

THE LIBRARY AND MUSEUMS

BY LT.-COL. THOMAS SUTTON, M.B.E., F.S.A.

EARLY in its existence the Society visualized the formation of a Museum and Library. This was anticipated in the Rules by arranging that for the time being the Secretaries should 'have the custody of any books, documents, or antiquities which may be presented or lent to the Society'. It was indeed specifically for this purpose of establishing such a Museum or Library that the Castle was rented in 1850. It can scarcely be a matter of wonder that the early history of this side of the Society's activities is shrouded in obscurity, as practically no records of the early acquisitions were kept.

In 1850, however, a Museum Sub-Committee, consisting of Messrs. Lower, Figg, and Harvey, was appointed, and they reported in July of that year that 'their own members have lent various articles of antiquity for exhibition, as a nucleus for a collection which they trust will grow with the Society's growth and strengthen with its strength. Other articles have been contributed by Lord Chichester, Sir H. Shiffner, Messrs. Blaauw, Roach Smith, Price, Long, Berry, Davey, Auckland, Dudeney, &c.', and they suggested that it would be desirable to make a general appeal, as 'there are few families which do not possess something of archaeological value which they would readily give or lend on proper application'.

Amongst these earliest loans and gifts were certainly the two objects illustrated in the first volume of our *Collections*, namely, the fine Bronze Age sepulchral urn from Storrington, and the very remarkable aquamanile which is recognized amongst ceramic experts as one of the documentary pieces of Early English pottery. It is in the form of a bearded man with a prick-spur on a horse, and is of buff ware with dark brownish-green glaze. This remarkable piece was actually found in



AQUAMANILE (12th century)
Found in digging the railway tunnel at Lewes

Lewes, within a short distance of our present Museum. A similar ewer in the form of a stag came to light at Seaford in 1858, and was described in volume x by William Figg. There was an attempt to place the manufacture of these articles at the pottery works believed to have existed at Hastings, in the area called Bohemia, but the evidence adduced cannot be considered conclusive. It is, however, accepted that these two pieces may, from the characteristics of the armour of the former piece, belong to the end of the twelfth or beginning of the thirteenth century (cf. *English Pottery*, Rackham and Read). It is disappointing that so far no further specimens of these zoomorphic vessels have appeared in the county.

The Earl of Chichester's gifts included (then or a few years later) the fine collection of tapestries which form one of the most striking and valuable features of the Museum's collections. Actually there appears to be no specific mention of them until 1866, when they are recorded in the catalogue of the Society's Museum.¹ It is there stated that they were originally at Halland, in East Hoathly, an ancient seat of the Pelham family, and subsequently at Plumpton Place. That there were tapestries at Halland in 1769, when the effects of the Duke of Newcastle were sold, is certain, as several sets were then sold at prices which must appear to modern ears cheap beyond belief. Actually about 30s. apiece appears to have been the average. The prices are given in *S.A.C.* VII, p. 232. It is probable that the Society's examples were not considered worth including in the sale, and there is a strong tradition that they had actually been thrown aside to be burnt when they were providentially rescued, and eventually reached our infant Museum. Of these tapestries the most interesting are the four panels now hanging in the Council Chamber. They are what are known as Chinoiserie, and were woven by John Vanderbank, who was chief Arras-maker in the Offices of the Great Wardrobe, Great Queen Street, London, from 1689 to 1727, and are

¹ *S.A.C.* XVIII. 73.



PANEL OF SOHO TAPESTRY
In the Council Chamber, Barbican House

generally designated as Soho tapestries. Our specimens are the dark-brown ground variety, and the subjects are generally Indian and many of the figure groups seem to be taken from Mughal drawings of that period. The remainder of the panels, now exhibited mainly at Anne of Cleves House, include some attributed to the Mortlake looms and others which are certainly Flemish or Brussels, of the large-figure type and of the usual mythological and religious subjects. Their warmth of colouring and their obvious suitability for this type of building make them a wonderful background to the exhibits shown at this branch of our Museums collection.

The first actual purchase for the Museum of which we have any record was in 1850: 'a complete series of sulphur casts of the Great Seals of England, and also a large collection of similar casts of the Baronial, Conventual, Cinque Port and other municipal seals relating to Sussex', bought from Mr. Ready of Cambridge for £9. It is suggested that in this purchase we may see the hand of Mark Antony Lower, who was particularly interested in seals. Two years later the Society had the offer of buying the remarkable and beautiful matrix of the seal of Boxgrove Priory for £15. The money was raised, chiefly by private subscription, but, alas, the owner had unexpectedly sold it to the British Museum!

The series of casts of seals contained at least a certain number connected with Sussex, but in July 1852 the Committee passed a vote of thanks to Mr. Francis Barchard for some Egyptian antiquities and mummies of Ibis. This gift reflects the outlook of the Committee at that period, and one cannot blame them for accepting objects which by no possible argument could be connected with Sussex history. Nowadays such gifts would be politely but quite firmly refused or sent elsewhere. Generally we may pride ourselves that the Society's Museum has escaped this mid-Victorian fault of becoming the common dumping-ground of unsuitable objects, things which for a Sussex museum are out of place and thereby lacking in interest. There are in the Minute Books occasional references to some good person giving

'a large coprolite' or 'a collection of shells', but to-day the visitor will not find such things exhibited in our rooms. The Barchard Egyptian antiquities may, however, still be seen (at Anne of Cleves), as it must be owned they were for long an attraction to visitors, and some of our older members will remember with what pride old Mrs. Morgan used to display the mummified hand alleged to be that of a murderess; their retention may be justified, or at least excused, on the ground that they have become part of the historic past of the Society, but it must be emphasized that ours is a Museum of Sussex antiquities, and with the increasing shortage of room this insistence on Sussex origin or connection must be accentuated.

In 1853 the Library and some sections of the Museum were placed in the upper rooms of the Barbican, and there they remained for thirty years, and were visited by an enormous number of people. The Museum has throughout its existence been a considerable source of income to the Society.

The first Honorary Curator, Mr. Robert Chapman, was appointed in 1864, and he was succeeded in the following year by Mr. Joseph Cooper, F.S.A., who held the post until his death in 1879, when Mr. Robert Crosskey accepted the office. In 1866 Mr. Chapman and Mr. Lower compiled a catalogue of the exhibits in the Museum, which was printed in vol. XVIII, pp. 60-73. It is worthy of note that the object which they considered the most interesting in the collection was a wooden anchor of a canoe of the Ancient British period, which is still unique and unparalleled. Three rooms are noted, and the number of objects listed, including those kept out of doors, is 137; and 'members were again respectfully solicited to contribute'.

We may note that No. 126 in Room No. 3, 'various rubbings from Sussex Churches', formed the nucleus of the fine collection of rubbings of brasses which may be consulted in the Library at Barbican House.

