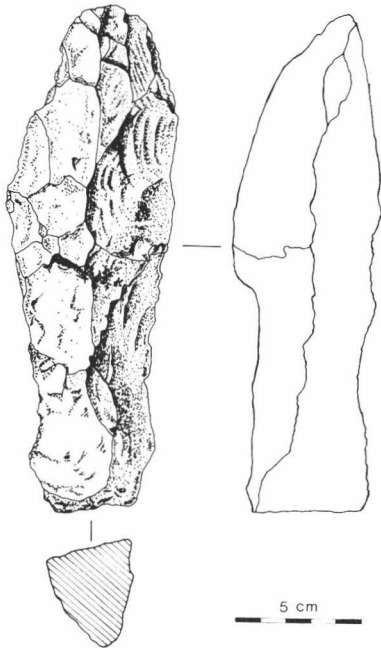


Fig. 1. Chert axe from Ashdown Forest.

for the pick was probably somewhere in the NW quadrant of the Weald, i.e. roughly between Reigate, Farnham and Hindhead.'

My thanks are also due to Mr. D. Champ, Headmaster of East Wickham Junior School, Welling, Kent who made the discovery and brought it to my notice. The axe is at the moment being used as a

teaching aid but will eventually be given to the Ashdown Forest Centre. My wife kindly made the drawing.

C. F. Tebbutt

Two flint axes and one stone axe found in eastern Sussex

1. Polished flint axe found in Bodiam TQ 784 261 (Fig. 2)

A fine polished axe of yellow/white flint was found during ploughing on Court Lodge Farm.

The axe is 127 mm long, 57 mm wide at its widest point. It has a very good cutting edge in very good condition. The axe is remarkably bulky and heavy in the hand and the upper surface is very clearly shaped. Both upper and under surfaces show signs of damage both in antiquity and more recently (not shown on the drawing). The butt end is extensively pitted as though it had been used as a hammer stone.

2. Polished flint axe found in Bodiam TQ 769 264 (Fig. 2)

A fine polished axe with slightly flattened sides and of grey/brown flint was found by Mr. D. Foster during drainage work.

The axe is 120 mm long, 55 mm wide at its widest point and shows signs of recent damage to its cutting edge. The butt end appears to have been broken in antiquity with scars along the broken edge. The broad cutting edge is slightly chamfered. The recent damage reveals an orange/brown patination and a light grey centre.

3. Polished stone axe found in Mountfield TQ 743 201 (Fig. 2)

A fine stone axe, grey/green in the interior but polished almost to a bronze colour on the exterior, was found by Mr. S. Blackman at Hoath Hill in Mountfield.

The axe is 115 mm long and 65 mm wide at its widest point. Its cutting edge is worn and blunted. Tests at the British Museum revealed that it is made of green-brown volcanic stuff and came from the Pike O'Stickle factory at Great Langdale in the Lake District. It is not possible to date this item accurately at present, but the factory was working during a large part of the Neolithic period. Examples of this type are not common in Sussex.

These axes remain in the possession of those who found them.

John Bell
Simon Kaner
Gwen Jones

Miniature flint axe from Cissbury

The axe illustrated (Fig. 3) was found in a mole scrape above the flint mines of Cissbury, NGR TQ 137 079, by Mr. A. Barnett, of Kingston, Surrey.

It is of heavily patinated flint and is a mere 8 cm long, 1.1 cm thick and 3 cm wide. Patches of darker colouring at the waist may indicate the presence of a haft, as may

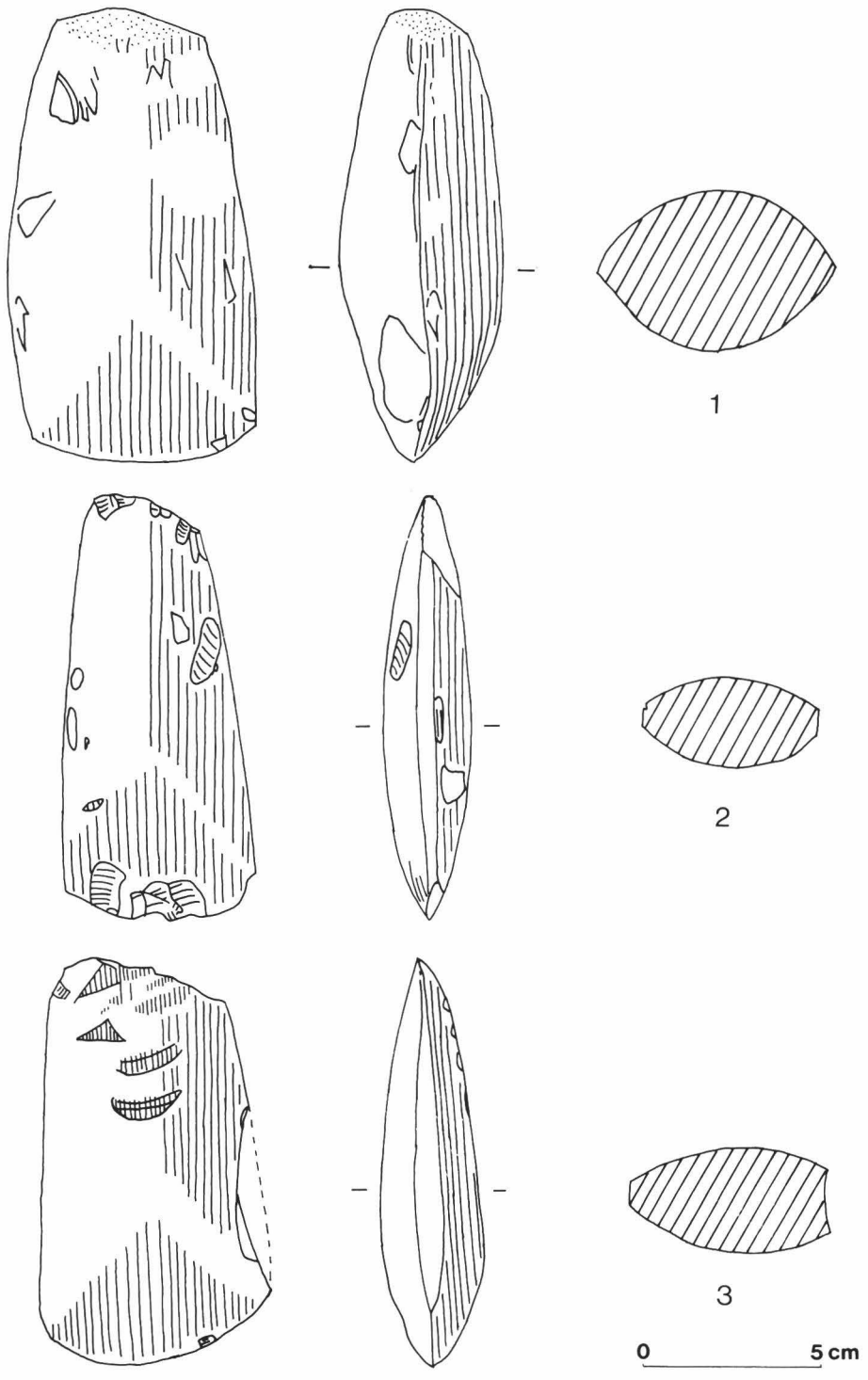


Fig. 2. Two flint axes and a stone axe from East Sussex.

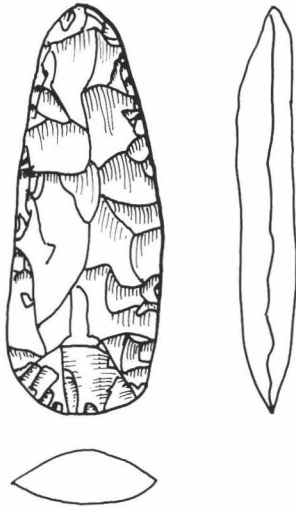


Fig. 3. Miniature flint axe from Cissbury.

period. The resulting lines are found to follow a logical chronology and to suggest the development of the shape of the lynchet.

In Bell's (1977) account of his excavation of the multi-period site at Bishopstone he describes in detail the investigation of a section taken through a positive lynchet. His Plates XIX and XX show the general view and the composite picture of the lynchet section. He writes that 'a trench 17 m long and 2 m wide was opened at right angles to the line of the lynchet and excavated entirely by hand'. His reason for this part of the investigation was to '... try and assess when the lynchet had been formed by means of the artefacts it was known to contain . . .' Among the 1,985 artefacts he found some flint tools, a large number of flint flakes and of more particular interest, because dates are ascribable, he found Neolithic, Bronze Age, Iron Age, Romano-British and Anglo-Saxon pottery sherds as well as medieval and modern material. The plan and section of the trench and the distribution of flint and pre-medieval pottery is shown in Figs. 106-9 of his account. A cursory examination of these distributions shows a suggestion of a logical chronology. Certainly the Neolithic wares lie deepest and the Anglo-Saxon the least deep. However, the scatter for each of the different components of the assemblage is considerable.

What we have tried to do is to see if a rather more formal, although scientifically simple analysis of the distributions would lead to more information or, indeed, to the affirmation of a logical chronology. An attempt was made to see if a 'best-line' could be drawn through the appropriate part of the scatter relating to one particular period and to do this the method of 'least squares', very commonly used in the physical and biological sciences, was employed (Barford 1976, Clark 1980 for example).

Very often it is found that there is a simple relationship between two quantities 'x' and 'y', where perhaps, to choose an identifiable and sensible example, y represents vertical position and x lateral position. If the relationship is simply a straight line then

$$y = ax + b$$

where 'a' is the slope of the line with respect to the coordinate frame within which measurements have been made. If the relationship is a curve then more terms will be required to express it, for example,

$$y = ax^2 + bx + c$$

would allow for one peak while

$$y = ax^3 + bx^2 + cx + d$$

would allow for two. In each case the coefficients a, b,

a small patch of gloss/polish. It is of typical Cissbury form though its measurements are so slight as to question its use as a functioning axe/adze. Mr. Barnett has retained the axe.

David Field

A Study of the Chronological Development of the Bishopstone Lynchet by Least-Squares Analysis of the Distribution of Datable Artefacts

The mathematical technique of least squares analysis is applied to the positions of datable artefacts found in the Bishopstone lynchet. This enables a 'best line' to be drawn through the distribution relating to a particular

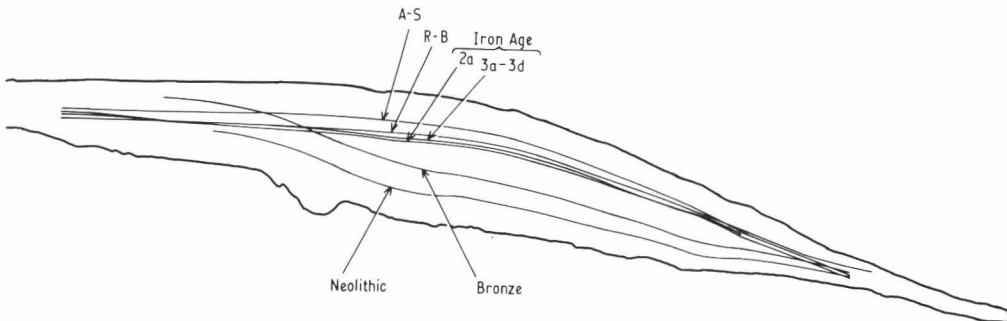


Fig. 4. Cross section of the Bishopstone lynchet showing the least-squares fitted 'best lines'.

c, d etc. are to be determined from the experimental data which must be looked at carefully so that the most appropriate form of curve may be chosen. The nature of actual measurement, involving as it does statistical scatter is such that not all measured points will fit a curve of this type. Consequently, it is necessary to find the best smooth curve, with the fewest number of coefficients to be determined, which goes through the 'scatter' of measurements in this two-dimensional array. The most common method, based on a formal mathematical basis, is that of 'least squares'.

If, for example, the lateral position x is well established we may find several values of y_i for a particular value x_i . Consequently there will be a difference between the measured value y_i and the value predicted by the equation. For the case of the equation $y = ax^2 + bx + c$, which is found to be the appropriate one for this investigation, the error is given by,

$$\text{Error} = \epsilon_i = y_i - ax_i^2 - bx_i - c.$$

The method of least squares consists in minimising the sum of the squares of the errors for each value of y_i . This means minimising the quantity $\sum \epsilon_i^2$, where ϵ_i^2 represents the square of the error and $\sum \epsilon_i^2$ the sum of all such squares. Simple algebra shows that this is equivalent to solving the set of simultaneous equations,

$$a \sum x_i^4 + b \sum x_i^3 + c \sum x_i^2 = \sum y_i x_i^3$$

$$a \sum x_i^3 + b \sum x_i^2 + c \sum x_i = \sum y_i x_i^2$$

$$a \sum x_i^2 + b \sum x_i + c \sum 1 = \sum y_i$$

This is readily carried out using a pocket calculator, or if a computer is available the equations may be solved using an inverse matrix approach to yield the values of a , b and c . We thus have a curve $y = ax^2 + bx + c$ where the coefficients have been determined by the 'best fit' to all the available measurements.

When this approach is applied to the scatter arrays of Bishopstone we are assuming in essence that for the Neolithic material say there is a notional level, arguably the Neolithic horizon, which relates to the acquisition of those artefacts by the lynchet. Thus, for each Neolithic sherd whose depth and lateral position was measured by Bell we have fitted the 'least-squares' best line. We fitted $y = ax^2 + bx + c$ for the value of y measured both from the natural and from the surface of the lynchet. The Bronze Age, Iron-Age 2a, Iron Age 3a-3d, Romano-British and Anglo-Saxon were similarly treated. The results which give the best fit are,

$$y_{\text{Neo}} = -0.000158 x^2 + 0.041 x + 7.061$$

$$y_{\text{Bro}} = -0.000320 x^2 + 0.078 x + 13.069$$

where y is measured from the natural and

$$y_{\text{Iron2a}} = -0.000579 x^2 + 0.232 x - 9.357$$

$$y_{\text{Iron3a-3d}} = -0.000448 x^2 + 0.178 x - 4.502$$

$$y_{\text{R-B}} = -0.000370 x^2 + 0.132 x + 0.700$$

$$y_{\text{A-S}} = -0.000108 x^2 + 0.041 x + 4.705$$

where y is measured from the surface.

We may note that the curves relating to the various fabrics are quite distinct and the Standard Deviation of the Mean when examined shows that the 'best lines' plotted in Fig. 4 have a maximum error in position in either direction of no more than twice the width of the line as drawn.

