



society

# NEWS

*The Bulletin of the ENFIELD ARCHAEOLOGICAL SOCIETY*

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Society News is published quarterly in March, June, September and December  
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# FORTHCOMING EVENTS

Meetings of the Enfield Archaeological Society are held at Jubilee Hall, 2 Parsonage Lane, Enfield (near Chase Side) at 8.00pm. Tea and coffee are served and the sales and information table is open from 7.30pm. Visitors, for whom a charge of £1.00 will be made, are very welcome.

## **Friday 15 December 2000**

*Archaeology and the Jubilee Line Extension*  
James Drummond-Murray, MOLAS

The Jubilee Line Extension gave the opportunity to investigate three major historic areas in London: Westminster, North Southwark and Stratford. Remains from the medieval palace were recovered at Westminster whilst in north Southwark the excavations concentrated more on the Roman settlement to the south of London Bridge. At Stratford parts of the medieval Stratford Langthorne Cistercian Abbey were uncovered including areas of the cemetery.

*James Drummond-Murray*

## **Friday 19 January 2001**

*Medieval London Bridge: Lost and Found*  
Bruce Watson, MOLAS

You might say to yourself "I have managed to lose my newspaper or my car keys but never a large medieval bridge." Well, by "lost" I mean that it no longer exists as a landscape feature today and by "found" I mean that parts of the bridge have been rediscovered archaeologically during 1921-11, 1937 and 1984. These discoveries have allowed us to produce a new history of one of London's most famous monuments.

The Thames was first bridged in London during the Roman period and by the mid 4<sup>th</sup> century this bridge had probably gone out of use. The bridge was replaced by c. 1000 by the first of a series of short-lived timber bridges, all of which were swept away by ice and floods. During c. 1176 – 1209 a stone bridge was constructed and with various modifications this bridge remained in use until 1831 when it was demolished.

*Bruce Watson*

## **Friday 16 February 2001**

*Molluscs to Mamelukes –  
Archaeology of Lebanon*  
Ian Jones

Despite its small size Lebanon contains a wealth of archaeological remains. It was the heartland of the Phoenicians, the greatest traders of the ancient world, working from sites including Byblos and Tyre. Their famous purple dye and later silk from China provided much of the wealth to build the incredible Roman sanctuary at Baalbek and at Athens. The early 8<sup>th</sup> century AD saw its Arab conquerors create their first town at Anjar while from the 12<sup>th</sup> century the Crusaders fortified various coastal sites including Sidon and Tripoli.

*Ian Jones*



## **MEETINGS OF OTHER SOCIETIES**

### **EDMONTON HUNDRED HISTORICAL SOCIETY**

8.00 p.m. in Jubilee Hall, Parsonage Lane, Enfield unless otherwise stated. Visitors £1.00

### **Wednesday 13 December 2000**

*Seasonal Evening*

### **Wednesday 24 January 2001**

*A Centenary Celebration of the Tottenham  
Hotspur 1901 Cup Final Victory*  
David Pavey

### **Thursday 22 February 2001**

At Ordnance Road Methodist Church, 2.15 p.m.  
*Industries of Eastern Enfield*  
David Pam

Enquiries to the Local History Section, Town Hall, Green Lanes, Palmers Green London N13  
Tel: 020 8379 2724

## HISTORICAL ASSOCIATION – NORTH LONDON BRANCH

All meetings are held at 8.00 p.m. in Jubilee Hall, Parsonage Lane, Enfield.

### Tuesday 9 January 2001

*The History of Cricket 1550 – 1950*  
Mr Stephen Green (MCC)

### Tuesday 13 February 2001

*Spas of the Historic Counties of Surrey and Kent*  
Judith Goodman

### Tuesday 13 March 2001

*The Reasons for the Fall of the Templars*  
Prof. Malcolm Barber (University of Reading)

For further details, contact Robin Blades, 020 8368 5328

## WEST ESSEX ARCHAEOLOGICAL GROUP

Lectures are given in the 6<sup>th</sup> Form Unit, Woodford County High School, High Road, Woodford Green, at 7.45 p.m.

### Monday 11 December 2000

*Port of Roman London*  
Bruce Watson (Museum of London)

### Monday 22 January 2001

*Social Evening*

### Monday 12 February 2001

*Ilford Hospital Chapel of St Margaret & St Thomas of Canterbury*  
Herbert Lockwood

## LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY

Lectures are held in the Interpretation Unit of the Museum of London beginning at 6.30p.m.

