

## NOTES

CHALFONT ST. GILES. At Chalfont St. Giles, a report on the condition of the wall paintings, and estimates of the cost of cleaning and treatment have been prepared by Mrs. E. Baker.

CHALFONT ST. GILES. Mr. Rex Wailes sends the following note on the water mill.

I visited the Mill on 30th November, 1963. The Mill, known as Chalfont Mill, or the Old Mill, was put up for sale by auction on 6th November but was not sold. It is on an old site on the River Misbourne and consists of the Mill proper on the west, an old seventeenth-century barn on the east and the Mill House (sixteenth and seventeenth centuries with later alterations) in the centre.

The Mill is of red brick with a tiled roof and is 54 ft. by 24 ft. It has been rebuilt at the back where two bricks are inscribed "J. & W. G. (Little (?G)Urney) 1879". The wheel, wheel shaft, fit wheel and sluice have disappeared, but there is a turbine housing on the north-west corner and it would seem that the remains of a turbine are still *in situ*.

Inside the Mill proper there is an old wooden upright shaft in place with no bridging box for the thrust bearing and a six compass-arm great spur wheel. It also has filled-in mortices for a four compass-arm crown wheel on the first floor. The wallower and one remaining stone nut are of cast-iron and the crown wheel is a mortice gear and all probably date from 1879, replacing earlier wooden gears. There are the remains of a wire machine and two French bed stones in place as well as the counter shaft that once drove the wire machine and sack hoist.

As a doorstep to the house there is a granite mill stone with recesses for a stiff rynd and it was probably replaced by the smaller of the two French stones, which is of the same unusual diameter, i.e. 3 ft. 9 in.

The Mill House is fully described in *R.C.H.M.*, Bucks., South Volume, p. 84. The painting on the ceiling still survives, but is now so black as to be almost indecipherable. Traces of painting, mentioned by *R.C.H.M.*, on the walls are visible where paper has been removed.

I have taken three interior photographs and will endeavour to get exterior photographs at the earliest opportunity.

DATCHET. There is, hanging over the inner porch of the south door in St. Mary's Church, Datchet, an extremely fine example of the Stuart Royal Arms carved in wood. The mediæval church was rebuilt in 1857-60, but a good many monuments and fittings from the old building were retained. These are enumerated in *R.C.H.M.*, Bucks. (*S. Vol.*), p. 114, but there is no mention of the Royal Arms among them. Nor is this example listed by the late Dr. Bradbrooke in his valuable paper on the Royal Arms in Buckinghamshire Churches (in *Records of Bucks.*, Vol. XI, 384-400).

I was not able to get up to the carving, but it is on a fairly large scale, probably some 3 ft. 6 in. or 4 ft. × 2 ft. 6 in. at least, and carved in high relief. The whole is now gilded; and there is no indication to which of the four Stuart sovereigns the arms

actually refer, though in character it is not unlike the much larger and finer arms in Langley Marish, which are dated 1625.

Since the above Note was written, I have been able to get up on a ladder and view the carving at close quarters. This has revealed the date in very elaborately worked figures spread across the base; it is 1683. As to the provenance of the carving, a water-colour drawing of the interior of the church by William Corden dated 1857, preserved in the Vestry, shows what is undoubtedly the present Royal Arms still gilded all over, hanging with the Commandments, etc., over the Chancel Arch, in the old building before its destruction and rebuilding in 1857/60. It would appear, therefore that this fine specimen was then put away somewhere and not re-discovered until the recent work of redecoration under Mr. Reginald Hyne, when it was cleaned and brought out again.

It may be mentioned here that the exceptionally large Georgian Royal Arms in SHABBINGTON church, the boards of which until recently were used to block up a disused door, have now been re-assembled, cleaned and placed on the church wall.

E.C.R.

FULMER. During the Whitsun weekend in 1963, some members of the Gerrards Cross and Chalfont St. Peter Local History Society carried out a limited exploratory excavation on the supposed site of the old church in the mere at Low Farm, by kind permission of Mrs. Shelley, the owner of the land.

The original purpose of the investigation, as stated in *Records*, Vol. XVII, Part 2, p. 127 (1962), was to cut a trench roughly north-east/south-west across the rather limited area of the site now available for excavation after the erection of a Dutch barn and pig-styes, with the hope of locating the east-west walls of the chancel or nave of the church, to follow these and recover the plan. Instead of this, the excavation almost immediately disclosed a flint-cobbled platform, yard or foundation, associated with which was a quantity of mediæval pottery subsequently ascertained to be of twelfth-century date. (See note by Mr. C. N. Gowing, under the National Grid Reference SU994863.)