Interestingly, as Fig. 4 shows, where the region plotted begins at $x = 100$, the Neolithic lies below the Bronze Age, the Iron Age 2a above that and, although remarkably close together, Iron-Age fabrics 3a-3d and the Romano-British just above that, etc. The chronology is rational and the appropriate horizons

change and develop with each period from the shape of the underlying chalk natural to the final form of the lynchet profile. It is also interesting to note the confusion which exists at the relatively shallow top and toe of the lynchet. This is what might well be expected. Plough action could easily confuse the strata at the top while ancient ploughing and the production of a negative lynchet at the toe would play a similar role. This is also the position at which the processes of erosion and soil creep might well occur. The resulting curves also give cause to wonder what archaeological phenomenon causes the Bronze Age line to provide the interface between that of the Neolithic which follows the natural, and the Iron-Age onwards where we find an echo of the present surface outline. We should note that there were only 30 Bronze Age artefacts to consider and they appear to have a large scatter (Bell 1977, Fig. 108e); indeed Bell records that these 'finds showed no distinct vertical zonation'. However, analysis of the Standard Deviation of the Mean for the Bronze line shows that it is no more than $1\frac{1}{2}$ times worse than that of the Neolithic.

There must be doubt as to whether we are justified in assuming that the lateral position x_i is well defined. Certainly in Bell's measurements and scatter diagrams it is a well defined quantity, but just what the archaeological implications of that assumption are, is not so clear. Consequently we would not wish to make extravagant claims for what is found. However, the subjectivity of the attempt to examine the chronology of Bell's scatter diagrams in his Figs. 108 and 109 has been replaced with formal demonstration that the best fit to each distribution lies deeper the older the archaeological period it came from. Thus the lynchet artefacts do seem to still represent something real about the time in which they were deposited in spite of reploughing, worm-sorting, etc. etc. Also it would be relatively easy to extend the analysis to include finding the probability that a particular artefact belonged to one era or another by seeing which 'line' it most related to. For an individual sherd, or indeed flint, it might be untrue but the average for a large assemblage would appear to be very meaningful. Alternatively, with a little more mathematics we could establish a 'degree of confidence' which would show how tightly a distribution fitted a particular line. In this way our ability to decide between Neolithic and Bronze Age for example could be toughened by formal probability rather than subjective expectation. Whether the zones can be dated by the pottery within them is arguable but also largely irrelevant: the application of a simple mathematical technique has exposed a sensible chronology and a relationship between it and the development of the shape of the lynchet.

It is a pleasure to acknowledge Martin Bell for providing the original recorded measurements for the positions of the sherds in the Bishopstone Lynchet and for his interest in this work while it was in progress; also to Dr. A. H. Craven of the School of Mathematical and Physical Sciences, University of Sussex for his time and interest in the problem and for obtaining the computer solutions to the equations.

Les Allen

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A Bronze Age bucket urn from Middleton-on-Sea (SU 9699 0047)

A self-build group, the Tudor Housing Association, started building round an extension to Priestley Way in August 1981. On 21 September 1981, the contractor for the road extension, E.L. Contractors Ltd., cut through the urn here illustrated (Fig. 5) while digging the main storm sewer trench (c. 1.8 m deep by 0.65 m wide). The contractors kindly agreed to take an early lunch while the urn and its immediate surroundings were investigated, photographed and rescued.

The urn, which had apparently been broken in antiquity, was lying on its side at a maximum of 72 cm below the modern turf line, which here is 5.0 m O.D. No specific feature was established, but there was a thin sprinkling of flint nodules at this depth in the immediate vicinity. The only other nearby features so far found, are a small quantity of ash, with particles of burnt bone, at a similar depth, but 14 m due south of the urn; and some daub at the same depth, c. 40 m south-west. No worked flints were found in the immediate area.

The soil here consists of sandy brickearth, with flecks of black organic material, and very few flints or other stone, down to about 2.0 m, where it becomes a chalky marl on solid chalk (Hodgson 1967).

Fabric: The clay matrix varies in colour externally from red-brown to grey-black. Internally it is a uniform grey-black, apart from inclusions, as is the core. The filler is, largely, calcined and partially-calcined flint up

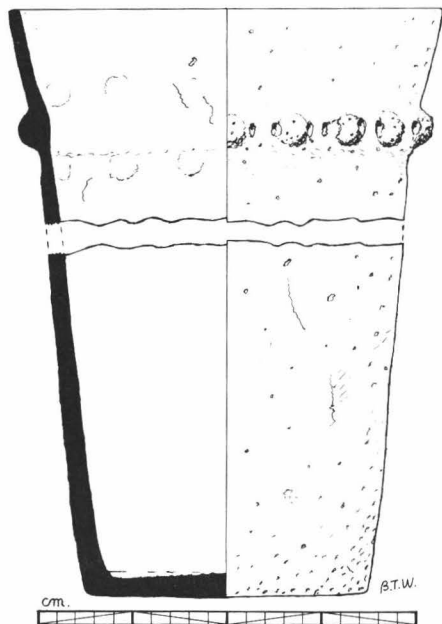


Fig. 5. Bronze Age pottery from Middleton-on-Sea.

to 10 mm long. There are some grass markings on the surfaces. The filler is liberal, especially in the base.

Ornament: The cordon apparently consists of a ridge, slightly raised by pinching out the fabric, with applied knobs or lugs pressed in by thumb and finger, with nail marks showing. The external and internal surfaces show partial smoothing of the surfaces of the inclusions. The urn appears to be an example of Ellison Type 10, Middle Bronze Age (Ellison 1978). The material and transparencies of the find-spot have been deposited in the Chichester District Museum.

Other finds in the area: The nearest similar pottery find is apparently a hybrid between Ellison Type 3 and Type 10, at Yapton (SU 973 034) (Lewis 1960). There is a similar find (unpublished) from North Bersted (SU 9296 0092); this may be an example of Ellison Type 3 with four lugs (Ellison 1980).

Basil Wedmore

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A 'Sussex style' of post-ring layout in Bronze-Age roundhouses

A distinctive post-ring pattern, recognizable in certain roundhouses excavated at Bronze-Age settlement-sites, is best represented in Sussex.

In the course of preparing two other papers on post-ring roundhouses (Guilbert 1981 and 1982), my attention was drawn to a point of marked resemblance among a number of structures excavated in Sussex. Each of the structures concerned was recorded on the site of some settlement of Deverel-Rimbury age, which is to say the later second millennium bc or, in conventional terms, the Middle Bronze Age; and each site is situated on the South Downs. Simplified plans of eight roundhouses are seen together at a uniform scale in Fig. 7, the selected postholes being shown solid while those considered supernumerary to the basic ground-plans are outlined. The immediate impressions thus conveyed are of repetition and of simple symmetry.

The best structure for elucidating the attribute featured in all eight is at *New Barn Down*, where arbitrary selection from among the recorded postholes is at a minimum in analyzing the building-plan in Curwen's *Cutting VIII* (1934), 141–2, PL. III, Fig. 2: redrawn as Fig. 6 herein). There, seven postholes, C–K lie on a circle of 5.0 m diameter, outside which A and L may represent an easterly doorway through a concentric external wall roughly 6.6 m in diameter and not itself represented archaeologically (Guilbert 1981, 308, Fig. 8.R). Thus, hole F is at the back of the ring for internal roof-supports, diametrically opposite not only the mid-point of the interval between C and K, at 3.1 m the widest interval in the ring, but also the mid-point of the 1.6 m-wide doorway — an arrangement frequently encountered elsewhere in post-ring roundhouses

NEW BARN DOWN Cutting VIII

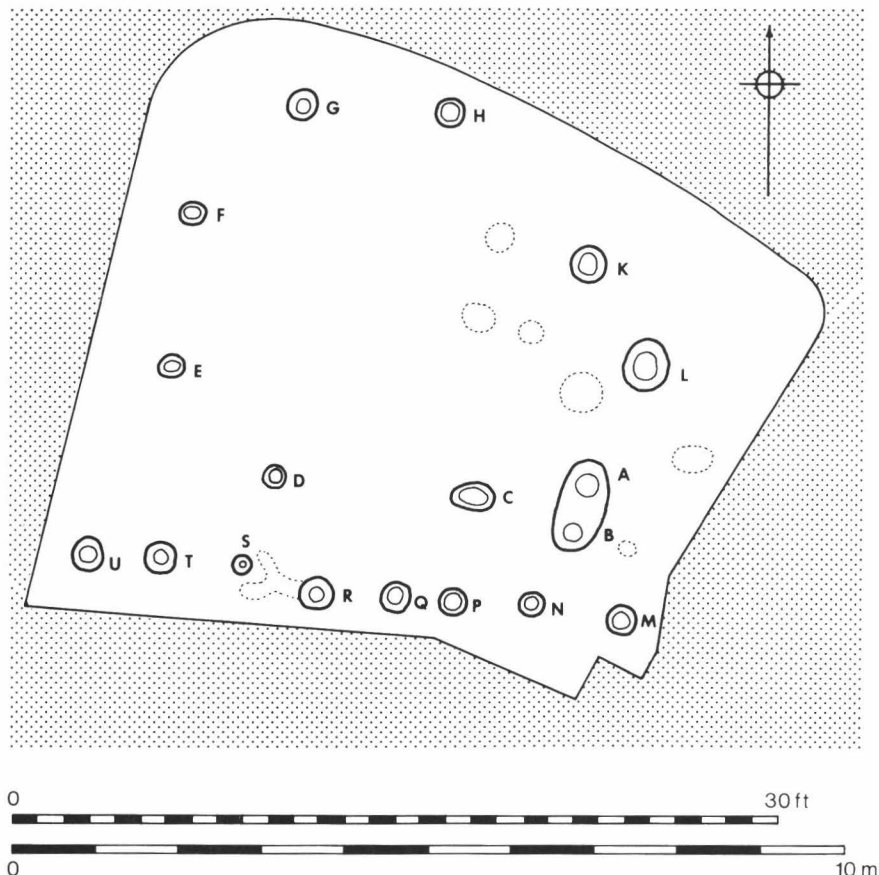


Fig. 6. Postholes of a roundhouse and adjacent length of palisade in Cutting VIII at New Barn Down (after Curwen 1934, Fig. 2).

comprising an odd number of postholes (Guilbert 1982). Holes E and G are equidistant, 1.8 m, from F; D and H are equidistant, also 1.8 m, from E and G respectively; while C and K are equidistant, 2.4 m, from D and H respectively (all measurements are centre-to-centre of postholes, rounded to the nearest 10 cm). In short, there is overlapping symmetry about a diameter produced from F, the odd posthole, and the interspacing is uniform around the 'back' half (approx.) of the circle, thence increasing in two stages down each side of the 'front', or entry, half. Indeed, the dimensions given above come close to a mathematical progression of plus one-third for the front of the ring, with the doorway measuring half the width of the adjacent ring-interval; and, given a little leeway for the positioning of posts within postholes, such proper proportion could have been attained in the building itself.

The case for extricating a closely comparable, and only slightly less regular, pattern of postholes from the dozen or more recorded in Enclosure III, Cutting II at *Plumpton Plain A*, in this instance forming an oval ring

of up to 6.1 m diameter, has been detailed already (Guilbert 1981, 308-9, Fig. 4), and Fig. 7 will suffice to make the point here.¹ I have also remarked the likeness to these of the setting of seven postholes composing the 5.0 m-diameter ring of Hut II at *Amberley Mount* (ibid., 315, note 19), though the layout is there less than exactly symmetrical. Following the double-ring model framed for New Barn Down VIII, the complete absence of postholes for an entrance separate from the ring in the excavation-plan of *Amberley Hut II* is something of a puzzle, but it may be merely that the limit of excavation was taken too near the post-ring (loc. cit.; Ratcliffe-Densham 1966, Fig. 3). Likewise, and even more blatantly, this applies to Hut M at *Itford Hill*, so that confidence in the form of its entrance is impossible (Burstow and Holleyman 1957, Fig. 16). And, as in the *Plumpton A/III/II* roundhouse, at least one entrance-posthole must be restored to the plans of both *Itford Hut L*, which includes a seven-post ring of similar dimensions to *Plumpton A/III/II* but circular (ibid., 184-5, Fig. 15; Guilbert 1982, 00 and 00, note 4), and

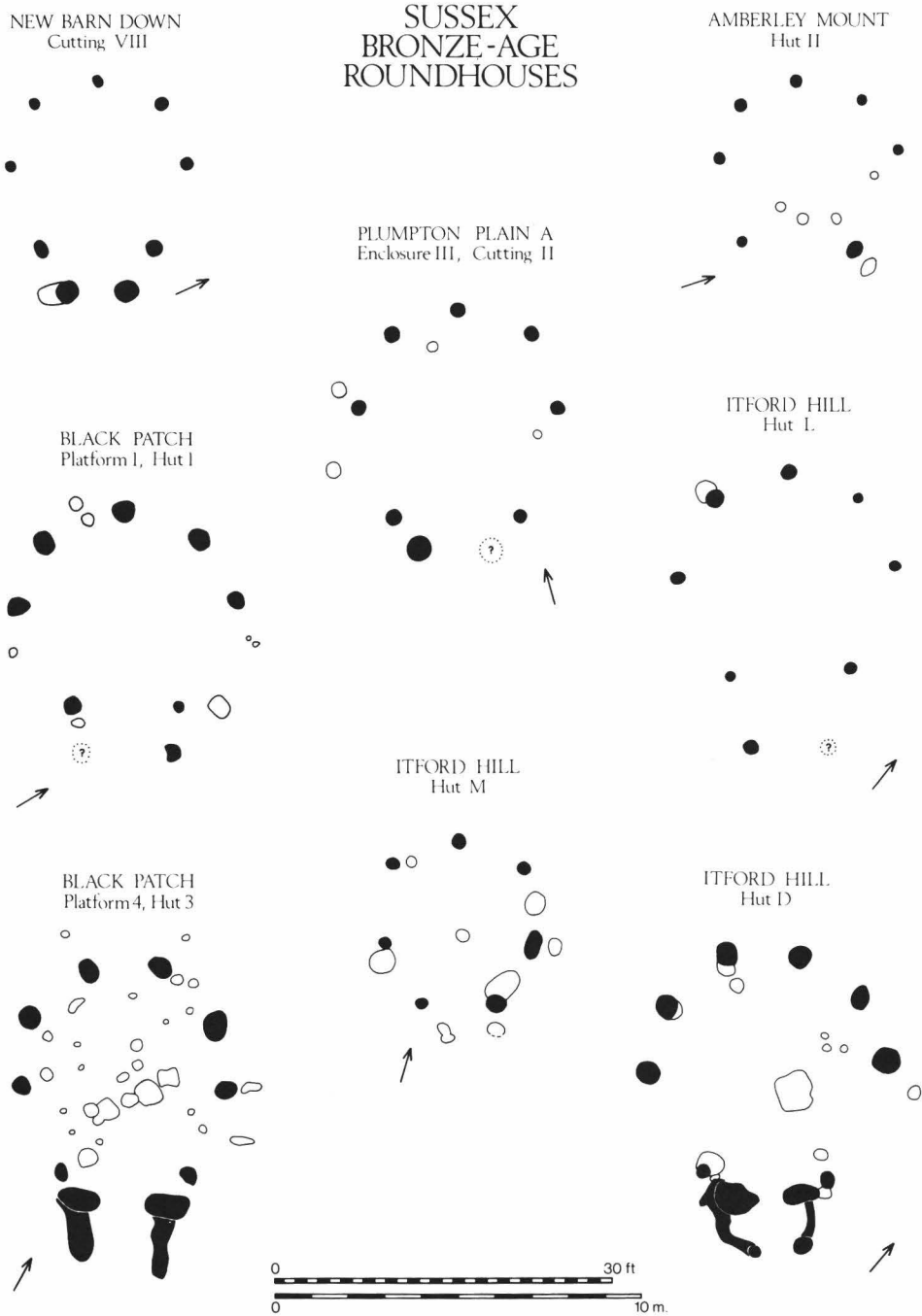


Fig. 7. Plans of the postholes of roundhouses on Deverel-Rimbury settlement sites in Sussex, at a scale of 1:200. New Barn Down after Curwen 1934, Fig. 2; Amberley Mount after Ratcliffe-Densham 1966, Fig. 3; Plumpton Plain after Holleyman and Curwen 1935, Fig. 7 and Guilbert 1981, Fig. 4; Black Patch, Alciston after Drewett 1980, Fig. 5, and 1979, Figs. 1 and 4; Itford Hill after Burstow and Holleyman 1957, Figs. 15, 16 and 8, and Musson 1970, 268).