### Wednesday 13 December 2000

*London on Ice: The Thames Frost Fairs*  
Jeremy Smith (Guidhall Library)

### Wednesday 17 January 2001

*Hugh Chapman Memorial Lecture:  
In Mint Condition*  
Jenny Hall (Museum of London)

### Wednesday 21 February 2001

In the Lecture Theatre  
*AGM followed by Presidential Address:  
The Streets of Medieval London*  
Dr Derek Keene (Centre for Metropolitan History)

# SOCIETY MATTERS

## SUBSCRIPTIONS

**Members are reminded that subscriptions fall due for renewal on 01 January 2001.**

Please send the Renewal Form (enclosed with this edition of Society News), together with the appropriate sum, to the Secretary, Jon Tanner, 24 Padstow Road, Enfield, Middlesex EN2 8BU; or, if you prefer, you can accost me at a Lecture Meeting. A glance at the enclosed Programme Card for the forthcoming year will show that once again an outstanding series of speakers has been arranged, giving excellent value for your subs. – and tea or coffee is included!

Subscription rates for 2001 are as follows:

Ordinary Members:	£5.00
Joint Memberships:	£7.00
Junior Members:	£2.50

**New members** who joined the Society after 30 September 2000 can relax – their subscriptions are valid until 31 December 2001

## CAN YOU DRAW?

I am attempting to put together some illustrations for a new publication, *An Archaeology of Enfield*, and I am looking for a member who can draw flint implements and other items. Anyone who feels qualified to do so and has the time to spare is asked to get in touch with me: Geoffrey Gillam, 23 Merton Road, Enfield, Middlesex EN2 0LS tel: 020 8367 0263

## VOLUNTEERS STILL NEEDED

Volunteers are still required to help with the running of the Society. In particular, although the programme for 2001 is arranged, a new Meetings Secretary is desperately needed, to help with the administration of the programme for 2002.

We always need volunteers to help deliver *Society News* – delivery rounds do not number more than about a dozen copies.

**If anyone is able and willing to help in these - or in any other - ways, please contact the Chairman Dennis Hill, telephone 020 8440 1593.**

# REFLECTIONS FROM THE CHAIRMAN

Autumn is well and truly with us as evidenced by fierce gales and driving rain. Waiting outside Jubilee Hall waiting for it to open before our lectures has its moments! Following the excellent Opening Lecture by Jenny Hall, Curator of the Museum of London's Roman Collections, Stephen Dore followed on with a well-illustrated lecture showing many Hertfordshire churches and entitled "Medieval Popular Religion in Hertfordshire". In both cases there was a substantial audience who asked a goodly number of questions, all of which shows our appreciation of speakers who give of their spare time to educate and entertain us.

Our programme of fieldwork continues slowly but surely. Neil Linford of the English Heritage Archaeometry Laboratory at Portsmouth kindly carried out a ground penetrating radar survey of the site of the 1960's excavations by our Society at Elsyng Palace, Forty Hall. His report suggests that the radar transects have picked up the brick-built Tudor drains shown in the Society's publication "The Royal Palaces of Enfield".

It is now planned to hold a round-table discussion on future plans for the site involving representatives from the Society, Enfield Leisure Services, Compass Archaeology and English Heritage. It is hoped to agree the layout of exploratory trenches and a submission for Consent to excavate on the site of a Scheduled Ancient Monument. If this is obtained, application can be made to the Countryside Commission for funds to enable Compass Archaeology to supervise the excavations. This will provide a valuable opportunity for members of our Society, together with members of the West Essex Archaeology Group, to work on a historic site under the guidance of professional archaeologists.

Work has continued on the area surrounding the sluice on the old loop of the New River in the grounds of Myddelton House.

A weir, which set the level of water in the loop, has been excavated, the sluice most likely being

used to drain down the loop. Work is in hand to ascertain the role of a subsidiary stopcock.

A brick lined pit some 2.4m deep contains a 635mm diameter pipe, which is thought to run back to the old Whitewebbs pumping station, and a large stopcock. The question remains – did all the output from the pumping station issue into the ornamental stretch of the loop in front of Myddelton House, or did the pipeline run on to the New River near to the Maiden's Bridge aqueduct with the subsidiary valve providing a take-off to refresh the ornamental loop twice a week?

The depth of the main pipe makes it difficult to excavate, while it is so frustrating that no map can be located which shows the course of the pipe from the pumping station.

This is an intriguing industrial archaeology project, which is making numerous friends for the Society. Much has been written about the joys of Gussie Bowles' famous gardens at Myddelton House, but there are real gaps in our knowledge of its vital water supply.

A number of Society members have asked if they can assist with these projects and if this gives us a viable field archaeology team, then this is encouraging. We desperately need volunteers to write up accounts of our lectures for *Society News*: **please** contact Jon Tanner.

In spite of all my appeals, not one member has come forward to take over as Meetings Secretary from Geoffrey Gillam. The Society's Officers will provide suggestions for speakers, the Meetings Secretary generates the correspondence and builds up the programme. If you all continue to show no interest in this vital work, you may just find that the Society will cease to meet in 2002! To prevent this catastrophe from happening will someone **please** contact Jon Tanner.