Since the site is obviously a complex, difficult and important one, it was decided to proceed no further with the excavation until a proper dig could be organised under expert supervision. But meanwhile, although the actual *church* site is still unidentified, the results have suggested an answer to a puzzling feature—namely, why the mediæval church should have been built by itself in this completely isolated and apparently inconvenient site. The answer appears to be that the church was in fact *not* isolated, but that this may well have been the location of the original settlement or at least of the first manor house—often the explanation for the apparently isolated situation of a church away from the main village nucleus. The position, probably originally good from a defensive point of view on account of the surrounding marsh, soon became too restricted and inconvenient, and so the village nucleus shifted to better ground lower downstream of the Alderbourne. By 1600 the old church, we are told, was in a poor state and so far removed as to prevent good attendances, which was the reason for the building of the present church by Sir Marmaduke Dayrell in 1610.

The pottery was submitted, through Mr. Gowing, to mediæval ceramic experts. And as it seems to exhibit some unusual technical features, it will be the subject of a separate paper in due course. The finds have kindly been given to the Museum by Mrs. Shelley.

E.C.R.

IVER. Mr. E. Cecil Curwen submits the following note on a Romano-British quern from Iver. (Plate IX.)

For many years there has been in the Museum of the Sussex Archæological Society at Barbican House, Lewes, a complete rotary quern, consisting of both upper and lower stones, which, when the writer first knew it, was accompanied by a card bearing the words "Iver, Bucks.". Unfortunately, there is no guarantee that the card and the quern belong to one another, though no rival object has been found to which the card might more probably have belonged. There is therefore a *prima facie* case for the quern having been discovered at Iver. Its acquisition long antedated the Museum Catalogue, and as it bears no mark or number its history is quite unknown.

Typologically this quern should belong to about the first century A.D. It belongs to the developmental series characteristic of South-east Britain, and is intermediate in form between the La Tène querns from the Trundle, Goodwood (c. 100 B.C.), and a Roman quern from Hassocks, Sussex (second century A.D.). The significant features are as follows: (1) both stones are moderately thick in proportion to their diameter; (2) the grinding surfaces slope downwards and outwards at a fairly steep angle; (3) the lower stone is not completely perforated; (4) the perforation through the upper stone is oval in plan; and (5) on the upper surface of the upper stone is a square-cut channel intended to contain the radially placed wooden handle.

I have discussed the typology in *Antiquity*, XI (1937), 133–57, where a section of this quern is shown (Fig. 17 on p. 143), and the restoration of its wooden parts is described and illustrated, with an account of its functional efficiency, in *Antiquity*, XV (1941), 22–31. This specimen now forms one of a developmental series of restored querns exhibited in the Museum at Lewes.

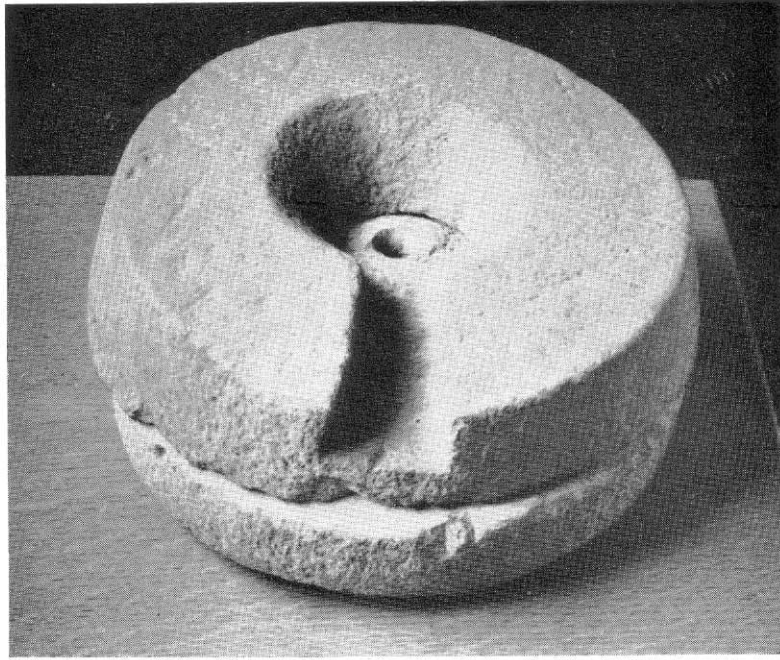
LITTLE HAMPDEN. The wall paintings. It is hoped that similar work to that at Little Missenden, mentioned below, will be done at Little Hampden, where the condition of the important series of paintings is far worse.

LITTLE MISSENDEN. Some work on the cleaning and consolidation of the wall paintings in Little Missenden Church has been done by Mrs. Eve Baker and some of her assistants. The St. Christopher, and two scenes in the St. Catherine series have been treated, with gratifying results. The plaster was found to be in a far worse state than was realised, and has necessitated heavy repairs. The removal of the dirty and decaying wax fixative has revealed many interesting features, among which is ample evidence of the method of setting out the paintings by an almost complete rough outline, quickly sketched in, and not always adhered to in the final painting.