Hut 1 on Platform 1 at *Black Patch*, near Alciston, which also appears to include a seven-post circle, this time about 5.9 m in diameter (Drewett 1980, Fig. 5). Despite these deficiencies, the essential similarity of these five building-plans is evident in Fig. 7, each being related to the New Barn Down exemplar, not only bisected from front to back but also having interspaces shorter at the back than the front of the ring. In the latter respect, it may be noticed that Itford Hut M, as interpreted here, differs from the others in that only three, instead of five, of its seven postholes are relatively close spaced around the back of the slightly oval ring of up to 4.6 m diameter, and not greatly so at that; it is a marginal case, scarcely distinguishable from the more general run of symmetrical post-rings defined in Guilbert 1982. As for the rest, the proportions of the ring-plans may vary a little from one to another, and it may seem that not all exhibit the high measure of concern for precision shown by the New Barn Down builders, but the mutual affinity of these structures is plain to see. To extend a metaphor I have employed before (*ibid.*), we appear to be dealing with a distinct breed within the species 'symmetrical' of the genus 'post-ring roundhouse'.

A similarly balanced pattern of posthole-spacing may hold good for the other structures illustrated in Fig. 7, Hut D at *Itford Hill* and Hut 3 on Platform 4 at *Black Patch*. There is a difference, however, insofar as these two roundhouse-plans both have eight postholes in the ring, six of which are ranged around the back half. Nevertheless, tolerable symmetry is maintained about a diameter drawn from the mid-point of the post-interval at the back of the ring to the mid-point of that at the front, next to the entry. No obvious reason for the extra post is apparent; with diameters of 6.6 m and up to 6.3 m respectively, these post-rings do not seem significantly larger than the largest examples of the seven-post variant, but it just could be that a threshold occurs at 6.0 m or thereabouts.² Burstow and Holleyman (1957, 174–6, 190–1) observed the resemblance between Huts D and B at Itford, and, apart from the curving side 'channels' of the porch, all that B seems to lack in comparison with the version of D presented in Fig. 7 is the pair of ring-postholes situated close to the inner, elongate pair of the porch (*ibid.*, Figs 6 and 8; Musson 1970, 268).

It is evident, however, that not all Deverel-Rimbury roundhouse-plans, in Sussex and elsewhere, involve the breed, or style, of post-ring layout under discussion here. The best of those revealed by the Ratcliffe-Denshams at *Cock Hill*, i.e. Hut II, shows meagre signs of doing so (1961, Fig. 2), but that which they disclosed at the other *Blackpatch*, near Patching, shows none (1953, Fig. 2; Guilbert 1981, 309–10, Fig. 5); and nor do Structure 1 at Newark Road, *Fengate*, Peterborough (Pryor 1980, Fig. 35) or House II at *Bishops Cannings Down* in Wessex (Gingell 1980, Fig. 2). On the other hand, House I at the latter site is a possible (*ibid.*, Fig. 3), and there can be no assurance that this particular post-ring pattern is to be found solely at sites on the chalk of Sussex, or, for that matter, exclusively at settlements of Deverel-Rimbury date. I have previously noted a 'tendency towards tighter spacing around the back of the post-ring' in some, though certainly not all, of the analogous structures in the stockaded-camp phase, roughly datable to the mid-first millennium bc or the Bronze Age/Iron Age transition, at *Moel y Gaer* in North Wales (Guilbert 1981, 315, note 19; 1982, Fig. 3.2). Also, kindred eight-post examples may occur both

at *Rams Hill* on the Berkshire Downs, where the building-plan in question, B, has been ascribed to a post-Deverel-Rimbury stage of the Bronze Age, late in the second or early in the first millennium bc (Bradley and Ellison 1975, 36–7, 54, 64, 95–8, 101–6, Fig. 2.23; Guilbert 1981, 315, note 19), and, on interim indications, at *Down Farm*, a Deverel-Rimbury settlement-site on Cranborne Chase (Barrett and Bradley 1980, Fig. 4; Barrett et al. 1979, 242–4).³ All the same, the prime examples are known from sites in Sussex, and we may reasonably dub this the 'Sussex style' of post-ring layout.

Graeme Guilbert

Notes

¹Postholes 1–6 in Enclosure II, Cutting I at *Plumpton Plain A* might bear a similar interpretation if a seventh hole is assumed missing at the east, in the gap between 1 and 6 (Holleyman and Curwen 1935, 21, Fig. 5). If so, nos 1–5 would constitute the more closely spaced, back part of the post-ring, which would approximately match that in Enclosure III, Cutting II for size, and would also appear to be slightly oval. It would have to be conjectured that all postholes belonging to the entrance lie beyond the limit of excavation, to the south-east.

²At *Moel y Gaer*, Clywd, where excavation has revealed the ground-plans of numerous post-ring roundhouses (Guilbert 1982, with *reff.*), the seven-post rings range from 4.3 m to 6.2 m in diameter, while those with eight or nine posts measure 5.0–6.4 m (with less clear-cut cases both smaller and larger). Moreover, instances like Structure 1 at Newark Road, *Fengate*, a nine-post ring averaging 5.6 m (Pryor 1980, 53–9, Fig. 35), and Hut II at *Cock Hill*, Sussex, probably an oval eight-post ring up to 5.7 m across (Ratcliffe-Densham 1961, Fig. 2), are bound to cast doubt upon the validity of such a supposed threshold, for these roundhouses were broadly contemporaneous with those depicted in Fig. 7.

³Given the arguments in favour of a double-ring interpretation of many, possibly all, of the structures under review — arguments which cannot be reiterated here but which have been expressed most recently in Guilbert 1981 — one additional point worthy of notice is that most of the roundhouses with an eight-post ring mentioned above — at *Itford Hill*, *Black Patch*, *Rams Hill* and *Down Farm*, but perhaps not at *Cock Hill* — appears to have had a projecting porch, whereas none of the 'Sussex-style', seven-post examples has yet been proved to have been so equipped. However, it should not be forgotten that the entrances of some of the latter could have been incompletely excavated, inadequately recorded, or incorrectly interpreted (see above; also *ibid.*, 308–9 and 315, note 19). Anyway, we should have to await the excavation of a considerably larger sample of building-plans before attaching too much confidence, or indeed significance, to this seeming correlation.

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An enamelled bronze terret from Arlington, Sussex.

Mr. Eric Holden has kindly brought to my notice an Iron Age bronze terret or rein-ring from Arlington, Sussex. A letter of 1853, held by the Society of Antiquaries¹, shows that it was found 'by a labourer digging flints just above the Long Man on Wilmington Down'. Curwen's photograph of the Long Man (1954, Pl. XXXII) shows the flint diggings just above the track which forms the parish boundary between Arlington and Wilmington, c. TQ 543 033. Windover Hill is an area prolific in prehistoric sites, including flint mines, barrows and lynchets. Although there is no evidence of an Iron Age settlement site, some of the lynchets and

fields may be Iron Age in date. The terret was presented to the British Museum in 1853 (Accession no., 53.12-12.1) and incorrectly registered as coming from neighbouring Alfriston parish.

Terrets were used on chariots to control the reins (Fox 1946, Fig. 13, shows the use of terrets on chariots, though his positioning is now questioned: a revised drawing has been issued as a poster by the National Museum of Wales). The Arlington terret (Fig. 8) consists of a straight rectangular-sectioned bar, which would have been fastened to a chariot yoke, and a circular-sectioned loop through which the reins of the chariot would pass. On either side of the bar is a circular stop, each adorned with a groove. The loop is decorated with three large double wings, standing well out from the loop and at right angles to it. The top pair of wings is slightly asymmetrical. The terret has a red 'enamel' decoration, set into cavities in the bronze: on the wings are two joined triangles surrounding a circular dot; on the loop six triangles are set in an elongated pattern. The triangles are not even in size or shape and have the curving edges typical of Celtic decoration. On the top pair of wings the cavity for one of the triangles was omitted during manufacture. The 'enamel' used for the Arlington terret should technically be termed glass as true enamels fuse to the surface of the metal (Hughes 1972, 98). In this case, as in other Iron Age examples of enamelling, the red glass was used in small lumps, softened by heating and then pressed into the inlay cavity.

The terret is not in particularly good condition. It had been well-used before its loss and the grooves on the bar stops are worn on the inner edge. The 'enamel' is chipped in places, although it still retains its bright red colour. The terret has also been damaged: there are various deep gouges through both the bronze loop and the 'enamelled' decoration. Since its discovery the terret has been badly cleaned with abrasive cleaner, so that much of the original bronze surface has been removed and in places the bronze is bright and shiny. Some scratches are the result of this polishing.

Originally the terret was cast using the *cire-perdue* (lost-wax) casting method, just like those cast at Gussage All Saints (Spratling 1979; Foster 1980). This casting is flawed, with several deep irregular holes on the wings and one at the side of the bar. It is interesting that the terret was finished, even decorated, and used in this condition. It is not often easy to see whether the cavities for the 'enamel' were cast or chiselled after casting, but in this case the casting flaws cut through the 'enamel' cavities, proving that they had been cast. After casting, bronzes are finished by filing rough edges and removal of casting flashes. Due to the terret's treatment, it is not possible to detect any original filing marks.

The Arlington terret is one of a series of Iron Age and early Roman winged terrets. Leeds divided the winged terrets into two types (Leeds 1933, Types 3 and 4): the first, like Arlington, with three pairs of wings at right angles to the loop; the second, like those from the Polden Hill hoard (Brailsford 1975), with wings parallel to the loop. This typology does not appear to have a chronological significance, as the two types are found together in hoards (e.g. Polden Hill; Stanwick, MacGregor 1962). The wings on Leeds Type 3 terrets vary in size, Arlington being among the largest, but all the terrets have only three pairs spaced round the circular-section loop. The bar is generally rectangular in section. Many of the terrets are decorated with inlaid

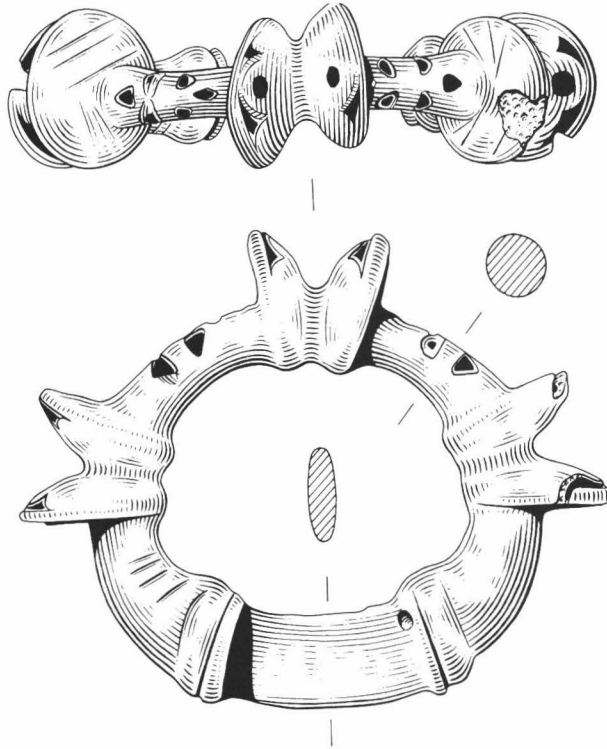


Fig. 8. Enamelled bronze terret from Arlington, Sussex. Drawing by Robert Pengelly, British Museum. Scale 1:1.

red glass, some more spectacular than Arlington, e.g. the splendid example from Snettisham (British Museum).

According to Davis and Spratling (1976, 137), the glass inlay technique was introduced into Britain only in the first century A.D. and the closest parallels to the Arlington terret would tend to date it to the closing years of the Iron Age (e.g. Stanwick, Polden Hill and Westhall are all c. A.D. 50).

Jennifer Foster

¹The letter, from William Figg to Augustus Franks, is in a collection of papers once belonging to Albert Way, held by the Society of Antiquaries. It was discovered by Mr. J. Hopkins, their Librarian, who kindly passed the information on to E.W.H. A coloured drawing of the terret by Wm. Figg was exhibited to members of the Royal Archaeological Institute in 1853 (*Archaeological Journal* 10, 259).

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The Chancton hoard of Anglo-Saxon pennies

The note in the last volume of our *Collections* regarding seven Anglo-Saxon pennies from the Chancton hoard of 1866¹ reminded me that in 1965, while looking at some old copies of the defunct *Sussex County Magazine*, I noticed a letter from a Miss Z. A. Tickner concerning the accidental finding of the coin hoard, and how a ploughshare went right through the earthenware jar containing the coins.² What especially caught my eye was the statement that a piece of the crock had been saved in 1866 and was still existing. It is

well known that Saxo-Norman pottery changed very little in style and fabric over a period of 200 years or more: thus, a fragment of a pottery vessel buried soon after 1066 could be of interest and value to archaeologists studying that period.