Christmas is appearing over the horizon, and I would like to take this opportunity to wish you all the Compliments of the Season and look

forward to joining with you further enjoyable Society activities in the Spring of 2001.

*Dennis Hill*

## MEETING REPORTS

### High Street Londinium

**Friday 15 September 2000: Jenny Hall**

As Curator of the Roman Collection at the Museum of London, Jenny Hall was responsible for the temporary exhibition currently open at the Museum entitled "High Street Londinium." One of the principal objects of the exhibition was to dispel the popular myth that all "Romans" lived lives of luxury in stone built houses with mosaic floors, wearing the toga and indulging in feasts and other pleasures of the flesh. On the contrary, the population of Londinium endured harsh, overcrowded and somewhat unsanitary conditions in this nevertheless vibrant and thriving city in the new province.

The wealth of information obtained from excavations carried out between 1996 and 1998 at No. 1 Poultry was the inspiration for the exhibition, and the main part of the exhibition comprises an accurate reconstruction of three excavated houses from the Londinium of around AD100. The triangular site on the bank of the former Walbrook River was investigated by means of a below slab excavation: that is, the ground floor was constructed and as the building work progressed upwards, the archaeologists toiled below the slab, going downward, in very unpleasant conditions.

Below the Victorian and Medieval contexts was evidence of over 70 Romano-British buildings – this was in fact the heart of the town. A 9m wide cambered road that ran east-west with timber box drains either side was the earliest structure found. Londinium was approaching its peak at this time, with most of the features of a typical Roman town including a forum, and basilica (a second basilica being constructed around the first), and an amphitheatre. The first public baths, adjacent to the river, were built around AD90 and modified in the 120's, and of course there were port facilities along the river – wharves, revetments, storage buildings and so on.

The Museum of London already has reconstructions of domestic rooms of the period but these are all representative of dwellings of the wealthy minority. Most buildings were of

timber, and members recovered from other London excavations indicate details of construction, jointing techniques etc. and suggest that the buildings were prefabricated off-site.

The frames consisted of base and top plates with vertical members between: there were no foundations. That one example was clad with external planking was shown by nail holes, and the walls appear to have been left bare internally as suggested by lamp scorch marks on wall timbers from a site at Cannon Street. Although these lamps were suspended at two levels, the rooms must have been very dark. Another example, from the Suffolk House site, had wattle and daub infill between the uprights, with a window at a height of 1.5m; mullion rebates and a groove for sliding shutters were visible on a sill or lintel. The Poultry site yielded a planked and rebated door with bracing bars, and all these features were incorporated in the replicas.

A Rotherhithe film set company was selected for the construction of the replica buildings, using tools similar to those of the period. Roman jointing methods are believed to be much looser than those in medieval buildings, and Damian Goodburn of the Museum of London believes that a king post roof construction was employed. No evidence of the type of roofing survives, and the buildings from Poultry were of too low a status to have been tiled, therefore the replicas were roofed with planking.

The replicas were prefabricated off site, the component parts being delivered by crane and erected in three weeks. Some glass fragments were recovered from the Poultry site and it was decided that one window in the exhibition replicas would be glazed. The BBC was at the time engaged in making a series on Roman technology, and Mark Taylor attempted glass making using what are believed to be Roman methods. This resulted in the tell-tale pinch marks around the edge of the pane. Mark Taylor also made replica glass bottles and bowls, and replica pottery includes that of a small cup found in the excavations as well as decorated Samian ware bowls.

For safety reasons, replica metalwork

was made of resin and includes keys, candlesticks and a bronze mirror.

One house is reconstructed as a baker's premises, based on a variety of pieces of evidence, and includes a preparation room with

a hot food shop or cafe area. As most housing probably comprised bedsit-like accommodation it is likely that eating out was common, or possibly food was taken to the bakers for heating. The original of the building was double fronted with a central corridor, and was dendrochronologically dated to c.AD70, being burnt down in AD120. Two dough troughs were recovered together with evidence of milling.

The second building is the premises of a carpenter. This was a long thin building, with three rooms. The central space was the general living area, being equipped with a hearth, although the large cauldron and chain could not be replicated in the exhibition for safety reasons. A storage jar set in the floor probably comprised the sanitary arrangements.

The third building actually dates to AD60 and was destroyed in the Boudican revolt, and is interpreted as a merchant's shop. Finds included green pottery from Gaul, imported spices on a wooden shelf, complete with wood and bone spoons, the inevitable Samian ware and central Gaulish glazed ware. There was no evidence of a wall - presumably shutters were used to form an open shop front.

The alleys between the buildings were less than one metre wide, and the rooms within the buildings must have been quite dark.