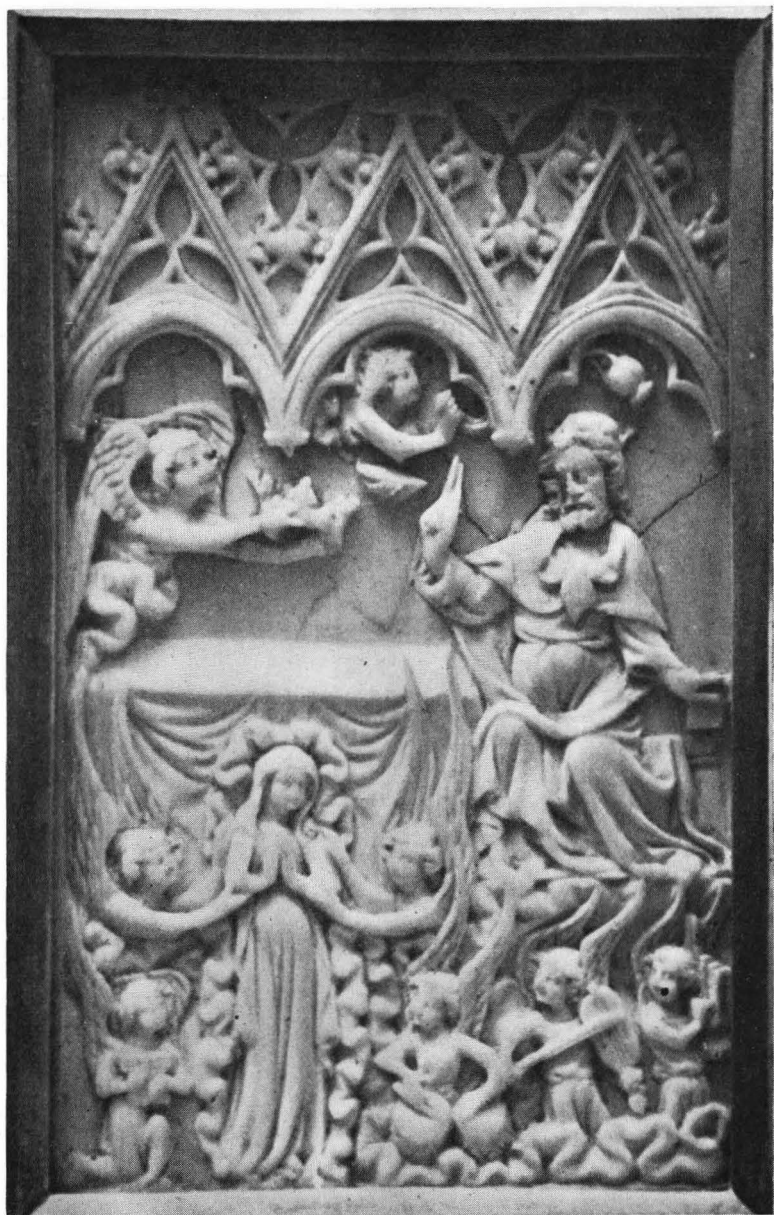
It must be owned that but few of the objects listed at this period are really of importance.

Further entries of accessions in the Minute Books and Annual Reports continue to be desultory, but in March 1879 it was decided that future volumes should contain lists of the additions to the Library (nothing was said of additions to the Museum), with the name of the donor, or price if purchased. Owing to the death of Mr. Cooper shortly afterwards this resolution was not carried into effect. Similar resolutions that a Catalogue of the Library should be published, 1867 and 1872, failed to mature until 1877, when such a Catalogue was printed in volume XXVII, with supplements in XXX and XXXVI. In 1880 a Sub-Committee was appointed to remodel the Museum, but beyond reporting that they had delayed work until necessary repairs had been done in the Castle rooms there appears to be no record of their action.

It was the gift by H.M. Stationery Office of 235 volumes of Record Office Publications—including the invaluable Rolls Series of Chronicles, &c.—in 1885 that led to the Society's taking a lease of Castle Lodge. To this they removed their books from 'the dark recesses of the Barbican', which had thus more space for museum purposes.

This brings us to the Annual Report for 1886, in which appeared a comment on the Museum which is so important, not only as a record of its actual condition at the time, but also for its comments on general principles, that we append it in full:

Our Museum collections at Lewes, which had never been systematically arranged, and have until lately had but few additions made to them since the year 1866, when they were catalogued by Mr. M. A. Lower and Mr. R. Chapman, have at last been kindly taken in hand by Mr. A. F. Griffith, who will properly classify the articles and set them out to better advantage. The effect of this has been a very visible awakening of interest exhibited by our members, and other frequenters of the Museum. It is now proposed to group together the stone and bronze implements, and the British Roman and Saxon antiquities in the north-west room of the keep, and the mediæval and more modern objects in the south room, reserving only the objects specifically illustrative of Sussex iron work and the tapestries for a special collection to be exhibited in the rooms in the



THE ASSUMPTION: IVORY PLAQUE (14th century)
Found in the ruins of Hastings Castle

Barbican. It is hoped that when the collections are more completely classified, exhibited, and labelled, not only will there be an increase in the number of visitors, but also a more intelligent interest will be excited, resulting in more frequent donations of suitable objects to the Museum. With a view to the attainment of these desirable ends it is proposed, from time to time, and as the funds of the Society permit, to procure additional show cases. A beginning has been made in the past year by the purchase of a table case, in which the stone and bronze implements have been set out, each specimen being clearly labelled. The large glazed case, forming the lower portion of the table, has been assigned to the interesting collection of Roman pottery and glass, discovered at Balmer in 1849. An old cupboard in the wall has also been fitted with a glazed front for the reception of Roman and other ancient pottery. Thus some material progress has already been made at a very small expense.

It is perhaps too much to hope that the Museum will often be enriched by many such gifts as that of the superb ivory, representing the 'Coronation of the Virgin', presented a few months ago by the Earl of Chichester, but there are few members of the Society who are not enabled from time to time to present to the Curator objects of local archaeological interest, well worth preserving.

A drawback which to some extent diminishes the value of our collections may be worth calling attention to. It has been found that all record has been lost of the localities and donors of many objects, most notably flint and bronze implements, embodied in the Museum.

From this time on we may date the formation of the Society's important collection of Sussex drawings. A note in September 1888 records that 'Lambert's paintings have been framed and are placed in the large room in the Barbican', but no definite reference to their acquisition is known. It is probable that they constituted the 'portfolio of water-colour drawings, pencil sketches and plans, formerly in the possession of Thomas Wakeham, Esq., of East Grinstead'. This collection was bought from the Rev. Thomas Jones, of Sporle Rectory, Swaffham (Norfolk), in 1887 for £15. 15s. These attractive drawings are now hung on the walls of the small room leading out of the 'Oak Room' at Barbican House. In 1889 Mr. F. Earp of Brighton presented thirty-one water-colours painted by his father, his brother, and himself; most of these are exhibited in the Anglo-Saxon Room.