I managed to make contact with Miss Tickner (who was a grand-daughter of the farmer at Chancton Farm in 1866 and sister to the Revd. J. Tickner, the recent donor of the seven coins to Chichester Museum) and was shown a few pennies (the same) but, more importantly, the 'piece of earthenware crock' was produced. I had hoped that it would be a large piece of rim, or would have some distinctive feature, but alas, it proved to be a plain body sherd a little over an inch square (30 x 30 x 6 mm). Its outer face was reddish-brown, internally pale grey, and with a dark grey core. The tempering or filler, as seen with the eye alone, appeared to be a quartz-like sand, not flint grit and/or chalk, or flint plus sand, as are often found in local Saxo-Norman coarse wares.

Had the sherd turned up on a southern mid-Sussex excavation it might well have been given a twelfth- or thirteenth-century date on fabric alone (although it is always hazardous to date a single coarse sherd without other supporting evidence), there being nothing about it to make it especially Saxo-Norman in appearance. K. J. Barton in his study of medieval Sussex pottery does state, however, that a proportion of Saxo-Norman wares has only a sandy tempering.³

Miss Tickner valued the potsherd as a family heirloom and did not then wish to place it in a museum, but she agreed with my suggestion that eventually it should be given to the British Museum. Miss Tickner died in 1978 and in accordance with her wishes the sherd was handed over to the British Museum by the Revd. J. Tickner. The Registered Number in the Dept. of Medieval and Later Antiquities at the B.M. is 1978, 12-2, 1.

E. W. Holden

¹S.A.C., 119 (1981), 216.

²*Sussex County Magazine*, 25 (1951), 438-9.

³K. J. Barton, *Medieval Sussex pottery*, (Chichester, 1979), 75.

A twelfth-century figure fragment from Lewes Priory*

Stylistic analysis of the twelfth-century figure fragment from Lewes priory preserved in the basement of the Anne of Cleves Museum suggests placement in the context of north-west European sculptures belonging to the Byzantinizing curvilinear damp-fold tradition. Specific parallels with Kentish and Parisian sculpture, and archaeological evidence, indicate a date in the 1160s for the Lewes figure which may have originally decorated the chapter house of the priory.

In the basement of the Anne of Cleves Museum, Lewes, there is displayed an interesting fragment of the lower part of a figure preserved from the knees down to the feet which rest on a sloping base (Plate I). The present height of the sculpture is 10¾ in and the maximum depth 5 in. The sides of the stone have been cut back, presumably to allow for its re-use as building material. The drapery folds are simple; double incised loops delineate the lower curve of the knee, box pleats terminate straight folds between the legs, and a ridge of

multiple fine channels falls diagonally across the left shin from between the knees to just above the ankle.

It is known that the figure came from the priory for in an article on 'The relics of St. Pancras Priory, Lewes', C. T. Phillips states that 'The leg from knee to foot of (apparently) a small statuette, possibly an ornament from a tomb' was found during excavations of 1853-4.¹ The exact location within the priory is not recorded and therefore suggestions as to the original setting within the monastic complex and the date of the sculpture have to be ascertained initially with reference to related material and then checked against the archaeological evidence.

The covered feet of the figure slope down on the steeply inclined base in the manner of early column-figures of French Gothic portals from the west front of Saint-Denis and Chartres and their followers.² The fact that the feet are covered is important for it precludes identification of the figure as an apostle.³ It must therefore represent either an Old Testament character or a saint. The Lewes figure could not, however, have originally decorated a column in the French manner for the base is squared off rather than being rounded, and the back is flat while the column-figures of portals have either a columnar or 90° back. Therefore if the figure came from a portal then it could only have decorated a trumeau, but given the small scale of English doorways in relation to those in France such a location does not seem very probable.⁴ A rather more pertinent comparison may be made with the right niche figure on the west front of Lincoln Cathedral, which was probably added after the fire of 1141 (Plate 2).⁵ Here the covered feet slope down on the squared base exactly as at Lewes. The possibility that the Lewes figure came from a facade niche like that at Lincoln seems, however, to be ruled out by the lack of weathering on the stone and its size. The overall height of the Lewes piece can have been little more than three feet, and the figures at Lincoln, and twelfth century niche figures on major monuments in general, are closer to life-size. It is therefore more plausible to suggest that our figure originally came from either a choir screen, cloister or chapter house. In this connection comparison with the column-figure of the Virgin and Child from Minster-in-Sheppey, now in the Victoria and Albert Museum, which originally formed part of a two-figure group, is most instructive (Plate 3).⁶ The Minster-in-Sheppey Virgin has a flat back like the Lewes fragment. The box pleat at the hem of the garment between the legs, the economy of folds over the limbs combined with multilinear channeling of certain areas of cloth are identical, not to mention the general kinship in scale.⁷ It has been suggested that the Minster-in-Sheppey Virgin and Child may have originally come from a choir screen, and if this is the case a similar location might be put forward for the Lewes fragment.⁸ There is unfortunately no documentation to assist with such a suggestion, so while the possibility is quite logical, the cloister and chapter house locations must also be explored. In the north of France small scale statues frequently decorated cloisters and chapter houses.⁹ The cloister setting for both the Minster-in-Sheppey and Lewes sculptures seems unlikely for exposure to the elements would surely have worn away some of the finer details of the carving, but in the chapter house this would not have been a problem. Also, the pairing of the figures as in the original Minster-in-Sheppey arrangement finds parallel in the Camera Santa in Oviedo, while the setting of the Lewes piece may be related to the caryatids in the chapter house of Durham Cathedral.¹⁰



Plate I. Lewes, Anne of Cleves. Figure fragment from Lewes Priory.



Plate II. Lincoln Cathedral. Figure in right niche of west front; after 1141.

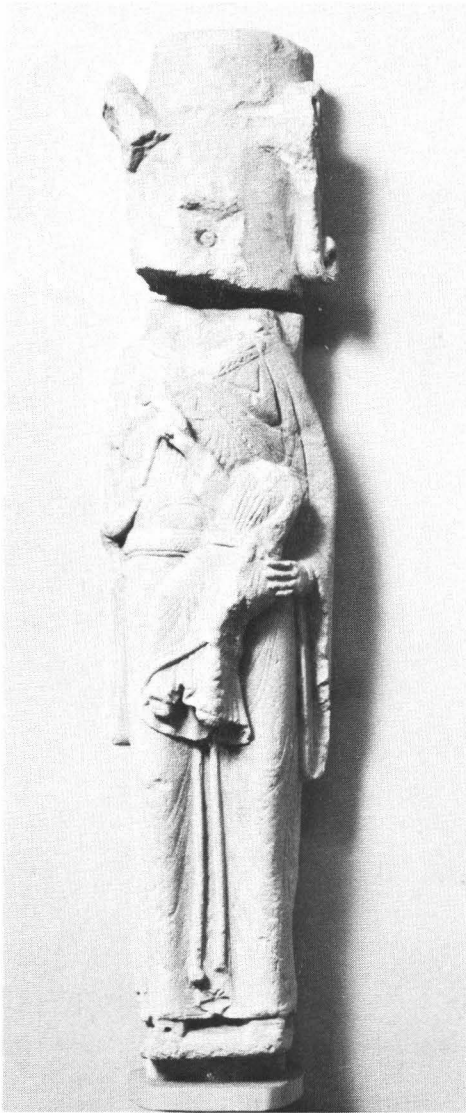


Plate III. London, Victoria and Albert Museum. Column figure of the virgin and child from Minster-in-Sheppey, Kent.

Returning to the drapery style of the Lewes figure an interesting, although indirect, parallel for the loops beneath the knees is with the Virgin and Child in York Minster.¹¹ The comparison gives us an important clue as to one aspect of the model used at Lewes. The connection between the York Virgin and Byzantine art has often been remarked upon.¹² Looking to the Byzantine inspired curvilinear damp-fold drapery in England numerous examples of loops beneath the knee combined with plain areas of drapery can be found, for example in the figure of Penninah in the miniature of

Elkanah distributing clothes to his wives in the Bury Bible, (Cambridge, Corpus Christi College, MS 2, fol. 147v.) (Plate 4).¹³ The importance of the curvilinear damp-fold style in the development of English sculpture is well known.¹⁴ Somewhat surprisingly, however, the sculpture in the south-east of the country has been overlooked in this context. There can be no doubt that it was of great importance in the area as witnessed by comparing the figure of Christ in Majesty on the tympanum of the south doorway at Barfreston (Kent), (Plate 5), with the figure of Christ in the initial I on fol. 267 of the Wedricus Gospels (now destroyed) from Liessies (formerly Metz MS 1151), (Plate 6), which was probably illuminated by the artist responsible for the Lambeth Bible (London, Lambeth Palace Library, MS 3 and Maidstone Museum) produced at Canterbury.¹⁵ Relating Barfreston to Lewes one notices plain areas of drapery separated by multilinear folds, and it is of further interest to compare the fine folds over the chest of the Barfreston Christ with the Minster-in-Sheppey Virgin and Child. (Plates 1, 3 and 5). The three sculptures clearly belong to the same school.¹⁶ The cross-Channel connection between the Lambeth Bible and Wedricus Gospels has frequently been extended to other manuscript illuminations. Indeed, there can be no doubt as to the importance of the damp-fold style in miniatures from both regions even though priority of one over the other remains a moot point.¹⁷ In north French sculpture, however, the role of the damp-fold style has not been recognised. This is not the place for a detailed analysis of its occurrence in the sculpture of Paris and the surrounding area in the early Gothic period, 1140–80.¹⁸ We must be content with examination of just two vousoir figures from the Sainte-Anne portal of Notre-Dame, Paris (Plate 7).¹⁹ The Elder of the Apocalypse on the left of the illustration has the same damp-fold drapery as the Barfreston Christ and it is of further interest to note that the Parisian sculpture has the 'fly-away' folds so characteristic of the Lambeth Bible Master.²⁰ Then the prophet to the right of the elder has the same loop beneath the knee and the spreading of the fine-line folds before the shin as in the Lewes figure (Plates I and 7).

The date of the Lewes fragment is difficult to determine in relation to the Kentish sculptures simply because the latter are not dated precisely. Both Barfreston and the Minster-in-Sheppey Virgin and Child have been put between 1170 and 1180 and it is therefore possible that our fragment also belongs to that time period.²¹ However, it is important to see our figure within the broader context of the Channel school embracing the Paris Notre-Dame Sainte-Anne portal sculpture of c. 1165, and then in relation to manuscript illumination such as the Wedricus Gospels of 1146 and even back to the Bury Bible of c. 1135. In the final analysis I believe there is much to recommend a date in the sixties. Quite apart from the close parallel with the Sainte-Anne portal of this time there are indications of considerable work at Lewes Priory on the cloister and monastic buildings which is most happily placed in this decade.²² The evidence comes from a number of Purbeck and Tournai marble fragments; capitals, bases and shafts.²³ These materials, the waterleaf and plain leaf capitals and the spur bases find precise parallel in the work of Henry of Blois at Wolvesey Palace between 1158 and 1171; and in the lavatorium of St. Nicholas' Priory, Exeter, after 1161; while the general use of marble and similar capital decoration are comparable to the nave arcade of the Temple Church, London of the

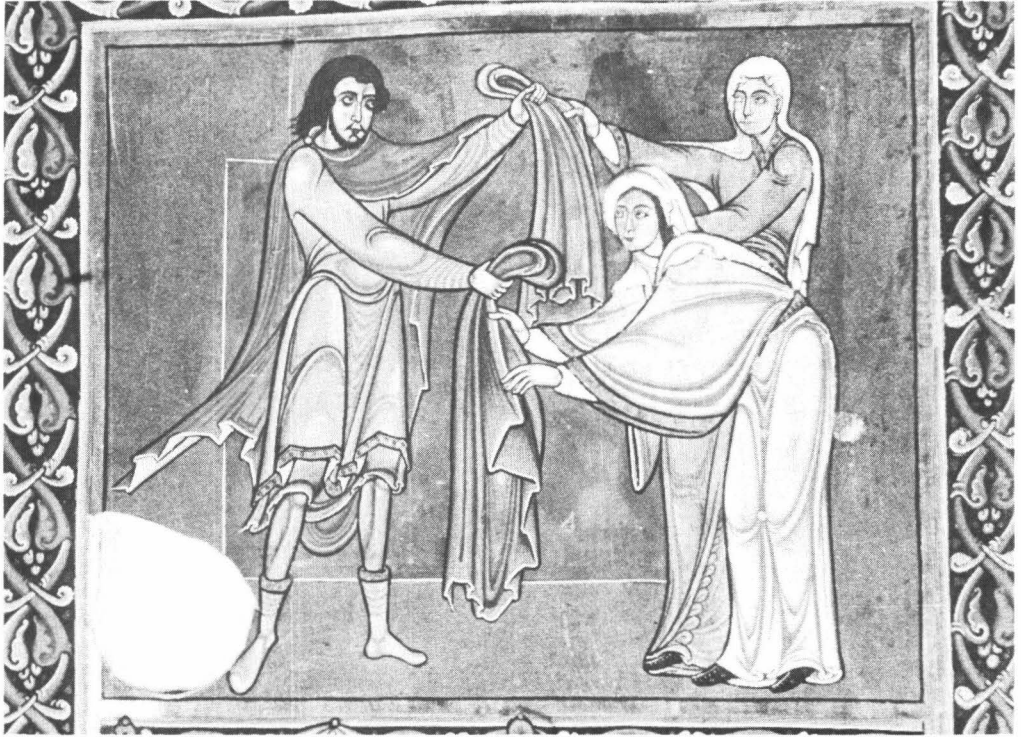


Plate IV. Cambridge, Corpus Christi College, MS2, 147v, Bury Bible: Elkanah distributing clothes to his wives. (By courtesy Corpus Christi College).



Plate V. Barfreston, Kent. South doorway; detail figure of Christ in Majesty.



Plate VI. Metz, MS. 1151, fol. 267 (destroyed), Initial I. Wedricus, abbot of Liessies (1127–47) dedicating his gospels to Christ. Written by Johannes in 1147. (After H. Swarzenski, *Monuments of Romanesque Art*, London, 1954, Plate 132, Fig. 299).



Plate VII. Paris, Notre Dame, Ste-Anne Portal, detail archivolt figures, c. 1165.