The view from the merchant's shop is of a typical bustling first century Londinium street. This is in fact electronic wizardry – three enactment groups wearing accurate costumes walked up and down in a film studio near Stratford.

Artefacts recovered included various brooches and rings, combs, a manicure set, and a bronze hanging lamp that still retained a hemp wick. Among the evidence of foodstuffs were sheep, pig, thrush, lentils, olives, crane, hare, fallow deer and almonds. Cats and dogs were kept, and the mandible of a housemouse was found.

This was an immensely enjoyable and informative lecture that painted a vivid picture of the lives of the ordinary people in first century Londinium. The exhibition has been extended until 28 January 2001, and a visit is strongly recommended.

*Jon Tanner*

## Medieval Popular Religion in Hertfordshire

**Friday 20 October 2000:** Dr Stephen Dore

"Medieval Popular Religion in Hertfordshire" was the title of an interesting talk given to the Society by Dr Stephen Dore on Friday 20 October 2000.

The speaker opened by considering the cave discovered in 1791 at Royston at the junction of the Icknield Way and Ermine Street. The church at Royston is the church of a medieval priory and the cave may have lain beneath the priory. The walls of the cave are decorated with religious motifs including a representation of St Catherine and her wheel.

Continuity of religious sites was important, as witness the proximity of St Peter's Abbey at Bath to the sacred Roman spring. Other churches on former sacred sites include Brent Tor on Dartmoor and St Michael's Mount. Montacute was a shrine before the Norman Conquest. St Michael's church lies on the site of the Roman Forum at Verulamium. The church at Bishop's Stortford is situated on a hill whilst that at Edelsborough, near the junction of Herts, Bucks and beds, is on an artificial mound. St Ippollits at Hitchin is named after a good horseleech.

A pope told Christians to keep the pagan temples and debase their idols and introduce relics and altars. The re-use of religious sites harnessed the social intentions of the local peoples.

The church at Wheathampstead is St Helen's, an English version of St Ellen who was a Celtic water goddess. Amwell church was originally located above a spring providing three million gallons (13.5 million litres) of water per day – highly suggestive of a previous religious site. This output fed the New River, but in 1800 local people used it to bathe their animals, regarding the water as having special properties.

St Faith's church and well in North Hertfordshire lie near Waiting Hill, which had a grave barrow on the summit. Each year local men and women held a tug of war ceremony and a feast.

The altar of a church radiates a special sanctity,

which perfuses the whole church. Pagan figures can still be found in our churches, e.g. unrestored mermen on the font of Anstey church in North Hertfordshire, whilst Little Munden has a grotesque gargoyle. Wittlesford in Cambridgeshire has a statue of a bare breasted woman, and on the north wall of Cottered church near Baldock there is a statue of St Christopher carrying the Christ child.

In the fourteenth century Lollards were famous for regarding images as unchristian as breaking the second commandment – “thou shalt not make graven images”. The Earl of Salisbury allowed the Salisbury Hall Lollards to keep an image of St Catherine in their bakehouse.

Kelsall church in North Hertfordshire contains painted images of saints whilst Whitworth church in Dorset has a reliquary with holes in the sides to enable the devout to crawl alongside the bones. St Albans Abbey has a

watching chamber overlooking the shrine of St Alban to enable the monks to watch over it day and night.

A great deal of popular medieval religion was concerned with the provision of protection against one’s enemies in this world and the next. Ashwell church reminds us of the Black death of 1360.

Souls in hell rested there for good, but souls in purgatory were passing through.

Local guilds are often associated with chapels added to churches such as that of the Guild of the Trinity at Baldock. There is a Carver’s Guild chapel in the church of St Margaret, Stanstead St Mary’s. Broxbourne church has chantry chapels in memory of Sir William Say 1522 and his son.

The lecture was well illustrated with many slides of churches and their interiors and represented years of painstaking research by Dr Dore.

*Dennis Hill*

## THE SOUTHGATE BEAUMONT

aka SOUTHGATE HOUSE, NORTHMET HOUSE, ARNOS GROVE, ARNO’S, ARNOLD’S: Part 2

### THE HOUSE – INTERIOR

#### Entrance Hall

The central porch and doorway in the east front provide access to the large hall with a fireplace in the centre of the rear wall. A wide staircase ascends in two stages on the east and north sides to a first floor gallery. The staircase and gallery walls and the ceiling are covered by murals painted by Gerald Lanscroun, a pupil of Verrio, in 1723. He also painted the murals in nearby Broomfield House. **19**

On the **staircase wall** of the **east front** the paintings consist chiefly of columns and decorative fillets. In the bottom left hand corner, on the first landing, is the date 1723 and the name “Gerald Lanscroun”. Until the cleaning carried out in 1969, when several coats of varnish were removed, the words “Restaure 1918, A. Hamesse” could also be seen. **20**. The house was in the ownership of Lord Inverforth between 1918 and 1928 and A. Hamesse

carried out restoration work on his instruction. The remainder of the paintings may be considered as three separate pictures. That on the South wall depicts the nine muses, the west and north walls show Caesar’s triumphal entry into Rome and his apotheosis is depicted on the ceiling.