The majority, however, of our collections of paintings,

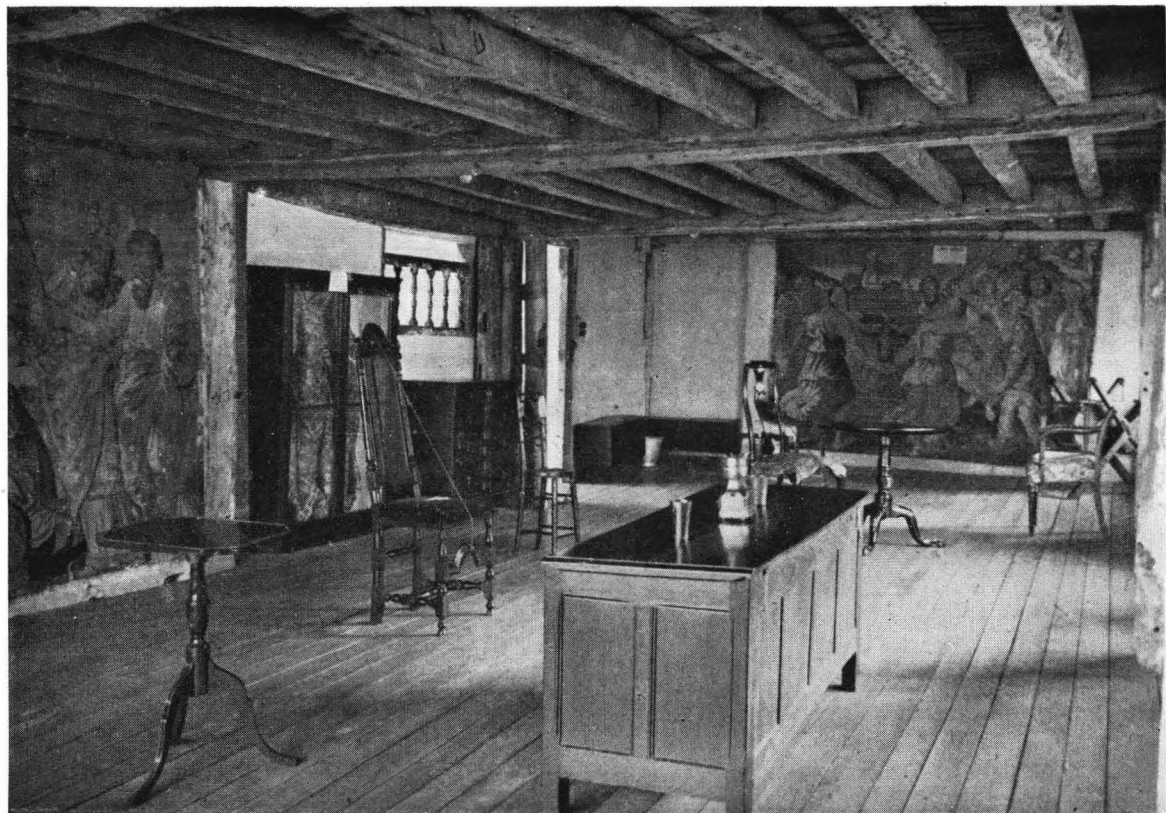


PAINTINGS BY JAMES LAMBERT (1725-1788)
Part of a collection at Barbican House

sketches, prints, and the like are now arranged in portfolios in the Library. Mention has already been made of the collection of rubbings of brasses, and there is practically no facet of Sussex history which could be covered by prints or drawings, of which examples may not be found by interested searchers in the Museum Library. It is a pity that lack of big wall space prevents our holding annual exhibitions of such prints, maps, drawings, &c., which must be filed rather than exhibited.

At a meeting of the Council in June 1887 'Mr. Crosskey drew attention to the collection of flint celts presented to the Museum by Mr. C. Taylor Phillips, and remarked that that gentleman had also given an umbrella-stand for use in the Society's Library'. This double benefactor of the Society succeeded Mr. Crosskey as Curator and Librarian in the following year and initiated the custom of presenting at each quarterly meeting of the Council a list of additions to the Library and Museum. From 1890 onwards (*S.A.C.* vol. xxxviii) these lists were printed in the Annual Reports. But, while they are satisfactory, so far as books are concerned, they are lamentably jejune and incomplete for objects given to the Museum. It is often impossible to identify these from the brief descriptions given, and still more frequently there is nothing to show the place of origin (which is often the only real importance of the object) or even whether they had any connection with the county. Mr. Phillips's enthusiasm seems to have diminished in the last two years of his curatorship, 1894-5, when the lists become perfunctory. On his death he was succeeded by Mr. J. H. A. Jenner (1895-1908), a well-known Lewes antiquary and naturalist, on whose resignation Mr. Reginald Blaker was appointed.

The modern period of the Museum commenced with the acquisition of Barbican House in 1907. This enabled us to divide the Museum into separate sections, namely, Pre-history, Roman and Anglo-Saxon, Lapidary Collection, and Mediaeval and comparatively modern. After the death of Mr. C. H. Chalmers (1923-8) no



ANNE OF CLEVES: WEST WING, FIRST FLOOR

Curator was appointed, but the subsequent formation of Museum and Library Committees helped in this organization.

A further expansion of the Collection was effected by the gift to the Society of Anne of Cleves House, and here the Society was able to establish a Folk Museum containing objects illustrating the life of our ancestors—objects principally, but not exclusively, of Sussex provenance. These were enriched in 1933 by the bequest of furniture and accessories constituting the Garraway Rice Collection,¹ and more recently by the bequest of the magnificent John Every Collection² of ironwork, pottery, and furniture.

The Society also possesses a local museum at Priest House, West Hoathly, and admirable pieces of furniture at Legh Manor.

In view of what has been said above about the desirability of confining our exhibits to objects with a definite Sussex connection it may seem inconsistent that we should accept, and welcome, many articles, particularly in the Rice and Every Collections, which are not known to have had any connection with the county, and in certain instances were definitely found outside its limits. There are, however, distinctions between objects dating before and after, let us say, the reign of Elizabeth. For very early times the importance of a piece of Gaulish pottery lies not so much in itself as in its helping to date the site where it was found or to indicate trading relationships between that site and its place of origin. A Gaulish vase found in London, however fine an example, has therefore no significance in a Sussex museum—unless for purposes of comparison. Medieval objects found in the county are likely to have been of approximately local production, or if definitely 'foreign' have interesting trading implications. But from the seventeenth century onwards life becomes increasingly cosmopolitan, and, particularly in the houses of the gentry, 'fashion' tends to ignore local

¹ Listed in *S.A.C.* LXXV, pp. lix–lxii.

² Described and illustrated in *S.A.C.* LXXXIII. 121–136.

peculiarities. A Chippendale table made in London may be found anywhere between Northumberland and Cornwall. If, therefore, we are to illustrate the conditions of life of our more immediate ancestors it is legitimate to display articles of furniture and accessories which they might very well have had in their Sussex homes—though the interest of the exhibit is greatly enhanced if we are able to say definitely that it was used, and still more that it was made, in the county. As an instance, the tapestries from the looms of Soho and Brussels, having been in use at Halland, have a claim to adorn the walls of our Museum which their charm of design and colour would not give them if they had come from some house in the Midlands.

In one particular branch of post-medieval antiquities, however, the county limitation should be strictly observed. It is highly desirable that an Agricultural section of the Museum should be established. For this there is already a considerable nucleus at Anne of Cleves, and it is important that examples of agricultural implements in local use should be acquired before they are swept away by the rising flood of standardized tools and mechanized implements. But it is essential that the examples should be of Sussex provenance, as the great value of county Agricultural Museums lies in their preservation of local variants peculiar to their own districts.¹

Something of the same problem has to be faced with regard to the Library. Here it is obvious that all books directly concerned with the history of Sussex in any of its aspects should find a place; and it may be said that the majority of them are to be found on its shelves, especially since Dr. F. B. Penfold bequeathed his Sussex Collection to the Society.² There are also the publications of many local archaeological societies who exchange volumes with us, and a large miscellaneous collection on many subjects. What should be our policy?

¹ A good instance is the Cambridge and County Folk Museum, to which Mr. R. C. Lambeth has compiled an admirable illustrated guide (1940).

² *S.A.C.* LXXXIII. 115-17.



ANNE OF CLEVES: WEST WING, SECOND FLOOR

How far should we restrict ourselves to works directly or indirectly necessary for the study of Sussex archaeology, or should we aim at something wider? For the moment the question has to be shelved, to use an Irishism, for the lack of shelves—and funds.