1160s, and the infirmary cloister at Canterbury Cathedral c. 1153–67.²⁴

In summary, the Lewes figure was probably carved in the 1160s and may have originally decorated the chapter house of the priory. It admirably demonstrates both the importance of the Byzantinizing curvilinear damp-fold style in English sculpture of the twelfth century and the close stylistic links across the Channel at this time.

Malcolm Thurlby

Footnotes

*I should like to thank Andrew Rudebeck from drawing my attention to this sculpture and for his help in answering many questions on Lewes priory.

¹ *Sussex Archaeological Collections*, XXXVIII, 1892, 205.

² For French early Gothic portals see W. Sauerlander, *Gothic Sculpture in France 1140–1270*, 1972, especially 11–18, 42–48, 379–406.

³ Matthew X 10.

⁴ On the small-scale, decorative nature of English twelfth century sculpture see G. Zarnecki, 'The Transition from Romanesque to Gothic in English Sculpture', *Acts of the Twentieth International Congress on the History of Art*, Princeton, 1963, 152ff; G. Zarnecki, 'English 12th Century Sculpture and its Resistance to Saint-Denis', *Tribute to an Antiquary: Essays presented to Marc Fitch by some of his friends*, 1976, 83–92.

⁵ On the Lincoln facade sculpture see G. Zarnecki, *Later English Romanesque Sculpture*, 1953, 20–28,

56–58; G. Zarnecki, *Romanesque Sculpture at Lincoln Cathedral*, 2nd. ed. Lincoln, 1970; E. C. Fernie, 'Alexander's Frieze on Lincoln Minster', *Lincolnshire History and Archaeology*, 12, 1977, 19–28.

⁶ G. Zarnecki, 'A Twelfth Century Column-Figure of the Standing Virgin and Child from Minster-in-Sheppey, Kent', *Kunsthistorische Forschungen Otto Pacht zu seinem 70. Geburtstag*, Salzburg, 1972, 208–212. Professor Zarnecki informs me that the second figure of the Minster-in-Sheppey group was possibly St Nicholas. For a full discussion of the problem see M. Thurlby, *Transitional Sculpture in England*, unpublished PhD thesis, University of East Anglia, Norwich, 1976, chapter 1.

⁷ Stylistically the column-figure of the Queen of Sheba on the right jamb of the Rochester Cathedral west central doorway is also related (see E. S. Prior and A. Gardner, *An Account of Medieval Figure Sculpture in England*, Cambridge, 1912, Fig. 181). The Minster-in-Sheppey Virgin and Child survives in two fragments, the standing Virgin of 25 inches, and the canopy surmounting the destroyed head of 8 inches.

⁸ Zarnecki, 1972, 212.

⁹ Sauerlander, 1972, 20.

¹⁰ The parallel with the Camara Santa at Oviedo is given by Zarnecki, 1972, 209; see also P. de Palol and M. Hirmer, *Early Medieval Art in Spain*, 1967, plates 192–3. For the Durham caryatids see Zarnecki, 1953, 16, ill's. 36–7; F. Saxl, *English Sculptures of the Twelfth Century*, 1954, 64–6, plates LXXXVIII–XCI. Saxl's plate XC is a reversal of plate LXXXIX and not a separate sculpture.

¹¹ Saxl, 1954, plates VII–VIII.

¹²Zarnecki, 1953, 29–31; T. S. R. Boase, *English Art 1100–1216*, Oxford, 1953, 236; Saxl, 1954, 69 n.10; L. Stone, *Sculpture in Britain: The Middle Ages*, Harmondsworth, 1955, 75.

¹³For the Bury Bible see C. M. Kauffmann, 'The Bury Bible', *Journal of the Warburg and Courtauld Institutes*, 29, 1966, 60–81; C. M. Kauffmann, *Romanesque Manuscripts 1066–1190*, 1975, with bibliography to which should be added R. M. Thompson, 'The Date of the Bury Bible Re-examined', *Viator*, 6, 1975, 51–8.

¹⁴See the lead font at Walton-on-the-Hill (Surrey), (G. Zarnecki, *English Romanesque Lead Sculpture*, 1957, 5–7, 27–30); Malmesbury abbey south porch archivolt figures, (Prior and Gardner, 1912, 189); Durham Cathedral former choir screen, (Zarnecki, 1953, 32–4, 58); the Bridlington statuette in the Victoria and Albert Museum, and the York Minster Matthew symbol, (G. Zarnecki, 'Deux reliefs de la fin du XIIe à la cathédrale d'York', *Revue de l'Art*, 30, 1975, 17–20); the Lincoln Christ, (Zarnecki, 1970, plate 18); and certain figures on the north doorway of the Glastonbury Lady Chapel, (Zarnecki, 1953, ill. 129, fully discussed in Thurlby, 1976, chapter 4).

¹⁵On Liessies MSS see J. Leclercq, 'Les Manuscrits de l'Abbaye de Liessies' *Scriptorium*, VI, 1952, 51–62, plates 4–7. For the Lambeth Bible and the occurrence of curvilinear damp-fold in paintings across the Channel see C. R. Dodwell, *The Canterbury School of Illumination*, Cambridge, 1954, 54–6; C. R. Dodwell, *The Great Lambeth Bible*, 1959, 16–19; C. R. Dodwell, *Painting in Europe 800–1200*, Harmondsworth, 1971, 178–9; M. Rickert, *Painting in Britain: The Middle Ages*, Harmondsworth, 1965, 78; L. Ayres, 'English Painting and the Continent during the Reign of Henry II and Eleanor', *Eleanor of Aquitaine Patron and Politician*, ed. W. W. Kibler, Austin, Texas, 120–40. Ayres raises important questions regarding the direction of cross-Channel influence in curvilinear damp-fold style with specific reference to the Bury and Lambeth Bibles.

¹⁶The Kentish School of Sculpture is discussed in detail in Thurlby, 1976, chapter 1.

¹⁷Ayres, 1976, 120–40.

¹⁸The damp-fold style may not be without importance for the sculpture of the west front of St-Denis. For the St-Denis sculpture see S. McK. Crosby, 'The West Portals of Saint-Denis and the Saint-Denis style', *Gesta*, IX/2, 1970, I–II; S. McK. Crosby and P. Blum, 'Le portail central de la façade de Saint-Denis', *Bulletin Monumental*, 131, 1973, 209ff. Damp-fold is also in evidence in the altar frontal from Carrieres-Saint-Denis now in the Louvre, (Sauerlander, 1972, 387, plate 20 top), and the portal of Notre-Dame abbey church, Ivry-la-Bataille (Eure-et-Loire), (Sauerlander, 1972, 383, ill's 11–14). Its most consistent use is in the Ste-Anne portal of Notre-Dame, Paris (Sauerlander, 1972, 404–5; J. Cuenot, ed., *Les Rois Retrouvés*, Paris, 1977, 24–29). Here it is most instructive to compare the fragmentary column-figure of St Peter (Cuenot, 1977, ill's. 78–9) with Aaron in Moses and Aaron Expounding the Law to the People of Israel, Frontispiece to Deuteronomy, Bury Bible, (Kauffmann, 1966, pl. 15), and St John in the Crucifixion miniature in the St-Amand Sacramentary, (Valenciennes MS. 108, f.58v.), (H. Swarzenski, *Monuments of Romanesque Art*, 1954, pl. 140, fig. 315).

¹⁹For references to the Sainte-Anne portal see note 18.

²⁰Dodwell, 1959.

²¹Zarnecki, 1953, 40, 80; Zarnecki, 1972, 212.

²²See W. H. St. John Hope, 'The Architectural History of the Cluniac Priory of St Pancras at Lewes', *S.A.C.*, 34, 1886, 71–106, especially 89, 96–7. Here reference is made to a mid twelfth century enlargement of the conventual buildings and (p. 97) 'From certain foundations uncovered in 1845, it seems that the chapter house was included in the enlargement of the range of which it forms part.' See also W. H. St John Hope, 'The Cluniac Priory of St Pancras at Lewes', *S.A.C.*, 49, 1906, 66–88; *Victoria County History of Sussex*, VII, 1940, 46–7.

²³These are preserved in the Anne of Cleves Museum and the gardens of Southover Grange.

²⁴For Wolvesey Palace see M. Biddle, 'Excavations at Winchester, 1964', *Antiquaries Journal*, 45, 1965, 260. For St Nicholas' priory, Exeter, lavatorium, see *Proceedings of the Society of Antiquaries*, 2S, XXVIII, 1915–16, 245–51. On the Temple Church, London, see R. W. Billings, *Architectural Illustrations and Account of the Temple Church*, London 1838. The date of the Temple nave is usually related to the consecration of 1185, but seeing that the move from the Old Temple to the present site was completed by 1161 and that an indulgence granted to the Temple by Archbishop Roger of York between 1169 and 1181 refers to the completed church, then a date in the 1160's for the nave seems more plausible. (B. A. Lees, *Records of the Templars in England in the Twelfth Century*, 1935, 158–60, 163–4). For the Canterbury infirmary cloister see R. Willis, *The Architectural History of the Conventual Buildings of the Monastery of Christ Church in Canterbury*, 1869. Richard Halsey kindly informs me that stylistically related fragments have recently been excavated at Battle Abbey where the cloister walks were rebuilt by Abbot Walter de Luci with 'marble slabs and columns of smooth and polished workmanship.' (*Victoria County History of Sussex*, 9, 1937, 103). A lavatorium of the same character was completed after the death of Abbot de Luci in 1172.

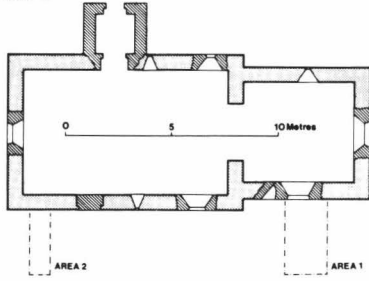
Investigations at Hardham Church 1978 and 1981

The Church of St. Botolph, Hardham, is thought to date to the eleventh century or perhaps a little earlier¹ and its fine series of wall paintings are considered to have been added in the twelfth century.² The paintings began to deteriorate in the 1970s, as the result of moisture penetration onto the internal faces of the walls, and in 1978 the Diocesan Archaeological Consultant was invited by the architect, Mr. Geoffrey Claridge, to examine the footings prior to the preparation of a scheme to improve the drainage around the building. Partly as a result of this investigation, major restoration works were undertaken in 1981 and these included repairs to the roofs, the repointing and re-rendering of all external wall surfaces, and modifications to the drainage system at ground level. Whilst this work was in hand the authors were able to undertake a close study of the external faces of the building and to record details of its construction which are unlikely to be available for close inspection in the foreseeable future.

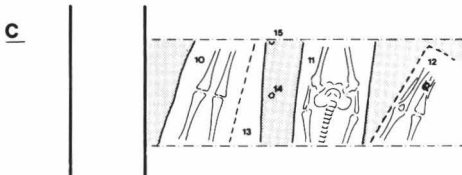
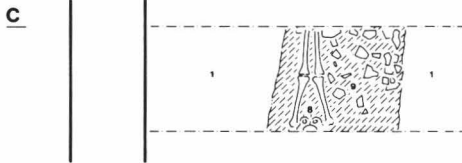
Two trenches were excavated to underlying natural sandy gravel in 1978 (Fig. 9 Areas 1 and 2). In both cases the very disturbed loam layer (Layer 1), which is the accumulated soil of the graveyard, was up to 1.2 m

HARDHAM CHURCH 1978

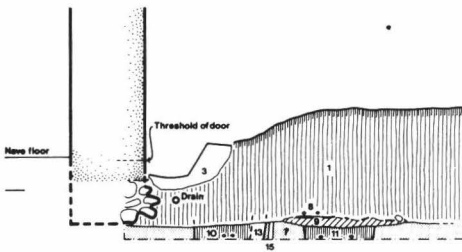
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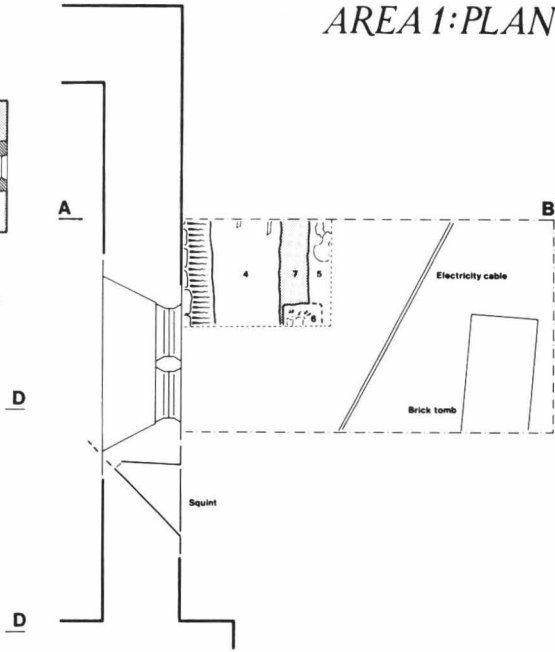
AREA 2: PLANS



SECTION C-D



AREA 1: PLAN



SECTION A-B

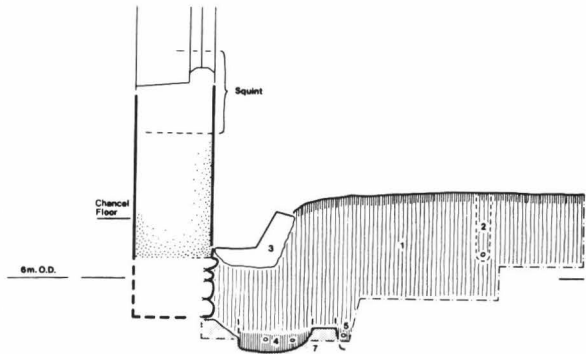
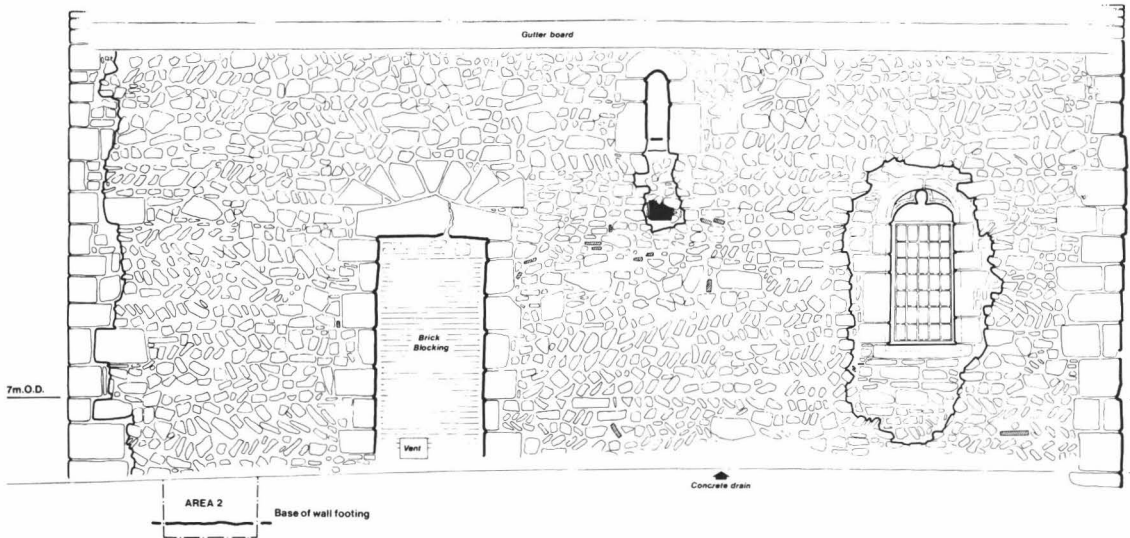


Fig. 9.