The Pilgrim Trust made an initial grant towards this work: but a great deal more needs to be done. And one hopes the Parish realise the urgent necessity for this, and their obligations in the matter.

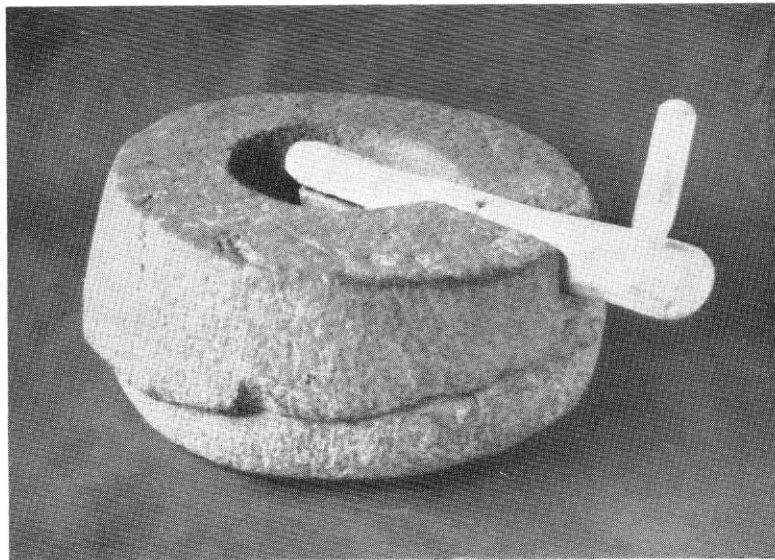
During the repair of the plaster, a large cavity was found in the wall, in which were a number of pieces of oak, used as wedges. Some of these were moulded, and almost all bore traces of colour—red and some black pigment. They had all the appearance of having been part of screen-work, probably sawn-up portions of the rood-screen uprights.

Group Captain E. M. Knocker kindly sends a note from *Proc. Suffolk Institute of Archeology*, Vol. XXIX, Part 2 (1962), describing two mediæval curry-combs very similar to one found by him at The Mount, Princes Risborough, which turned out to be the Black Prince's principal stud. The Risborough example was described and illustrated in *Records of Bucks.*, Vol. XVI, Part 3 (1957/58).



*Lewes Museum*

PLATE IX (a). Complete quern (type, 1st cent. A.D.), said to be from Iver.  
Diameter,  $13\frac{1}{2}$  in.; height, 6 in.



*Lewes Museum*

PLATE IX (b). The same with working parts restored in working order.

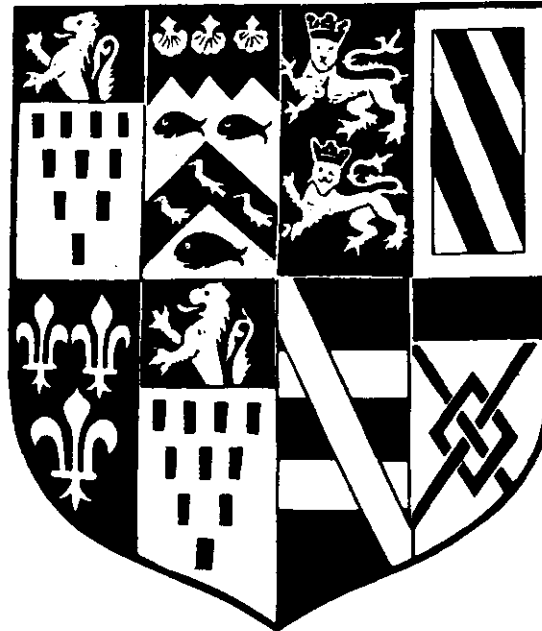


PLATE X. Brass shields from the Dormer tomb, Wing.

WING. Mr. A. V. Woodman reports the disappearance of two of the five brass shields inset at the top of the back of the tomb of Sir Robert Dormer, 1552, in the north aisle of Wing church. Beyond noting that they had gone by 14th April, he is unable to give any further information on this tragic occurrence. The tomb and the heraldry of the shields are fully described in *R.C.H.M.*, Bucks., North Volume, pp. 334/5. The missing shields are the larger one at the top centre exhibiting the quartered arms of Dormer with helm, crest mantling and motto (ripped away): and the shield on the extreme right, with the arms of Dormer impaling Catesby (ripped away). It appeared that an attempt to remove the next shield (Dormer impaling Sidney) had been unsuccessfully made. Fortunately good records of the brasses exist (see W. J. Hemp in *Trans. Mon. Brass Soc.*, Vol. VI), but the loss of the originals is deplorable. (See Plate X.)