And this brings us to the question of our aims for the future. How shall we expand during the next hundred years of the Society's existence? First of all more museum space is urgently required, perhaps in the shape of a new wing at Anne of Cleves House, which is, fortunately, a practical proposition. The John Every Collection is at present not being shown, except for a very few pieces. We also need a gallery for special and loan exhibitions; it is generally recognized that these special exhibitions, well advertised and well arranged, are a tremendous source of interest and income to a museum. It is a thing that the Society must have. We also need a store where objects can be kept for study—objects which may not always be important from a show point of view; and we should like a workroom for repairs. In the existing Museum new show-cases are required; and the Library calls urgently for re-arrangement. But all these hopes can only be achieved if the members and friends of the Society, and those who are interested in preserving the best of our historic past, are willing to assist financially in this task. Surely no fitter memorial of the Centenary of the Society and of its remarkable preservation during the grim days which are now past, can be conceived than this expansion. There are certain *lacunae* to be filled in our collections. One such has recently been satisfactorily remedied by the gift of a silver spoon bearing the rare touch-mark of Lewes, presented by Mr. Turner. As the years move on other objects which at present may not appear of museum importance will rapidly become so, and as our ancestors appealed for gifts and support when they began the Museum, so may we, in our generation, make the same request to our members and our friends.

THE PREHISTORIC COLLECTIONS

BY E. CECIL CURWEN, M.A., M.B., F.S.A.

The Society's prehistoric collections are housed in three rooms in Barbican House. The nucleus of the material consists of a number of flint and bronze implements which used to be exhibited in Room 3 (the 'Flint Room') without any attempt at classification or orderly arrangement, and also a group of Bronze Age urns which were kept in Room 7, upstairs. Since 1918 the prehistoric material in the possession of the Society has been enormously increased by the acquisition by gift or purchase of several private collections of flint implements, and by the relics found during the excavation of Neolithic and Iron Age sites in the county. The entire collection consists of material from Sussex.

This mass of material—the raw material from which the early unwritten history of our county can be to some extent reconstructed—has had to be accommodated and displayed in such a manner as to have an intelligible message for those who care to study it. The period between the two wars was therefore one of expansion and rearrangement, and this was carried out by Dr. Eliot Curwen, under the auspices of the Museum Committee of which he was the Chairman.¹ This work culminated in 1938 in a concerted effort to make the Society's collections a medium of systematic education instead of merely a heterogeneous collection of curios. As far as the prehistoric collections were concerned this involved their being displayed in three rooms—one each for the Stone, Bronze, and Iron Ages—the arrangement in each room being as far as possible systematic. It may be said at once that owing to the interruption caused by the war it has not been possible to do more than make a beginning on this comprehensive plan; a great deal remains to be done when time and means become available once more. But perhaps the most important step was actually achieved before the war started, and that

¹ The Museum Register, begun in retrospect by the late Mr. J. E. Couchman after 1918, has been kept regularly since 1927, and all additions made to the Museum since that date have been entered in it.

was the construction of a new room to house the Iron Age exhibits in what used to be the yard at the back of Barbican House.

In accordance with modern standards of museum display it is hoped to make the exhibits illustrate a comprehensive and consecutive course of instruction, with the aid of fully descriptive labels, drawings, and photographs, and, if possible, scale-models to illustrate excavations, earthworks, and reconstructions of various kinds. In order to assist the visitor to appreciate the flow of time and progress in prehistoric ages it is proposed to associate each period with a distinct shade of colour which will be applied to the edges of the labels and in some cases to the backgrounds of the exhibits in question. Thus the colour for the Neolithic period is to be primrose; the four subdivisions of the Bronze Age will be associated with four shades of green; while the complexities of the Iron Age will be represented by no less than eight colours; various pinks, blues, and buffs covering the subdivisions of the A, B, and C cultures respectively.

In addition to the chronological arrangement of the total bulk of material that represents each period it is hoped that it may be possible to illustrate the development of individual implements, &c., down the ages, and to restore the vanished wooden parts so as to show how various implements were mounted and used. Most of this work has yet to be done, and more display-cases will be needed.

So far the allocation of the material to the three rooms representing the Stone, Bronze, and Iron Ages has been accomplished, but much of the arrangement within each room remains to be done, or awaits revision. Meanwhile it will be well to give some account of the contents of each room as they are at present.

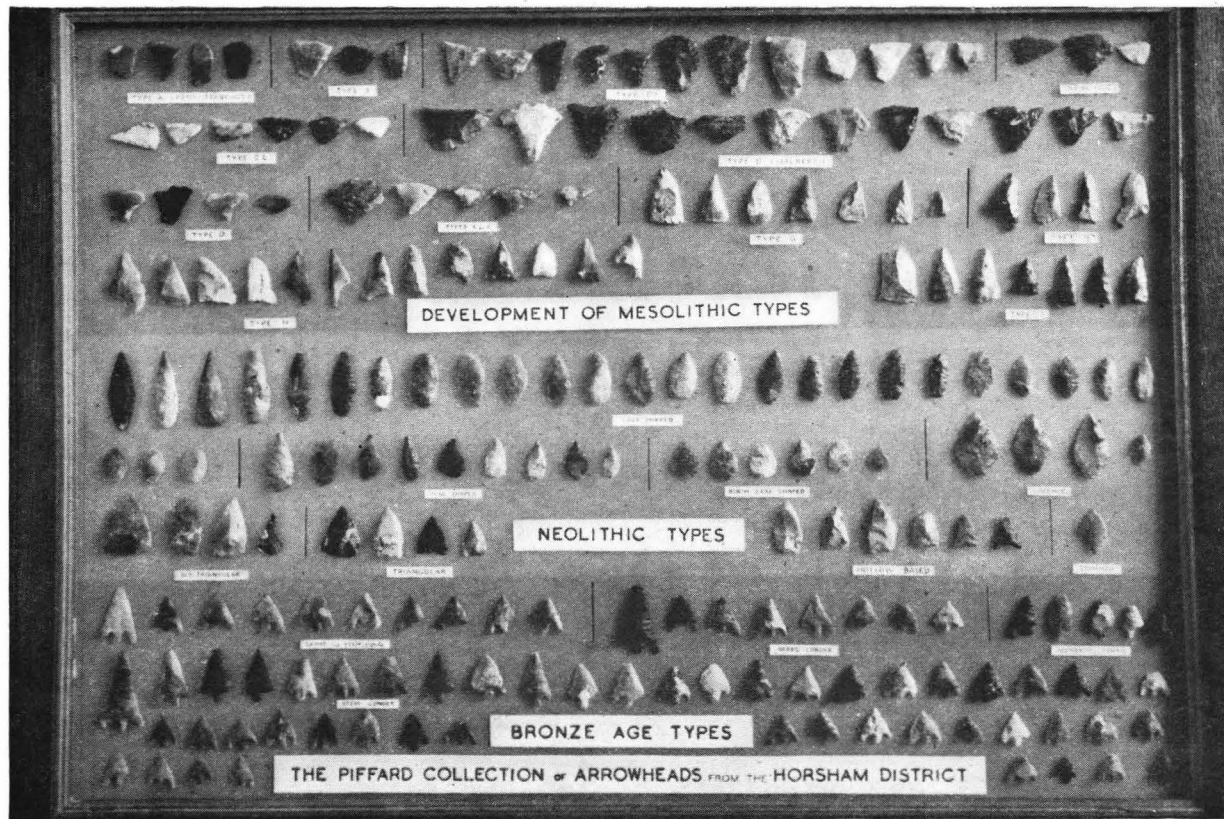
The Stone Age

The exhibits of the Stone Age, comprising the Palaeolithic, Mesolithic, and Neolithic periods, are kept in Room 3—the old 'Flint Room'. In the table-cases are

to be seen specimens of all the local types of flint implements, arranged more or less chronologically, and labelled. It is hoped to improve this arrangement in due course. In one of the cases in the centre of the room are relics from the Sussex flint-mines, and in another case are pottery and other objects from the Neolithic settlement at the Trundle, Goodwood. Between the fire-place and the window is a new case devoted entirely to exhibits of the Mesolithic period, the significance of which is explained in a general label, accompanied by a distribution map. In the upper part of the case representative specimens of every type of flint characteristic of that period are exhibited with explanatory labels, while below are glass-topped drawers containing the bulk of the collection, which may thus be studied by any who are sufficiently interested to do so. Most of this material consists of the collection of flints made in the Horsham area by the late Mr. E. J. G. Piffard—probably the largest single collection of Mesolithic flints in the country—the remainder consists of Mesolithic implements from other sites, particularly from the settlement site at Selmeston.