HARDHAM CHURCH

SOUTH WALL OF NAVE



NORTH WALL OF NAVE

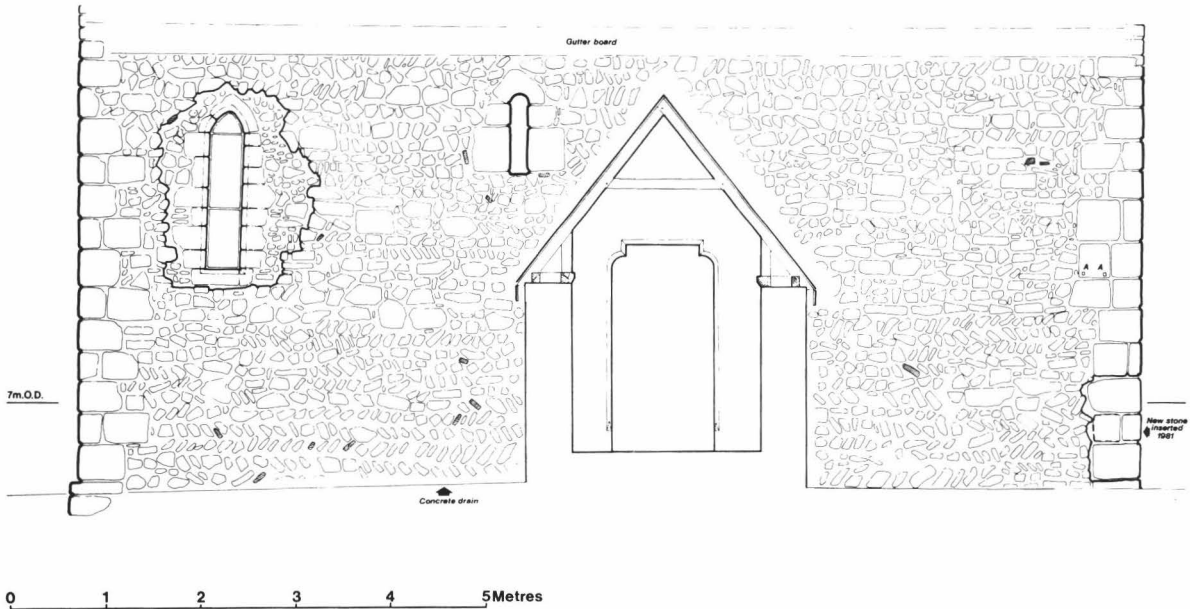
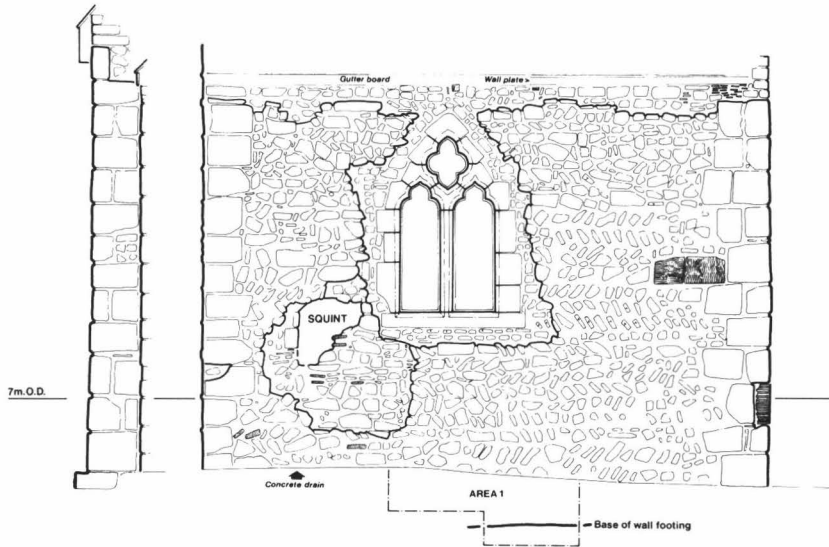


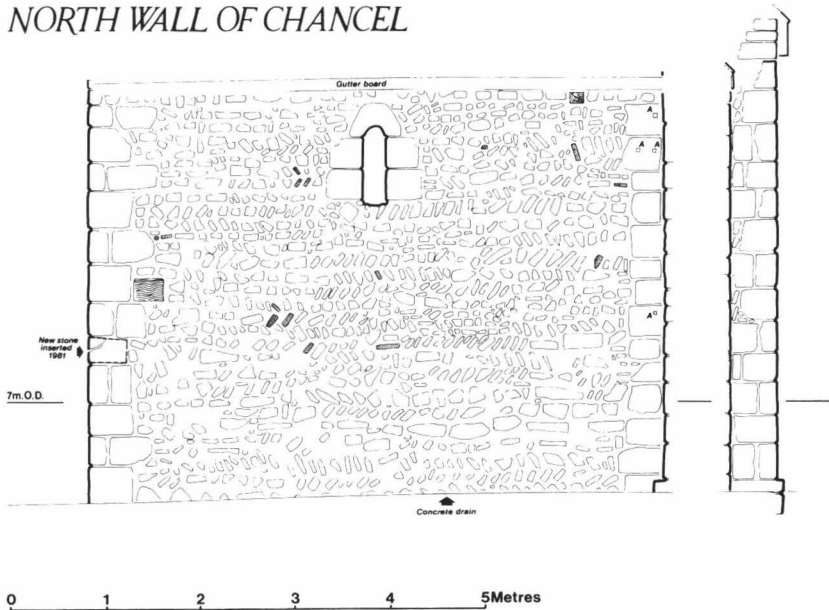
Fig. 10. Re-used Roman bricks and tiles are shown diagonally hatched.

HARDHAM CHURCH

SOUTH WALL OF CHANCEL



NORTH WALL OF CHANCEL

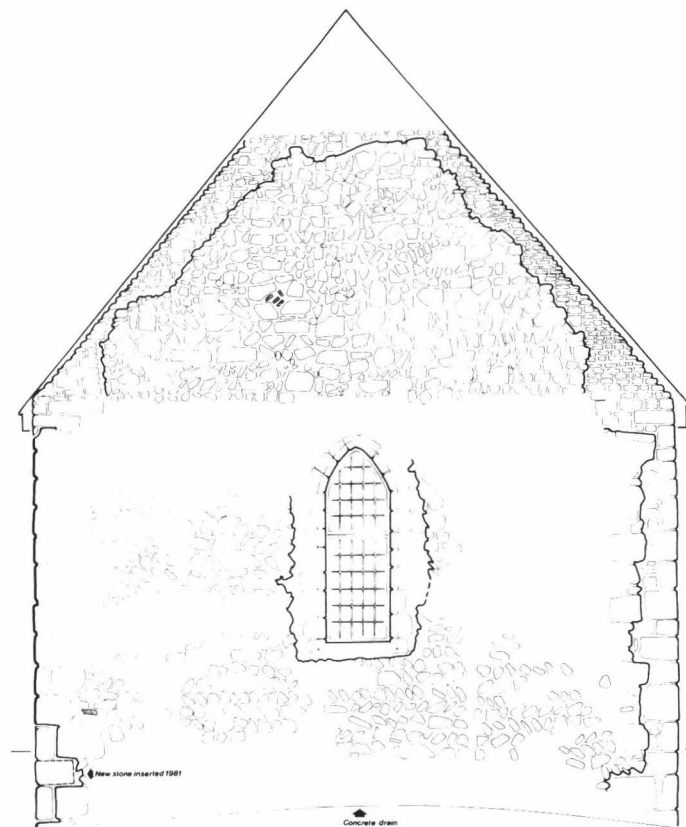


0 1 2 3 4 5 Metres

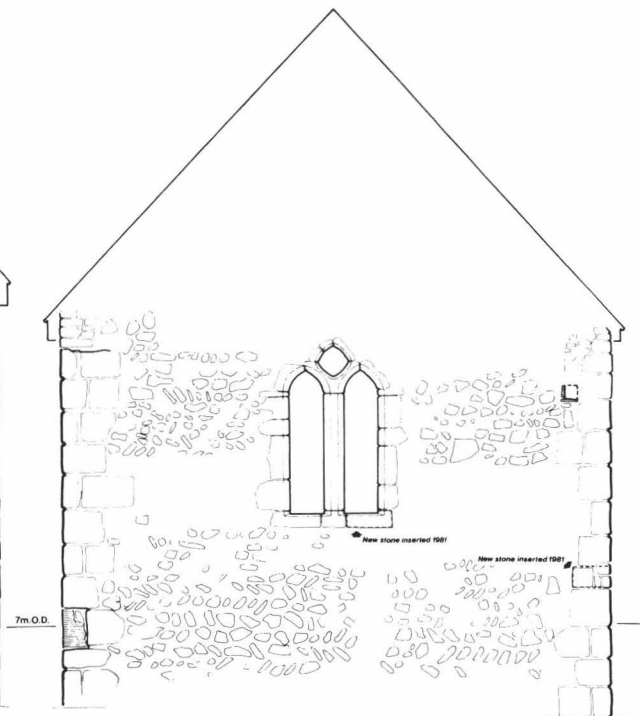
Fig. 11. Re-used Roman bricks and tiles are shown diagonally hatched.

HARDHAM CHURCH

WEST WALL OF NAVE



EAST WALL OF CHANCEL



0 1 2 3 4 5 Metres

Fig. 12. Re-used Roman bricks and tiles are shown diagonally hatched.

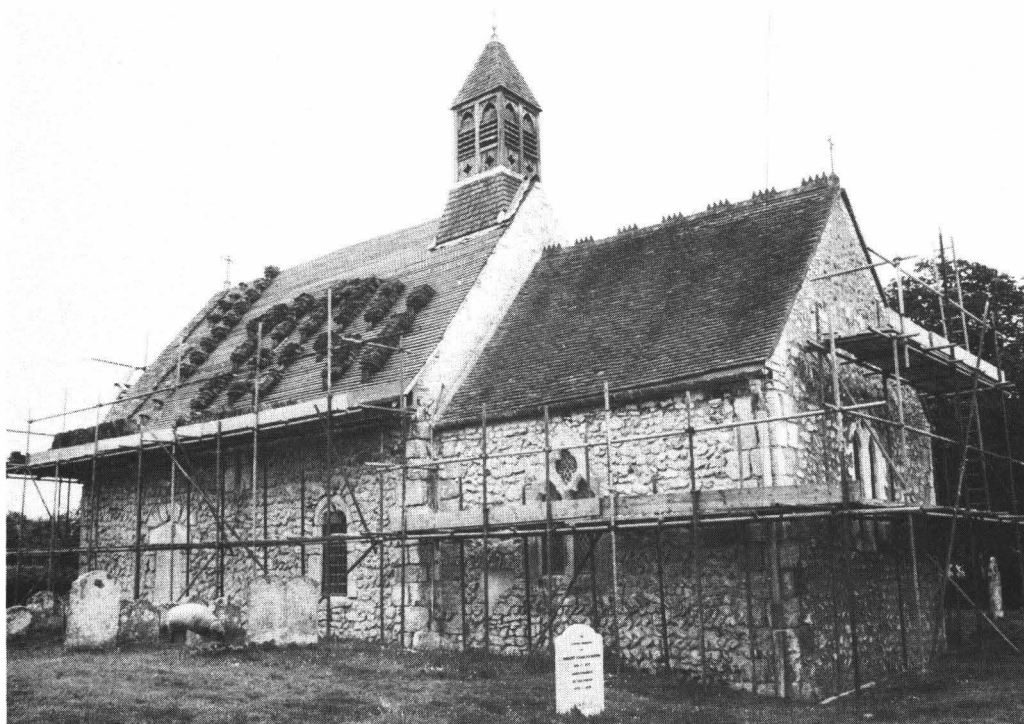


Plate VIII. Hardham Church from the south-east during restoration in 1981.