Firstly, the **south wall**. This is painted to represent a large gilt frame enclosing a group of muses proclaiming the genius of Julius Caesar. Caesar himself, wreathed and holding what appears to be a golden lyre, is seated on a cloud, top left, and the muses are grouped on the ground beneath. One plays a stringed instrument and has books, scrolls and maps at her feet. Another, who can be identified as Urania, reclines on a globe and holds a pair of dividers. A seated muse wearing thonged sandals and a bracelet and with flowers in her

hair, studies a scroll of paper. Another holds a caduceus and has one arm uplifted towards Caesar. A fifth, probably Clio, holds a writing tablet, whilst another behind bears an astrolabe and holds a telescope to her left eye, the right eye being closed.

Another, possibly Terpsichore, is seated at a keyboard instrument – perhaps a primitive organ. An eighth muse, perhaps Euterpe, holds a flute ready for playing and has a pearl bracelet on her arm. The ninth muse holds a quill out towards Caesar, alluding no doubt to his written works. In the bottom right hand corner are three cherubs: one is writing on a scroll, another holds what appears to be a magnifying glass to his eye and the third seems to be singing or reading to Terpsichore. Beside Urania's globe in the foreground is a decorated globular pot containing a flowering shrub or plant.

The panel on the **west side** of the hall above the fireplace was later pierced to enable a doorway to be inserted. The scene shows part of the procession. It is terminated at either end by Corinthian columns with gilt capitals and swags of flowers. Beginning on the left, there is a small altar with smoke ascending surrounded by men, a woman and a child. Next is the procession itself. In the foreground there are onlookers playing musical instruments or holding up sprigs of laurel. In the procession there are women carrying and wearing sprigs and wreaths of laurel-leaves. Two men carving incense burners on staves walk behind men carrying a litter on poles. It is laid with a tapestry worked in blue and gold and is heaped with the spoils of war – barbaric spiked crowns, sceptres, including one bearing a fleur-de-lys, and a great silver urn full of coins and precious items. In the bottom right hand corner is a woman selling fruit from a stall in front of a column. The background shows buildings, domes, pediments, columns etc. intended to represent Rome, with vistas of distant houses and temples. People stand on parapets and at windows, which are hung with tapestries. This scene may be said to depict Caesar's military prowess. Above the centre of the mural, on a cloud, is Diana, goddess of hunting, bearing her crescent-moon badge on her head and equipped with arrows and a bow.

The lower part of the panel on the **north wall** has been reduced by the remodelling and raising in height of the staircase and the insertion of a doorway at first floor level by the Northmet. This was done to provide access to the large north wing constructed in 1935, as a result of which some of the lower part of the

painting has been lost, with a corresponding loss on the east wall. **21**

This part of the painting may be considered a continuation of the procession. On the left are people looking round a column. Unfortunately, the insertion of a doorway at this point has resulted in the removal of the most important person in the procession, namely Caesar himself, as well as his chariot. The only parts of Caesar now visible are an arm, holding the eagle-headed sceptre of Rome, and part of a leg, and all that can be seen of the chariot is the edge of the nearside wheel.

The chariot is pulled by four spirited horses attended by two flanking grooms. Behind the chariot are men bearing fasces – “axes and bundles” – signifying the authority of the Roman Senate. Two more fasces-carriers are in front of the horses and the procession is led by a Roman officer wearing a wreath of laurels.

Above, a winged cherub blows a trumpet to announce his arrival. On the right stand two female figures. One is that of a girl holding a basket of flowers and standing on a breastplate. Between two columns stands an urn full of flowers and, behind, the second figure, of a woman, offers flowers to Caesar. Behind her are the crowned heads of two figures, an African and a European. Tied to the top of one of the columns is the red banner of Rome, with “S.P.Q.R.” and three golden orbs on it. Below is a legionary standard, with a helmet and a breastplate. In the foreground are slaves: an African, an Indian and perhaps a Gaul.

On the **ceiling** is the apotheosis of Caesar. It is painted to represent a circular balcony open to the sky. Caesar himself, wearing laurel wreath, cloak, breastplate decorated with sprigs of leaves, a military skirt and thonged sandals and carrying in his hand a staff or sceptre, is reaching forward supported by a winged white-bearded “angel”, possibly Time or Death, because two of a group of cherubs are holding a large scythe. The other cherubs are holding Caesar's helmet and his sword. Leaning over the parapet on the balcony are a man and a woman holding a wreath of laurels. The four winds represented by puffing cherubs in a cloud are in the sky and close by are the figures of Mars, with his helmet, and Bacchus, holding a staff and wearing vine-leaves in his hair.