In the fire-place stands a similar large case containing Dr. Eliot Curwen's private collection of local flint implements of all periods, which he presented to the Society in 1938. This is arranged in a similar manner to the foregoing, with representative exhibits on top, and glass-covered drawers below, accessible to visitors. In the wall-case to the right of the fire-place are shown the objects, other than flints, which are characteristic of the Neolithic period, viz. restored pottery vessels and carved chalk objects from the Neolithic settlements at Whitehawk (Brighton) and the Trundle (Goodwood) and from the Harrow Hill flint-mines. In the case between the two doors is kept the collection of flint implements left to the Society by the late Mr. R. Garraway Rice, F.S.A.

On the wall above the Mesolithic case is a frame in which is arranged the Piffard Collection of flint arrowheads from the Horsham district. These are arranged



FLINT ARROWHEADS

according to their various types, and their chronology—Mesolithic, Neolithic, and Bronze Age—is emphasized by three zones of appropriately coloured background.

On the long wall are photographs illustrating the excavation of a flint-mine and some of the objects found therein, as well as an enlarged air-photograph of the Neolithic and Iron Age earthworks at the Trundle (Goodwood).

The Bronze Age

The exhibits of the Bronze Age are shown in Room 2—the little room between the 'Flint Room' and the main door of the building. Until a suitable wall-case of size sufficient to hold the big cinerary urns can be obtained, little can be done to arrange the contents of this room in a satisfactory manner. In the window is a case containing most of the Society's bronze implements, including a developmental series to illustrate the evolution of the bronze axe.

The Iron Age

The Iron Age exhibits are displayed in the new room that was constructed, shortly before the recent war, in the yard at the back of Barbican House, to the plans of our member, Mr. W. H. Godfrey, F.R.I.B.A., F.S.A. This room has the great advantage of top-lighting derived from a glass roof. The exhibits consist largely of relics obtained during the excavation of Iron Age sites such as the hill-forts of the Caburn (near Lewes) and the Trundle (Goodwood), and the potteries near Horsted Keynes. Besides objects of iron, bone, &c., there is a fine series of restored pottery vessels from these and other sites displayed in a large wall-case that was acquired through a sum of money left to the Society by the late Mr. E. Blinkhorn of Broadwater. Intended for the use of serious students is an extensive wall-display of shards of Iron Age pottery arranged in twelve vertical columns, each from a different site, the whole being arranged in their approximate geographical order from west to east. Cutting across these columns are horizontal zones, each with its own specific colour, representing

successive cultural periods within the Iron Age, in chronological order from above downwards. This display, which has been arranged by Dr. A. E. Wilson, F.S.A., and which is (or soon will be) accompanied by fully descriptive labels and distribution-maps, enables students to study our Iron Age pottery, not only chronologically, but also in relation to the geographical distribution of local types.

It is hoped that in due course models and reconstructions of various kinds may be displayed in the large table-case in the centre of the room.

In addition to the Iron Age exhibits which properly belong to this room (and which are not yet ideally arranged), there are two developmental series illustrating the evolution of the hand-mill (or quern) and the sickle, respectively. As these series run right through the Stone, Bronze, and Iron Ages, they do not properly belong to any one of the three rooms in which these collections are exhibited, but they are set out in the Iron Age room as being the best available place. The querns, where fragmentary, have been restored with cement, and their wooden parts have been reconstructed so that some at least are in good working order. Specimens of meal that has been ground on two of them are also exhibited. The series of sickles, unlike the querns, is for the most part not local; it consists largely of copies and models and awaits the addition of further specimens which will involve transference to a larger case. It is hoped that it may be possible to arrange further exhibits to illustrate the development of agriculture and agricultural implements from the earliest times.

THE ROMAN AND ANGLO-SAXON COLLECTIONS

BY I. D. MARGARY, F.S.A.

The Roman Room

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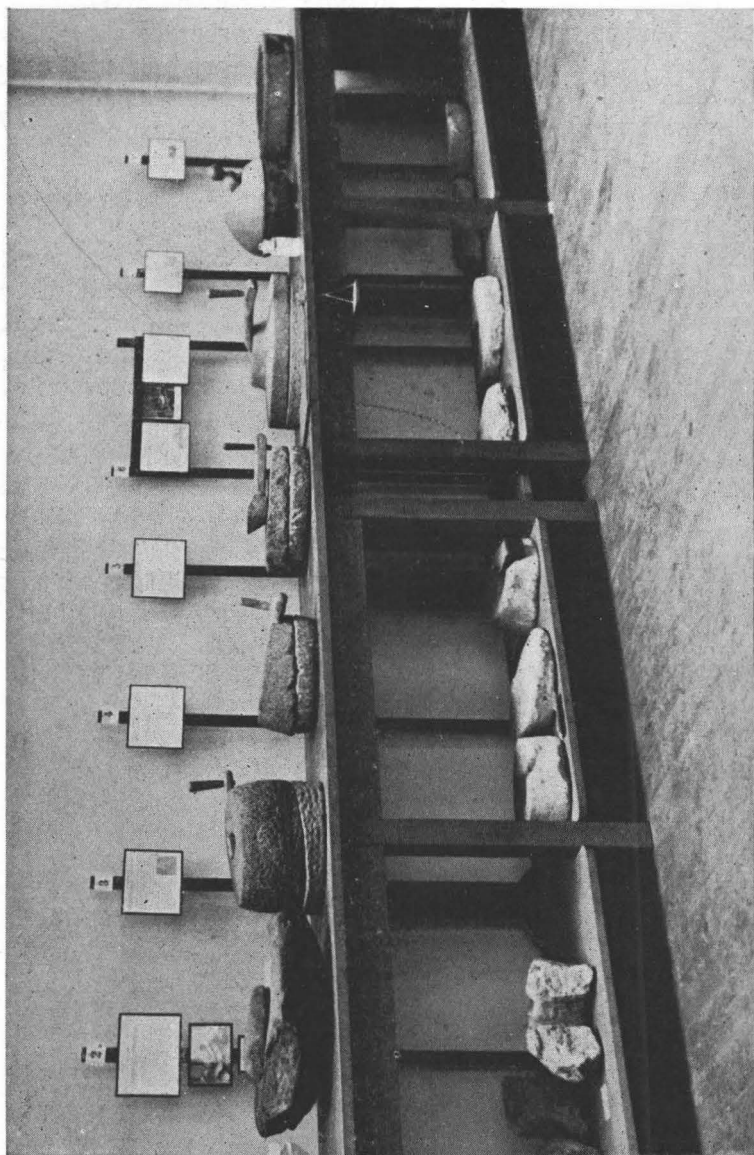
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SERIES OF QUERNS OR HAND-MILLS (RESTORED), PREHISTORIC AND ROMAN

Sussex. Of these elements the chief that we have knowledge of are: the tribal capital Chichester (Regnum); the late-period 'Saxon Shore' Roman fort of Pevensey (Anderida); the villas; the native Romano-British peasant farms, mostly on the Downs; the main Roman roads, including the principal one, Stane Street, from Chichester to London, with its posting stations at Hardham and Alfoldean; and, finally, the cemeteries.