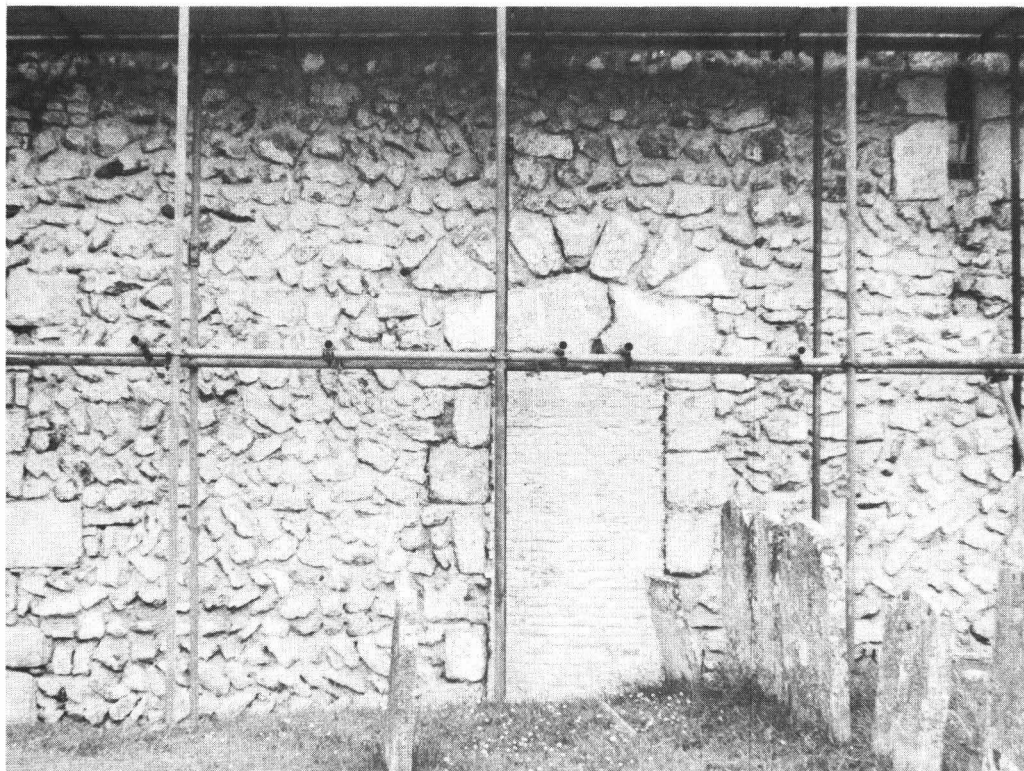


Plate IX. Hardham Church: the blocked south doorway.

deep and covered inhumation burials (Layers 4, 5, 6, 8, 10, 11 and 12) dug into the underlying soil (Layer 7). One of these (Layer 11) was sealed by clay (Layer 9). Two small stake holes were encountered (Layers 14 and 15). The base of the south walls of both the nave and chancel were encountered at around 6.1 m above Ordnance Datum and these were laid directly on unmortared footings originally placed in trenches, between 0.4 and 0.5 m deep, cut through topsoil down to the sandy gravel. No dateable evidence was recovered and the lowest graves were left in situ. No trace of the supposed anchorite's cell³ was encountered on the south side of the chancel.

In July 1981 the waterproof rendering was removed from all the external faces to expose the stonework and mortar joints of the original building (Plate 8). The joints were subsequently re-pointed and the external faces re-rendered in a mixture of lime putty, stone dust, sharp washed Midhurst sand, and crushed brick. The exposed wall faces were closely studied and stone by stone elevation drawings were completed for the north and south walls of both the nave and chancel (Figs. 10 and 11), that for the north wall of the chancel being completed after re-pointing. The west wall of the nave and the east wall of the chancel were partially recorded (Fig. 12). The worked stone used throughout the original building is local sandstone, probably from Pulborough, with a few pieces of greensand, and the rubble infill is a mixture of sandstone with a few re-used Roman tiles, and a little flint and chalk. All this is set in a hard pink mortar. The small single-splayed windows in the north and south walls of the nave and in the north wall of the chancel were found to be part of the original structure as was the south doorway in the nave (Plate 9). The remaining openings and the squint in the south wall of the chancel are all later insertions. The inserted window above the squint may have replaced an original opening in the same position.

The south-west quoin was found to be rebuilt throughout its height but the other quoins appear to be intact with the exception of a few repairs which include, in the south-east quoin, medieval roofing tiles. On the north face of the north-west quoin and at the junction of the chancel and nave on the north side several stones have square holes cut in their outer surfaces, each measuring about 3 cm across, and each containing a wooden peg (Marked 'A' on Figs. 10 and 11).

ACKNOWLEDGEMENTS

The authors are grateful to the architect, Mr. Geoffrey Claridge, and the builders, W. Allfrey and Sons, of Pulborough, for their help and advice, and to the Sussex Archaeological Society for a grant from the Margary Research Fund to assist with the cost of undertaking the drawing of the structure. The original set of drawings has been placed in the West Sussex County Record Office.

F. G. Aldsworth
James Hadfield

References

- ¹Taylor, H. M. & J. 1965 *Anglo Saxon Architecture* Vol. 2, 283-4.
²Johnston P. M. 1901 'Hardham Church, and its early paintings' *Archaeol. Journ.* 58, 12-92 and *Collections* 44, 73-115; and Bell, C. 1947 *The Twelfth-century paintings at Hardham and Clayton* (Lewes).
³Johnston 1901 op. cit.

Archaeological finds in Dane Hill and Chelwood Gate

Starting in 1976, the Mid Sussex Water Company Ltd laid an 800 mm pipe from outside Ringmer (TQ 442 147) to an underground reservoir near Westall House, Horsted Keynes (TQ 392 286), and, in 1977, two further small branches to the same reservoir. Considerable lengths of these three lines were walked by Mr. C. F. Tebbutt; the finds are recorded in Tebbutt (1978).

In 1979, it was learnt that the M.S.W. Co's work was to be continued through Dane Hill parish and on to another reservoir near Black Hill, Ashdown Forest (TQ 474 310). The author and members of the Dane Hill Parish Historical Society took over the work within our parish. Copies of working drawings covering the whole scheme from Horsted Keynes to Black Hill were generously provided by the water company. The method of digging the pipeline was the same as that described by Tebbutt (1978).

Finds (refer to map, Fig. 13)

Section 1 to 2 (TQ 3997 2882 — 4021 2881)

Eastern part

One rim sherd of coarse unglazed pottery (cooking pot or bowl). The flattened rim is fairly common in this area and is comparable with vessels from Parrock (Tebbutt 1975) and Faulkners Farm (Tebbutt 1981). Late thirteenth and fourteenth century.

Section 2 to 3 (TQ 4021 2881 — 4056 2888)

Eastern part

One sherd frilled foot of Raeren stoneware tankard. Early sixteenth century.

Section 3 to 4 (TQ 4056 2888 — 4083 2894)

Western part

One pink earthenware sherd with dark brown surface flaking off, typical of the late fifteenth to mid sixteenth century ware of this area.

Three smooth earthenware sherds with dark brown surface. Dating of these wares difficult; probably late sixteenth century. Five glazed sherds (four pink, one dark brown); probably seventeenth century.

Middle part

Many pieces of bloomery tap slag. Roman or medieval.

One small piece of glazed furnace lining.

Eastern part

Pottery sherds and burnt flint over entire field. Seventeenth to twentieth century.

Seven small sherds (three brown, three light brown, one red) of glazed stoneware. English; probably seventeenth century.

One flint arrowhead (Neolithic or later).

Section 5 to 6 (TQ 4110 2886 — 4140 2911)

Opposite 'Sedges' (TQ 4105 2882)

A brown flint transverse or petit tranchet arrowhead. Mesolithic or Neolithic.

Near 'Rose Cottage' (TQ 4127 2890)

One small flint flake, one arrowhead and a small scraper. Neolithic or later.

'Heron's Brook' — South field (TQ 4161 2913)

In the northern corner, a grey flint blade or awl. Neolithic or later.

Birch Farm — Lower Field (TQ 4168 2921)

A grey flint scraper or blade (6.5 cm long). Neolithic or later.

Conclusions

In spite of the inexperienced nature of the team, this survey, as far as we know the first in the parish, has

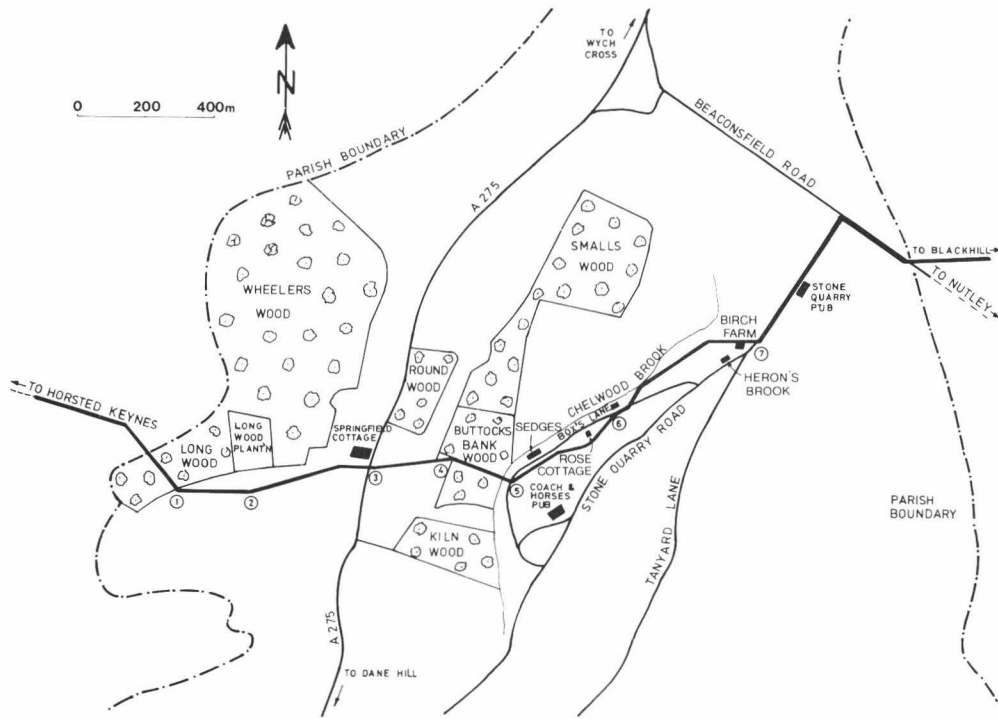


Fig. 13. Plan of pipeline at Dane Hill and Chelwood Gate.

produced a great number of sherds so far unidentified and has provided an interesting and valuable cross-section through the area. It is hoped that the results will stimulate further work.

ACKNOWLEDGEMENTS

We are greatly indebted to Mr. and Mrs. Tebbutt for their encouragement and advice, and for checking and giving first identification of our finds. We are also grateful to the British Museum for examining and commenting on the flintwork, and Anthony Streeten for identifying the medieval and post-medieval pottery. We are indebted to all the landowners for allowing us to walk their properties, to the Mid Sussex Water Company for drawings and their courteous co-operation, and to the contractors, Messrs. Maddison, and their employees, Mr. Flanagan and Mr. Zelichowski.

The curator's selection of the finds have been deposited at Barbican House, Lewes. The remainder are retained by the author.

Leslie A. Buckland

References

Tebbutt, C. F. 1975. 'An abandoned medieval industrial site at Parrock, Hartfield', *Sussex Archaeological Collections* (hereafter *S.A.C.*), 113, 146-51.
 — 1978. 'Mid Sussex Water Company pipelines', *S.A.C.* 116, 402-4.
 — 1981. 'A deserted medieval farm settlement at Faulkner's Farm, Hartfield', *S.A.C.* 119, 107-16.

Medieval pottery found at Chelwood Gate, Sussex

In the summer of 1965, we were forming our garden from a rough, steeply sloping field at the back of Cherry Tree Cottage, Chelwood Gate (TQ 415 291), and, while using a mechanical cultivator, turned up from a depth of 25 cm two unusual pieces of pottery partially covered with a greenish glaze. Fitted together, the pieces formed a ram's head with part of its body (Fig. 14).

Having no experience of archaeological matters, we later showed the pottery to Evan Perry, curator of Horsham Museum, when he came to speak to the Dane Hill Parish Historical Society. He identified the pottery

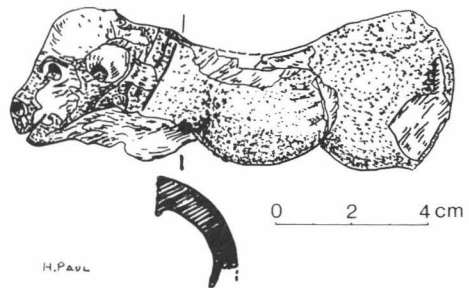


Fig. 14. Medieval pottery (ram's head) from Chelwood Gate.

as medieval and suggested that it be shown to John Cherry of the British Museum. His comments are as follows:

'Two sherds forming an applied animal. They are of fine white micaceous ware with quartz and red inclusions. The clay has been moulded by hand, since there are clear indications of thumb prints on the inside, into the shape of half an animal. The exterior has been covered by a greenish yellow glaze which is crazed and only survives in patches. The animal was presumably applied against the side of a jug as a form of relief decoration. The animal has pierced holes for nostril eye and ear and the clay is worked into a band behind the ear probably to indicate a halter or collar. In general form, the animal represented is a lamb or ram. The curved moulding above the ear probably represents a ram's horn.

'The fabric does not suggest a local Sussex origin. The nearest most likely source of white ware is Surrey and this may well be the source. Animals do occur on the side of jugs, notably the pitcher from Earlswood in Surrey, but the decoration on that is in impasto slip rather than relief. The sherds probably date from the period of highly decorated jugs in the late thirteenth or early fourteenth centuries.'

The sherds were also shown to Anthony Streeten who reports as follows:

'The fabric of this vessel cannot be attributed to any of the known medieval kilns in Sussex. White sandy wares containing mica are represented among a group of wasters from Graffham, but the sherds from Chelwood Gate are much finer than the Graffham wares. Likewise, the fabric is distinct from the products of medieval pottery industries which exploited outcrops of white-firing clay in south-west Sussex and in the

Hampshire/Surrey border area. There can be little doubt therefore, that the vessel has been traded over some considerable distance.

'Small red inclusions similar to those in this fabric are characteristic of certain South-West French wares, but Mr. R. G. Thompson (Southampton City Museum) confirms that the large quantity of mica in the Chelwood Gate sherds cannot be paralleled with any of the imports so far recognised at Southampton.

'An identical fabric has, however, been identified among material from Mr. A. Barr-Hamilton's excavation of a moated site near Henfield. Only two sherds have been recognised in the sample of pottery examined so far, but the small quantity adds strength to the belief that this is an imported ware.

'The discovery at Chelwood Gate in the High Weald, of thirteenth/fourteenth century pottery, apparently derived from a source outside the region, is therefore of particular interest. Hitherto, imports of this date have not been represented among finds from excavation and fieldwork in the area. Thus it remains to be seen whether the vessel from Chelwood Gate is an exotic item, perhaps carried by an individual traveller, or whether imported pottery was indeed more widely available in the High Weald than the limited evidence has indicated up to now.'

As can be seen, no final conclusions can yet be made of the place of origin of this find. Nevertheless, thanks must be made to the three gentlemen named in this article for their help and expert opinions, and to Mr. Horace Paul of Chelwood Gate for his copy of the British Museum xerox of the animal. The pottery has been deposited in Barbican House, Lewes.

Leslie A. Buckland

HISTORICAL NOTES

This section of the *Collections* is devoted to short notes on aspects of local history. Those without previous experience in writing up such material for publication should not be deterred from contributing; the editor and members of the editorial board will be happy to assist in the preparation of reports and illustrations.

The place-name 'Cissbury'

Two points can be added to the review of evidence for the history of the name Cissbury presented by Dr. Richard Coates in *Sussex Archaeological Collections* 118, p. 315.