In the centre of the sky is the figure of Jupiter, king of the gods, crowned and holding a sceptre, who has a hand outstretched to welcome Caesar. He is borne on the back of an eagle with wings outspread, this being the symbol of Jupiter. Beside him is Juno, his

queen, holding sceptre and wearing a crown. She is surrounded by blue draperies and is accompanied by her peacock. Above, two cherubs hold laurel-wreaths over Jupiter and Juno. Behind Jupiter stands Ganymede, the cup-bearer of the gods, carrying a golden goblet. Round the edge of "Heaven" there are the figures of Venus, with attendants and two white doves, and Minerva, goddess of wisdom, wearing her helmet. Nearby is a child holding the shield of Minerva, which shows in its polished surface the reflection of the Medusa's head – of the story of Perseus. Here also is another figure, probably Hercules, with long hair and massive biceps, dressed in a lion-skin and carrying a club. Close to Caesar is the figure of Mercury, messenger of the gods, with winged helmet and feet, carrying the caduceus or rod of Hermes – a winged staff entwined with two snakes.

A rich red tapestry, fringed and decorated with gold, overlaps the edge of the balcony at this point, and there is a male figure with cheeks puffed out seated on the edge who possesses a double pair of wings, rather like a moth. This may possibly represent Zephyrus, the west wind, who was the servant of Cupid, the god of love.

In the coved border, between the top edge of the wall panels and the flat surface of the ceiling, there are swags of flowers, scrolls, cherubs, altars, shells, clouds and a red cockatoo. The coved corner-pieces have painted representations of sculpture; chained slaves on either side of a gilt bust of Julius Caesar with weapons, trumpets etc. arranged behind.

In each corner of the ceiling there is some heraldry. The shield (repeated in opposite corners) is that of the Colebrooke family, and in heraldic terms may be described thus: Colebrooke, gules, a lion rampant ermine, crowned with a mural crown or, on a chief or, three martlets azure, impaling Hudson (his wife Mary); party chevron-wise embattled or and azure, three martlets counter-changed. In the other two corners there is a crest, viz., on a torse or and gules, a wyvern or, tongued and tailed gules, holding an escutcheon of the last.

**22**

The faces of the people, particularly the women, portrayed in such paintings were often done as a family likeness and members of the Colebrooke family may therefore be represented amongst those figures witnessing Caesar's triumph or his apotheosis in Lanscroun's murals.

Unfortunately, the view of the ceiling is partly obscured by a large chandelier replacing an earlier version installed by the Northmet.

### **Reception Room**

The present waiting room to the left of the main entrance may have originally served a similar purpose as a place in which to receive visitors to the house. In 1928 it was furnished as a sitting room **23** but shortly afterwards was converted into a reception office by the Northmet.

### **Drawing Room**

A doorway at the rear of the hall leads to a long drawing room, 10.97m by 8.23m (36' by 27'). In the rear wall is a large external bow, previously described, from which access to the garden could be gained, and which is separated from the rest of the room by two fluted columns. Not only was the bow completely rebuilt in the 1920's by Lord Inverforth, but the room was redecorated by him in pre-cast plaster in imitation of the Adams style, adding the Inverforth coat of arms over the doorway from the hall. **24** Although he at first retained the 18<sup>th</sup> century fire surround in Sicilian jasper marble this was later removed and taken to his new house at Hampstead. **25** It was replaced with an imitation Adams style surround. Fortunately, a photograph exists showing the former appearance of this room. **26**

### **Back Stairs and Water Closet**

The last bay in the south-west corner of the central block is occupied by the back stairs leading to the basement and the upper floors of the house. In the far corner there would have been room to accommodate a water closet, a feature one would expect to see being installed in a house of this standard at this time.

### **Room Behind the Reception**

Behind the reception room is a narrow room 2.13m by 6.1m (7' by 20') occupying the last bay in the south-east corner of the central block. Its original purpose is not known.

### **Ante Room**

At the north end of the drawing room is a doorway leading into a rectangular ante room which occupies the full width of the last bay on the north side of the central block and is part of the work of Sir Robert Taylor. It has apses at either end and a recessed area containing the

door to the drawing room on one side; the door case and the half domes of these features are elaborately decorated. Carved mouldings decorate the other doors and the skirting. The ceiling has a cross vaulted central section, separated from the barrel vaulted sections at either end by pairs of Ionic pilasters with entablature and a cornice. It has been shown that this ante room was originally open to the dining room, only separated from it by two Ionic columns at the corners of the central section of the ceiling, and the existing pilasters and the other, dissimilar, doorcases were the result of alterations carried out this century, **27** probably by Lord Inverforth.