All these are represented here, but it must be remembered that the nature of Roman remains and the conditions under which they are usually found will of necessity entail that the articles available for exhibition under each heading will vary greatly in completeness and in human interest. Thus the visitor will inevitably be impressed (and even, it may be feared, oppressed!) by the relative abundance of the exhibits of pottery found with the cremation burials in the Roman cemeteries, and may be disappointed by the correspondingly small show of things of more personal and living interest, such as the gold signet-ring from Bignor Villa, the shoes and well-rope from Pevensey, the dog's paw-marks imprinted on tiles during manufacture—simple things which take us vividly into the past. Moreover, the lovely mosaic floors of Bignor Villa, and remains of buildings, roads, and bridges cannot from their nature be quite adequately represented in a room, yet if inspection of the collection be persevered with, it will be found that something of all these things is present, even if in small degree, in order to provide, as far as possible, an integrated picture of the life of Roman Sussex. The visitor would, first of all, be well advised to study the general map and notes displayed upon the south wall.

At the west end of the room will be found all material relating to *Chichester* and the *Stane Street posting stations*. There is the Hilton collection of pottery, presented by Mr. W. D. Peckham, found near the site of the East Gate where a cemetery lay beside Stane Street, and a collection of Samian ware found near the Cattle Market, bequeathed by Mr. Alban Head. The important inscription, of great civic interest, known as the



ROMAN BRONZE HELMET

Found in the sea near Chichester, with oyster-shell adhering to it

Neptune and Minerva Stone, is shown in a photograph. Among small objects of interest are numerous bronze buckles from the Tiffen collection, also a fine Roman bronze helmet dredged up off Chichester with an oyster-shell still adhering to its crown.

Pottery, coins, and other relics found at the posting stations of Hardham and Alfoldean recall the busy traffic of Stane Street and help to date its use. A wooden stake, only one specimen of a number found *in situ* in the bed of the Arun during reconstruction work in 1934, represents part of the foundations of the actual Roman bridge at Alfoldean, with which also were Roman tiles from the collapsed superstructure, specimens being shown with it as well as under the centre table in this room, kindly presented by the East Sussex County Council.

The next case, in the middle of the room, contains relics of the *British peasant population*, small farmers living in huttled villages on the South Downs. Some of the wattle-and-daub walling of their huts can be seen here, together with their pottery, rough hand-fashioned ware, and some interesting specimens of their corn, fossilized grains of wheat, oats, and barley.

Specimens of Roman glass vessels, the Bateman collection, mostly of non-Sussex origin, are also exhibited in this case.

The centre table, devoted to the *villas*, or Roman landowners' manor-houses, looks at present somewhat poorly filled and further contributions to it would be welcome. Sussex has a number of these villas, of which Bignor's with its magnificent mosaic floors is outstanding (see illustrations, with guide, over the mantelpiece), but Bignor has its own museum, and of the others only a very few fragmentary relics have survived, for some were discovered many years ago before the days of scientific excavation. Through the kindness of Mr. Martin Tupper we can, however, show some specimens of the tiles of Bignor and, above all, a replica of the fine gold signet-ring found there. From the villa at Angmering come specimens of a curious geometrical form of

tiling. Tesserae and coloured wall-plaster from the villa at Holme Street, Pulborough, are also shown. Below this table may be seen many specimens of Roman roofing tiles, some bearing the amusing imprints of dogs' paws made when the clay was still wet, and one the slender print of a nail-studded shoe.

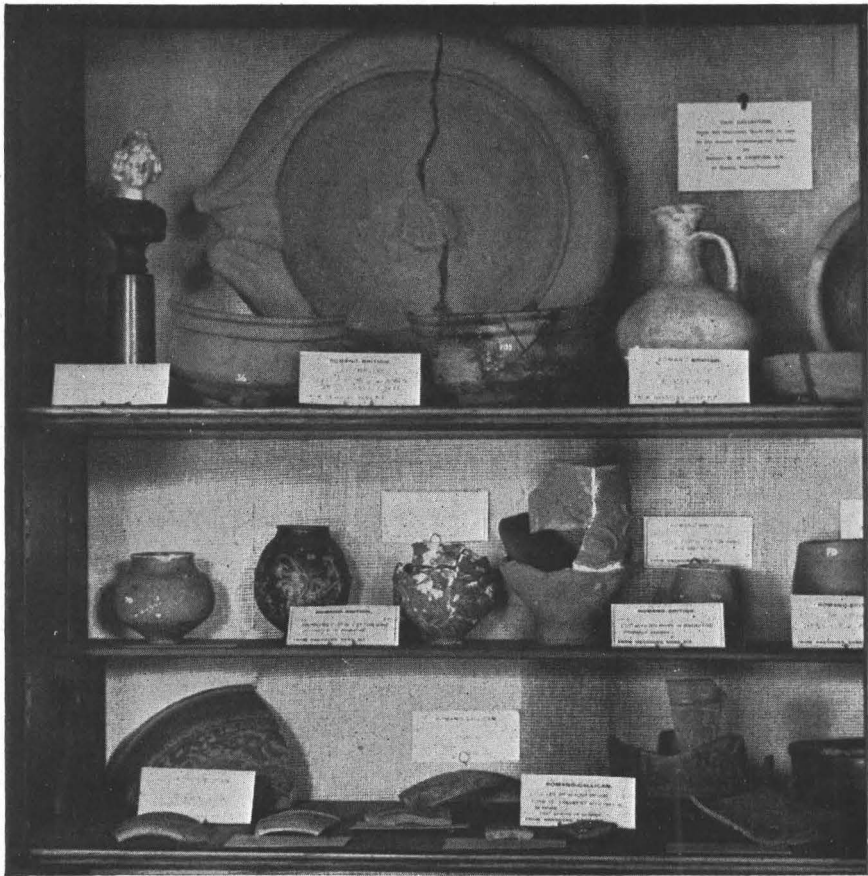
The next central case contains objects found at *Pevensey Castle*, mainly from excavations conducted in 1906-7. The Roman fort (in one corner of which the Norman castle was subsequently built) was one of a series extending from the Wash to Portsmouth, which were constructed towards the close of the period as centres of resistance against the Saxon raiders. A well found during the excavations, and still lined with the original timbers, yielded some interesting relics, including portions of the rope and the bucket, the former being of strands from the bark of tamarisk and another unknown plant, also portions of leather shoes. A fine iron horse-bit, and axe-head, iron bolts and nails, and a decorated clasp-knife handle are also shown, together with fragments of the pottery used. Tiles marked with the stamp C L - B R were also found, and are of considerable interest, since the mark represents the official title of the Roman Fleet—'Classiarii Britannici' or (literally) 'British Marines'.