(1) The 'olde byry' mentioned in a document of 1477 cannot be Cissbury Ring. The document in question (*Sele Chartulary*, ed. L. F. Salzman, p. 92) is a division of tithes in Findon parish between Sele priory and the rector of Findon; the places named are listed topographically, in a clockwise direction round the parish, and the lands near the 'olde byry' are clearly in the same area as the church and manor house (now Findon Place). The modern village is ½ mile to the east, but it is clear that the original village lay near the church and manor house, and I have suggested (in *V.C.H. Sussex*, 6(1), p. 22) that the earthwork referred to was connected with that deserted site.

(2) A rental of Findon manor dated 1663 (East Sussex Record Office, ADA 75) refers to the hillfort as 'Cesars Bury', the rationalization presumably being due to sixteenth or seventeenth-century antiquarianism of the same kind that gave us the river name Adur.

T. P. Hudson

The May Family Vault and the Lady May Monument in the Church of St. Nicholas, Mid Lavant, West Sussex

The Church of St. Nicholas, Mid Lavant, was described in 1953¹ and in 1969 the Rev. T. S. Bayley drew attention to the existence of a family vault under the chancel which was thought to contain a seventeenth century monument and effigy of Lady Mary May, reputed to have been produced by the sculptor John Bushnell.²

The vault was rediscovered in August 1981 by Mr. D. Edwardes, of the Chichester building contractors L. W. Bettridge Ltd., when the floors were being replaced as part of a scheme of alteration and conservation. Access was found to be by a steeply inclined ramp between the two supporting pillars of the chancel arch (Fig. 1). The ramp is constructed and plastered in a way which would indicate that it originally comprised a sloping wooden floor supported on side joists, each measuring about nine inches by four inches, set partly into the underlying ground. These were set at their lower ends on a horizontal threshold, comprising a timber measuring about 6 in square. The vault itself measures 4.73 x 3.06 m and is 2.53 m high. The walls and roof are constructed of chalk blocks set in a lime mortar with the head of the entrance opening built of thin, handmade, probably seventeenth century, bricks. The floor is stone slabs laid directly on soil.

The Lady May effigy, illustrated in a drawing in the British Museum,³ survived intact in the south-west corner of the vault together with its accompanying inscription (Plate 1), but the remainder of the monument — the horizontal bed and supports on which the effigy lay, the ornamental lamps and some of the decorative folded linen — was missing. The monument

was attributed to John Bushnell by Mrs. Esdaile in her study of this sculptor,⁴ on the basis of the drawing in the British Museum, and this attribution was followed by Bayley in his article.⁵ The surviving pieces have been examined by representatives from the Victoria and Albert Museum who comment —

'The rediscovery of the monument has made it clear that the drawing is accurate and that Miss Esdaile's attribution is correct. This is confirmed by the close relationship between the reclining figure of Lady May and Lord Ashburnham's wife on the monument at Ashburnham Church, East Sussex, which is listed among Bushnell's works by the eighteenth century writer George Vertue. The cutting of both figures is quite distinctive, involving considerable use of the drill, a technique which was unusual in England at this date, and probably learnt by Bushnell in Rome.

Having travelled in France and Flanders, Bushnell worked in Venice and then went to Rome where he was apparently much impressed by Bernini. On his return to England around 1670 he executed various figures for the Temple Bar and the Royal Exchange in which the drama of Bernini and the Roman baroque style appear for the first time in English sculpture. Something of this drama is apparent in the figure of Lady Mary May, particularly in the carving of the head, the deeply excavated drapery around the shoulder and the undercutting of the right hand, clutching a bunch of drapery. Although the Lavant figure differs from the Ashburnham one in some of its details the similarity is close enough to suggest that both were based on the same terra cotta model, another technique introduced by Bushnell from Italy.

Although Bushnell was evidently too difficult and eccentric a person to have many followers, his contribution to English sculpture was distinctive and important. However, relatively few of his works survive, among them the monuments to Sir William and Lady Ashburnham, and that to Lord Mordaunt at Fulham. After these examples the Lady May is probably the most significant of his monuments and its rediscovery is a most welcome and notable addition to the surviving body of seventeenth century English sculpture.'

The accompanying inscription reads:

Here

Lies the Body of Dame Mary second wife to Sir-John May of Rawmere the only surviving Sister & sole Heire unto Sir-John Morley of Brooms & Daughter to Sir John Morley of Chichester Son to Sir Edward Morley a second Brother of the Family of Halnaker Place

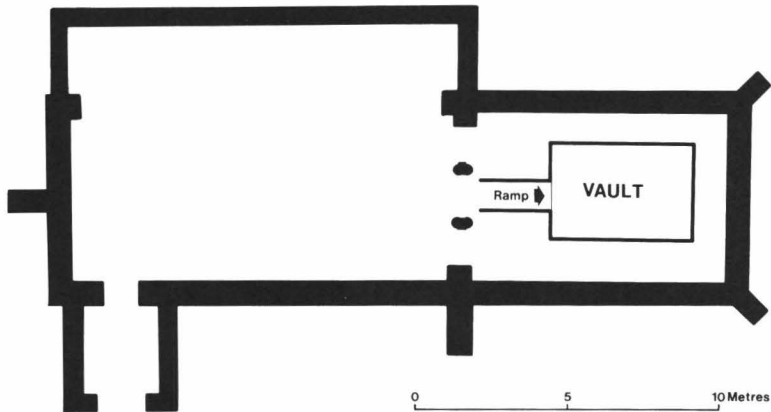
Piously contemplating ye uncertainty of this life, among other solemn Preparations for her Funerall Obsequies, Shee erected this Monument in ye time of her life, in ye. year of our LORD 1676. She departed this life in ye year of our LORD 1681 in ye 41st. year of her Age.

Lying in the vault were remains of 16 coffin burials in three layers (Fig. 2). These had been disturbed when the Lady May monument was transferred to the vault in 1871–2 and five coffin plates were removed and placed

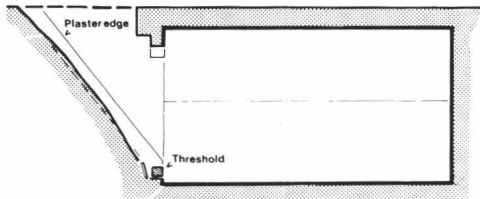
ST. NICHOLAS CHURCH, LAVANT

THE MAY FAMILY VAULT

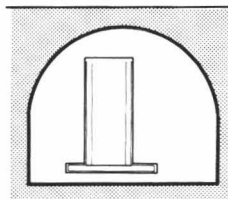
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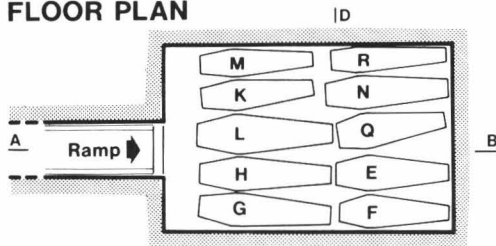
SECTION A·B



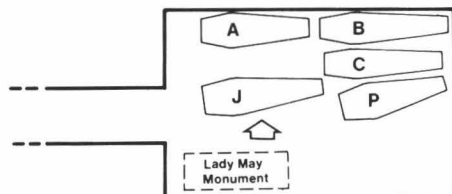
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FLOOR PLAN



MIDDLE LEVEL PLAN



UPPER LEVEL PLAN

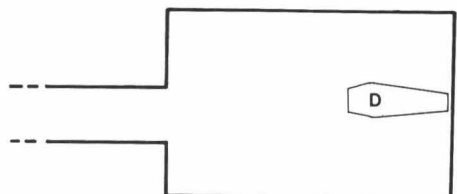


Fig. 1.



Plate 1. The Lady May effigy in Mid Lavant Church (Photo G. R. Claridge).

on the north wall of the chancel where they remain on view. It would appear that coffin J, which was separated from the underlying coffin (L) by a layer of disturbed masonry, had been moved out to allow the monument to be placed in the south-west corner of the vault. Little more remained of the coffins than fragments of very decayed timbers held together in places by coffin handles and brackets. Many of the coffins had been covered by two lids, the outer one usually being decorated with lines of bronze studs. Seven coffin plates were found in situ on the lids but one of these, coffin P, was in a poorly preserved state and was transcribed

before removal. There was no evidence for the use of inner lead coffins and most of the burials had been laid on a bed of lime which had, in most cases, removed all traces of the skeletal remains. In one case, coffin Q, the body of an adult female had been wrapped in at least 10 layers of cloth before being placed in the coffin. The date 168. or 16.8 was outlined in studs on coffin E, and coffin lid F included not only a coffin plate but the initial 'H', for Hester, outlined in iron studs.

Of the 11 persons represented by the five coffin plates on the north wall of the chancel and the seven coffin plates recovered from the vault (one is a duplication),

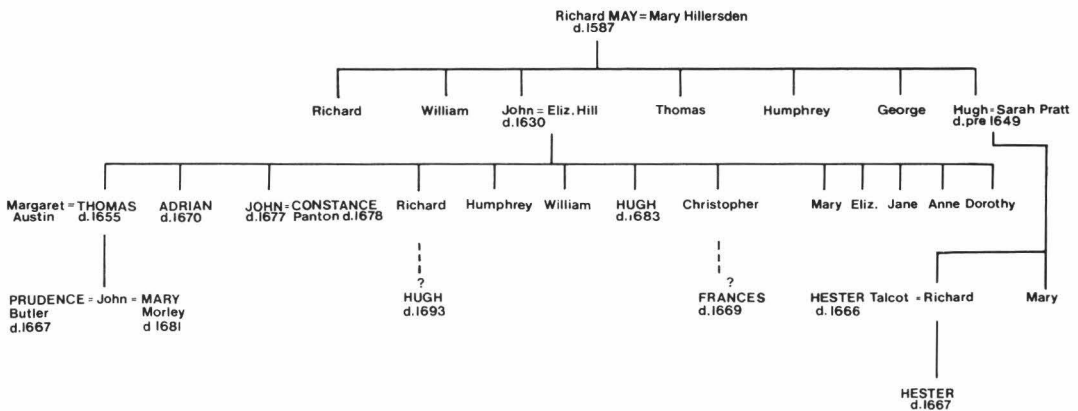


Fig. 2. An abstract of the descent of the May family after Richard May (compiled from Barry 1830).

nine can be identified on William Berry's pedigree of the May family,⁶ a portion of which is reproduced in Fig. 2, but it has not been possible either from this source or from the Parish Register of Burials⁷ to show which other members of the family are likely to be represented in the remaining coffins.

The newly discovered coffin plates read as follows:

Coffin F: HESTERA MAY
Vxor Richardi May Armig obiit
Nono die Jul y Anno Dom 1666

This is a duplication of one of the plates in the chancel which includes more detail. Hester was the daughter of William Talcot, of Lincoln's Inn Fields, Middlesex, and the first wife of Richard May, of Middle Temple, London. Their daughter, also Hester, is buried in the vault and is represented by a coffin plate on the chancel wall.

Coffin K: Adrianus May
Regibus Carolo primo et Secundo
privatae Camerae honorius Satelles
obyt vicessimio Sexto Aprilis
A.D. 1670

Adrian May, who died on 26 April 1670 was the second son of John May, of Rawmere, and Elizabeth Hill and brother to John (Coffin L) and Thomas (Coffin R). He was groom of the privy chamber to both Charles I and Charles II.

Coffin K: John May Esq. Son
Ne to John May
Esq. of Rawmeere
obytt ye 26 of October
1677

John May was the third son of John May, of Rawmere, and Elizabeth Hill, and brother to Adrian (Coffin K) and Thomas (Coffin R). He married Constance Panton who died on 30 March 1678 and she is represented by a coffin plate on the wall of the church.

Coffin M: Prudence May
The Wife of John May Esq.
Deceased March 4th. A^o Dom 1667

Prudence Butler was the first wife of John May, of Rawmere, who died in 1672, the son of Thomas May (Coffin R).

Coffin N: Mrs Frances May the wife
of Christopher May obiit
July the j 1669

Frances May has not been identified in the pedigree. Christopher, the eighth son of John and Elizabeth, is thought to have married a Dorothy Prude.

Coffin P: [Hu] gh May
[S] econd Son
of Richard May
Who Died
[-]y 16.3/4

The year of burial is unclear. It could be 1663/4 or

1693/4. Thus it is not clear which Hugh is referred to here. It cannot be the Hugh May referred to on the coffin plate on the chancel wall. It could be Hugh who died before 1649 but the position of the coffin would not support this view. The register refers to the burial of a Hugh May in 1693/4 but it is not clear in the pedigree where he fits in. He could be the son of Richard, the son of John and Elizabeth May.

Coffin R: Thomas May
De Rawmeer Armig obiit 27 die
Decembris Anno Dom: 1655

Thomas was the eldest son of John May, of Rawmere, and Elizabeth Hill, and brother to Adrian (Coffin K) and John (Coffin L). He married Margaret Austin, of Shalford, Surrey.

The earliest surviving dateable burial would appear to be that of Thomas (1655) whose coffin was placed in the north-east corner of the vault. It seems likely that this was the first use of the vault implying that it had been constructed immediately before this date. The latest dateable burial appears to be either Hugh (1683/4) or the other Hugh (1693/4), although a further coffin (D) is placed on top of the latter one. It is suggested that the vault may have been built at the request of Hugh May, the architect (i.e. the one who died in 1683/4), controller of the Kings Works at Windsor, who must have been held in high esteem by his contemporaries in the parish.

Found amongst the coffin remains was a copper Nuremberg 'Rechenpfennige' (Reckoning Penny) or Jetton. These occur all over England and were probably used as small change at a time when official token-coinage of base metal did not exist. This particular example bears the name of the maker: HANS KRAUWINCKEL (c. 1580-1600) and the inscription: GOTTES.GAEN.SOLMANLOB on the reverse.

ACKNOWLEDGEMENTS

I am most grateful to Mr. G. R. Claridge, of Roth and Partners, and to the building contractors, L. W. Bettridge Ltd., for their help and advice.

F. G. Aldsworth

References

- ¹ *VCH Sussex* 4 1953 pp. 105-6.
- ² Bayley Rev. T. D. S. 1969 Lady Mary May's Monument in Mid Lavant Church *Collections* 107 pp. 1-11.
- ³ *British Museum Add.MS.5675.folio 56.*
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- ⁵ Bayley 1969 op. cit. Ref. 2.
- ⁶ Berry, W. 1830 *Pedigrees of the Families in the County of Sussex* p. 21. (Annotated copy in West Sussex Record Office).
- ⁷ *West Sussex Record Office* Par.121/1/1/1.