### **North Wing**

The eating room has a ceiling 6.1m (20') high divided by three plaster-decorated beams in both directions, each supported on scroll brackets inserted into the surrounding modillion cornice. Ionic pilasters, corning and blind arcading in plasterwork have been applied to three walls. Above the windows in the garden wall is a blank tablet with corning along the upper edge, again in plasterwork, in each of the three bays. The fourth wall contains a fire surround in Sicilian jasper marble which has the head of Apollo surrounded with sun rays. Unfortunately, it has been covered with white gloss paint. The doorcase of the entrance to the central corridor has a triangular pediment.

On the other side of the central corridor was the library which was originally a double height room decorated in a style similar to the adjoining eating room. Recesses on the fireplace wall contained ornamental features and smaller recesses above the dado accommodated busts. All were swept away during alterations by Northmet c1930 and a floor was inserted to divide the room into two. The lower room, which became the manager's office, was refashioned in Art Deco style.

### **South Wing**

At the front of the south wing is the site of Lord Newhaven's Eating Room, now stripped of any decorative features it once had, the west wall of which, like that in the north wing, was rebuilt in the 20<sup>th</sup> century. The western half of the wing is divided in two by a wall with a centrally placed chimney breast with the fireplace in the central room. Beyond, in the south-west corner of the remaining space a single bay contains Ionic pilasters and a shallow cross-vaulted ceiling with a decorated boss and ribs **28** – all now

concealed by a modern false ceiling. In the remaining two bays there is a full height flat ceiling. It has been suggested that this was a bedchamber with the bed contained in the decorated alcove **29**.

### **First Floor**

At the north end of the first floor gallery, opposite the head of the main staircase, is a recessed doorway approached by a short flight of steps, the installation of which had necessitated cutting through the Lanscroun mural at this point. They gave access to a former dressing room, formerly with only internal access, to what must have been the main bedroom of the house situated over the drawing room below. It is uncertain when these alterations were made as the floor level of the dressing room would have had to be raised to accommodate the barrel vaulted ceiling of the ante room constructed in the 1760's **30** and the doorway could have been inserted at that time. Alternatively, it could have been part of the major alterations carried out by the Northmet in 1930 when they were converting the former bedrooms on this floor into offices.

Another bedroom was situated over the reception room and two others occupied the first floor of the south wing; that in the south-east corner of the wing probably had a dressing room attached to it.

The back stairs continued through the first and second floors into the roof space. An area beyond the stairs, matching that on the ground floor, could also have contained an earth or water closet.

### **Second Floor**

Accommodation for servants and probably some guest bedrooms would have been provided on the second floor, but apart from the spinal corridor the original layout is now uncertain.

### **Recessed Basement**

The basement of the house is recessed and a sunken way extended along the front and both sides of the original house and its wings. In the space provided by the sunken way it was therefore possible to install windows and provide natural light to the interior of the basement rooms. It has been stated that because of the fall of the ground at the rear of the house the basement area was open and

only later was a terrace created necessitating a continuation of the sunken way. **31**

All cooking, laundry and other domestic work would have been carried out in the basement from the time the house was built. There is no surviving evidence of dumb waiters to enable cooked food to be lifted to the eating room and it is assumed that it all had to be carried by hand on warming trays. A butler's pantry and a servants' hall were no doubt also part of the original design. However, no convincing reconstruction of the internal arrangements of the basement is possible because of the large scale alterations made during the time when the house was a private residence as cooking arrangements changed from open to closed ranges, gas and eventually electricity **32**, and, in

particular, later on to meet the catering needs of a large number of employees when it was the head office of the Northmet, and the conversion of other areas to meet the requirements of a commercial organisation. There must have been a large fuel store such as a coal cellar beneath the house. No reference has been found to an ice house, either within the basement area or as a separate structure within the grounds, although there is little doubt that ice would have been used to help keep food fresh. **33**

**To be continued**

*Geoffrey Gillam*

## OBITUARY

### JOHN KENT 1928-2000

I first met John Kent in the summer of 1949 when I became part of his small team excavating a medieval moated site at Welham green in Hertfordshire. We subsequently made forays into Hertfordshire on our bicycles to look at archaeological sites, in particular Ermine Street when we managed to follow the line of the Roman Road from Ware through to Enfield, more often than not having to carry our bicycles! (this must be some sort of record). All of this activity was at the time he was studying for his degree, and later on he began preparing for his post-graduate PhD.