But the most impressive display in this room, both for sheer bulk and for the completeness of the articles shown, comes from the *Roman Cemetery at Hassocks*, and occupies most of the space along the north wall. This fine collection of pottery, in remarkable condition, is on view here by the kindness of Colonel Sir W. R. Champion of Danny, on whose land, at Stonepound Sandpit, the cemetery was found. Excavation went on gradually, as the sandpit was extended, over a period of twenty years, and the finds were made in an area of 220 by 120 yds. Owing to the fortunate circumstances of a convenient soil, gradual excavation, co-operation with the workmen, and good management by the late Mr. J. E. Couchman, this magnificent collection has been amassed almost intact.

Roman burial was usually by cremation, and the ashes were placed in any convenient urn or jar; with this there was usually a cup and a plate, intended for the use of the deceased in the next world, and sometimes a small glass bottle or jar, known as a lachrymatory, in which the tears of mourners were collected. A coin is sometimes found with the remains, for it was customary to place one in the mouth of the deceased before burial to pay the fare of the legendary ferryman, Charon, who took the spirit across the Styx to its new home. All these things are represented in this collection, and in some cases the associated objects of a group have all survived together and are so exhibited. Many varieties of pottery are included, wares of coarse texture and of local manufacture, the finer Roman ware made at Castor near Peterborough, and Gaulish wares traceable especially to well-known potteries at Lezoux and Graufesenque. These last are beautiful productions and, since the makers' names were stamped on the vessels, their dates and origins can be well established. A fine collection of these potters' stamps has been assembled here and can be seen in the smaller wall-case. This cemetery was in use mainly from A.D. 70 to 250, but the area seems also to have attracted burials in later Anglo-Saxon times, from which come specimens of the much cruder pottery included in the collection.

The larger vessels from Hassocks are displayed in the cases next the fire-place, and here, too, will be found other collections of cinerary urns from similar cemeteries, including two noteworthy sites at *Seaford* and at *Bormer* near Falmer. We are indebted to Mrs. Harison of Sutton Place and to the Earl of Chichester respectively for these fine groups.

Roman coins found in Sussex are shown in a case at the east window; at the next a representative collection of Roman silver coins presented by Viscount Hampton; and at the west window part of a hoard of over 2,000 coins found at Bullock Down, near Beachy Head, in 1899, dating from A.D. 253 to 282, presented by the Duke of Devonshire.



BARBICAN HOUSE MUSEUM: ROMAN ROOM
 A section of the exhibit from the Hassocks Sand-pit

Some interesting iron tools, surprisingly similar to those of our own gardens, found at *Harting* by Mr. H. Brightwell, occupy a wall-case near the Chichester collection.

A number of *Roman roads* have been traced through Sussex, as can be seen from an inspection of the map displayed on the south wall. With it is exhibited a selection of photographs intended to show typical portions of the remains of these roads where best preserved. Remains from the posting stations on Stane Street, the principal road in Sussex, and from the bridge at Alfoldean, have already been mentioned. More detailed collections of photographs can be seen by members in the Library, in albums prepared by Mr. I. D. Margary to illustrate and record his discoveries of lost sections of these Roman roads.

In addition to the objects shown in the smaller case on the north wall in this room from the *Roman iron-works* at Maresfield and other sites, visitors to Anne of Cleves House will find, in the lower front room on the ground floor, an exhibit of Roman and Romano-British pottery found upon these ironworking sites together with the associated iron slag. This exhibit was originally collected by the late Mr. H. Blackman, but was greatly enlarged by the late Mr. Ernest Straker, the chief authority on the ancient Wealden iron industry, who bequeathed to the Society his unique collection of slag specimens from all the known ironworking sites in the Weald, including Roman and pre-Roman bloomeries, and furnace and forge sites of the Tudor and later periods. His book, *Wealden Iron*, is an exhaustive survey of the industry, and in its preparation, involving visits to all these sites, he collected specimens of the slag found there. This is of considerable technical interest, since the richness of the slag and the types found indicate the methods employed in the extraction of the iron. The collection occupies two wall-cases, in addition to the display of typical specimens and the pottery found with them.

Some of the Sussex Roman roads were metalled

extensively with iron slag, and a collection of specimens, prepared by Messrs. Straker and Margary, forms part of this exhibit.

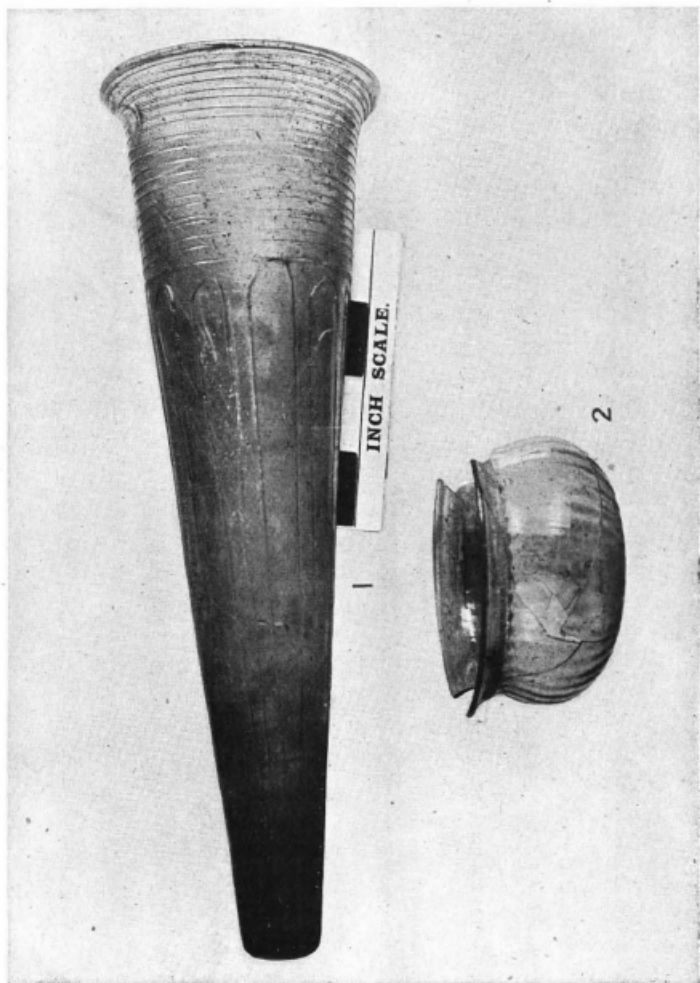
It is always possible that members may find themselves in a position to add to our collections or to induce others who have come upon finds to do so. Such things, if of Sussex origin, are always welcome, for they are of value to students even if they are not in themselves suitable for exhibition, but it is essential that their find-spots should be known, even if only approximately. It has already been mentioned that we badly need more exhibits from the Villa sites, and indeed objects from any of the lesser sites would be welcome. Pottery is always valuable for dating the sites where it is found, but other objects such as tools, utensils, and ornaments, anything representing the *life* of Roman Sussex, would enrich the display. Old plans or notes made by earlier workers in the subject, and now perhaps discovered when cupboards are being turned out, should always be submitted to the Society before being disposed of.