Having obtained his doctorate and served his delayed National Service he was appointed Assistant Keeper of Coins and Medals at the British Museum in 1951 – he became Deputy Keeper in 1974 and was promoted to Keeper in 1983. John became the world's leading authority on late Roman coinage. He set new standards and produced many publications on Roman, medieval and modern coins.

His other interests included medieval music, music halls, history of railways, and of course, cricket – I remember bowling to him with a tennis ball while he held an improvised bat during the lunch break in the ditch of the Bush Hill Park earthwork where he was directing excavations for the Enfield Archaeological Society. John was *the* founder member of the Society. He gave a series of tutorial classes in

Enfield in 1954 and 1955 and he urged the members to form a local society, and at the end

of 1955 the Enfield Archaeological Society was born. He became Director of Excavations and was the first speaker on the very first programme of lectures. Between 1958 and 1960 members of the Society carried out excavations under his direction at another medieval site, Perriers Manor in Cheshunt.

Later on, he spent several seasons' work in excavating the motte and bailey castle at South Mimms, the results of which brought about a rethink regarding the way such places were constructed.

John became president of the Royal Numismatic Society 1984-90, president of the British Association of Numismatic Societies 1974-78, President of the London and Middlesex Archaeological Society 1985-88 and served on the International Numismatic Commission 1986-91. He was elected Fellow of the Society of Antiquaries in 1961, and of the British Academy in 1986.

In recognition of his work in bringing about its formation and his contributions to its success in its early days, he was elected Vice-President of the Enfield Archaeological Society.

*Geoffrey Gillam*

Dr John Kent died from leukaemia on Sunday 22 October 2000, and his funeral was on Friday

27 October 2000. Donations to the Leukaemia  
Research Fund, 43 Great Ormond Street,  
London WC1N 3JJ

# SMALL FINDS

website [www.archaeologyatthegrove.com](http://www.archaeologyatthegrove.com)

## HIGH STREET LONDINIUM EXHIBITION

The "High Street Londinium" exhibition at the Museum of London (see *Meeting Reports*) has been extended until Sunday 28 January 2001. There are also numerous events, demonstrations, study days, tours and so on, on the general theme of Roman London. For details telephone the Museum on 020 7600 3699, or visit their website at [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk)

## PLOUGH DAMAGE AT VERULAMIUM

Following the attention drawn by RESCUE to the extensive plough damage being caused to a considerable area of Roam Verulamium, the St Alban's and Hertfordshire Architectural and Archaeological Society organised a petition and the local media became involved, and the City Council passed a motion calling upon English Heritage to put a stop to the ploughing, according to *Rescue News*, No. 82. Subsequently, a test pit survey funded by English Heritage was carried out in January 2000, and "substantial destruction" had taken place and was continuing to occur.

However, following a meeting between RESCUE officers and the Secretary of State for Culture, Media and Sport, the Earl of Verulam's Estate has undertaken to limit the depth of ploughing for a period of one year, and English Heritage are investigating the possibility and implications of the permanent removal of the land from cultivation.

Writing in *Rescue News* 82, Chair of Rescue (and President of the Enfield Archaeological Society) Harvey Sheldon says that it is necessary for all levels of the archaeological community to continue to apply pressure for English Heritage to arrive at a solution providing permanent protection for this important Scheduled Ancient Monument without penalising the tenant farmer.

## EXCAVATIONS AT WATFORD

AOC Archaeology is carrying out large scale excavations at the Grove, Watford, where there is extensive evidence for Bronze Age occupation. Details can be found at their

## FORTY HALL OUTBUILDINGS

Enfield Council has received applications for Planning Permission for the repair and refurbishment of the bullock shed and brick addition, an open sided barn and four bay timber frame building at Forty Hall, together with the demolition of a shed building and shelter. The bullock shed is of at least 18<sup>th</sup> century date but was relocated from elsewhere, probably in the 19<sup>th</sup> century. The Society's views have been sought by the Council, and it is understood that English Heritage have no objection to the proposals. The Society also has no objection, and has confirmed this view to the Council.

## INDUSTRIAL ARCHAEOLOGY

Work is progressing on clearing the sluice and associated valve pit, weir and other features on the old loop of the New River at Myddelton House (see *Reflections from the Chairman*). Members of the Society have been joined on the project by members of the West Essex Archaeological Group. Anyone wishing to help should telephone Dennis Hill on 020 8440 1593.

## OTHER EVENTS

A special exhibition at the British Museum, "Gladiators and Caesars: the Power of Spectacle in Ancient Rome" will run from 21 October 2000 until 21 January 2001.

## SOCIETY NEWS - NEXT ISSUE

Members are invited to submit papers, articles or letters for consideration for publication in *Society News*. Items should be submitted to the Editor, Jon Tanner, as early as possible but no later than 10 February 2001.

## AND FINALLY...

A very Merry Christmas and a Happy New Year to all members and readers.