The Anglo-Saxon Room

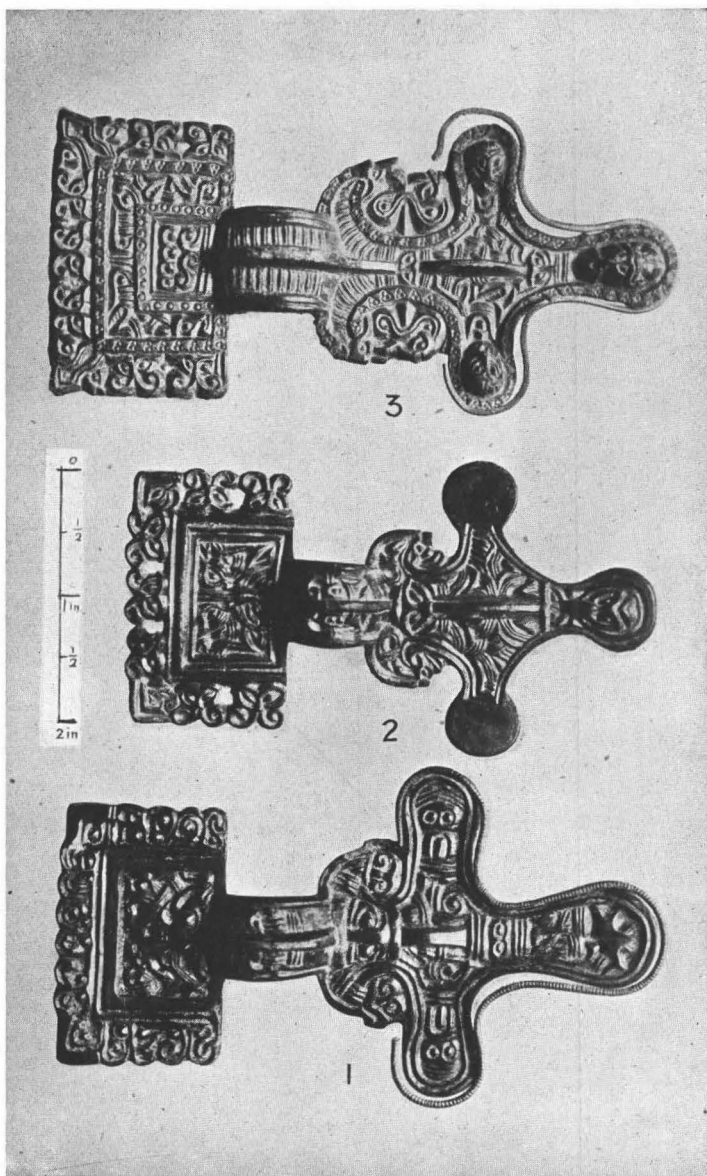
The exhibits representing this relatively Dark Age would be meagre indeed were it not for two sites of outstanding importance, the cemeteries at Alfriston and at Kingston just west of Southover. Unlike the Romans, the Saxons practised burial by inhumation, producing a fairly orderly array of graves which were the direct forerunners of our own village cemeteries. In these two cases building operations disclosed, and necessitated the removal of, the numerous burials. It was customary for the deceased to be buried with his or her weapons and ornaments, and to this fortunate circumstance we owe the collections here displayed.

Of the two, Alfriston is the richer, for though both yielded specimens of weapons, personal equipment, and ornaments of similar character, it is from Alfriston that the finer collections of personal ornaments come.¹ The iron objects, swords, knives, spear-heads, and shield-

¹ See *S.A.C.* LVI, LVII.



GLASS FROM THE ANGLO-SAXON CEMETERY, ALFRISTON



BUCKLES FROM THE ANGLO-SAXON CEMETERY, ALFRISTON

bosses, are of course heavily corroded and cannot now be seen to advantage, but, luckily, the Saxon used bronze and bronze-gilt extensively for such things as belt buckles and brooches, and the Alfriston graves are particularly rich in these. The brooches form a striking collection, many of them beautifully, if somewhat heavily, ornamented, and most of the types usually found at this period are represented. Some individual graves were particularly rich, the best (No. 43) being that of a woman who, it was found, had suffered from a severe deformation of the hip which must have rendered her a helpless cripple, and this display of her personal ornaments conjures up a pathetic little story from that distant past. Belt-buckles and strings of beads are well represented, and there are some vessels of fine glass, a small bowl of rare type, and four conical drinking-glasses. These two fine collections which, owing to the general scarcity of Anglo-Saxon remains, form perhaps the most important single exhibit in the Society's care, we owe respectively to Viscount Gage and to Mr. Aubrey Hillman.

In the east window case in this room there is an interesting collection of Anglo-Saxon silver pennies, forming part of the late Dr. F. B. Penfold's bequest to the Society.¹ It is of particular interest that most of these coins were struck at Sussex mints, chiefly at Hastings, Lewes, and Chichester, though Steyning and Pevensey are also represented, and there are some specimens from mints not in Sussex. The reigns of Æthelred II, Cnut, Edward the Confessor, Harold II, and William I are all represented here.

ARCHITECTURAL FRAGMENTS

BY WALTER H. GODFREY, F.S.A.

The collection of carved stones preserved in the Barbican has an importance hitherto insufficiently recognized. Most of the stones almost certainly belonged to Lewes Priory, and their richness of design

¹ See *S.A.C.* LXXXIII. 101.

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and precision of workmanship make it probable that a Cluniac school of carving, as well as of painting, flourished in Sussex in the twelfth century. The collection began early in the formation of the Society's museum, and in *S.A.C.* vol. VI (1853), pp. 253-64, the Rev. F. Spurrell describes and illustrates some of the stones which are still among the most valuable of the exhibits. It seems that part of the collection belonged to the museum of



CARVED STONES FROM LEWES PRIORY

Dr. Gideon Mantell which was acquired by the British Museum, whose Trustees presented them to the Society. Other fragments have come in since, some from Lewes and some from the surrounding district, as far as Ditchling and Westmeston, whither they had probably been carted from the Priory site, for building material.

There is a general absence of figure or animal sculpture. The exceptions are a crude Anglo-Norman representation of a ram on a large corbel, a capital with the Holy Spirit in the form of a dove within a rainbow carved on each of the four faces, and a cast of the capital illustrating the life of St. Peter, the original of which is at the British Museum. In contrast to these, the specimens of later decorative carving show a very high degree of skill and workmanship. Among them is a double capital that probably came from the twelfth-

century cloister, where twin shafts may have carried the arcade. More interesting still are the numerous fragments that help us to visualize the rich circular lavatory in the cloister, which appears to have been a marble structure supported by a ring of paired shafts covered with varying chevron patterns. No capitals survive, but some of the double bases can be seen and also (the rarest exhibit of all) a portion of the large marble basin, with the arcading in relief which enriched it and the worn surface of its rim. Of the very few examples of monastic lavatories as independent structures in England, Sussex possessed two, one at Battle and the other at Lewes, and the remains of the latter are therefore of unusual value. Good examples of other enriched parts of the great Church can be studied, both of the twelfth and thirteenth centuries. There are also a considerable number of heraldic and other floor tiles from Lewes Priory and Dureford Abbey. Part of the twelfth-century west door of Seaford Church, and an eighteenth-century inscribed stone from the Pinwell, Friars' Walk, Lewes, should also be mentioned.

Specimens of domestic wall-painting on plaster include panels from Gallops, Albourne,¹ and a cottage at West Harting, the latter being preserved in the Castle Keep. Here are also two alabaster figures (Hercules and Minerva) from Herstmonceux Castle, a fragment of the pulpit of St. Anne's Church, Lewes (with the name of the donor Herbert Springett), and the carved sign of the Vyne Inn (now Shelleys, Lewes). Two fine lead rain-water heads from Hewells Manor House, Horsham, with the initials of Nathaniel Tredcroft and his wife, and the date '1704', are in the Barbican.

¹ Described and figured in *S.A.C.* LXXXIII. 13, 14.