



**KENT
ARCHAEOLOGICAL
SOCIETY**

DISCOVERING KENT'S HERITAGE
BRINGING THE PAST TO THE PRESENT FOR EVERYONE

**Nº 120
SUMMER 2023**

Lullingstone
WWII Decoy Airfield

07

Boughton Malherbe
Scandalous ladies

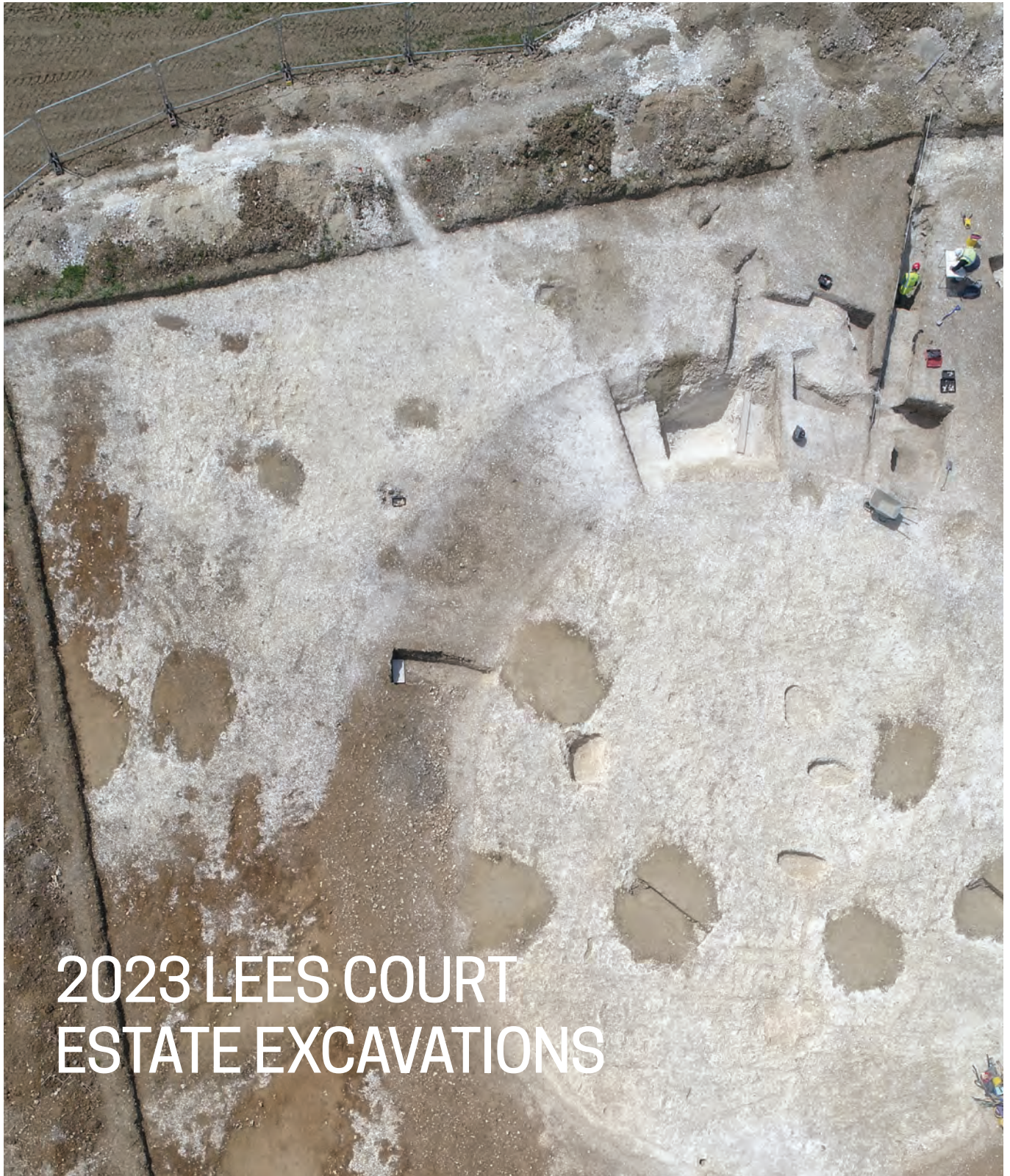
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WELCOME FROM THE EDITOR

Welcome to the Autumn 2023 Magazine.

A warm welcome to the first digital issue of the KAS Magazine. It's been an exceedingly busy summer period for the Society: two months of successful excavating at Lees Court Estate and, as we write, mid-excavation at the Roman bathhouse at Trosley, and further support has been extended to affiliate excavations with DROP (Roman villa) and SHAL (Roman fortification). Lees Court Estate is covered in this issue, and the remainder will be reported on in the Christmas Issue.

An exciting range of articles in this issue, which reflects the wide range of preparatory activities the

Society is currently undertaking, including the re-vamp of the website (due for launch in 2024), the continued cataloguing of our collections by newly-appointed Curator, Andy Ward, our involvement with the Archaeology Gallery at Maidstone Museum, and the continued search for our own storage space to secure public access to our collections of artefacts, books and other materials.

Enjoy this issue.

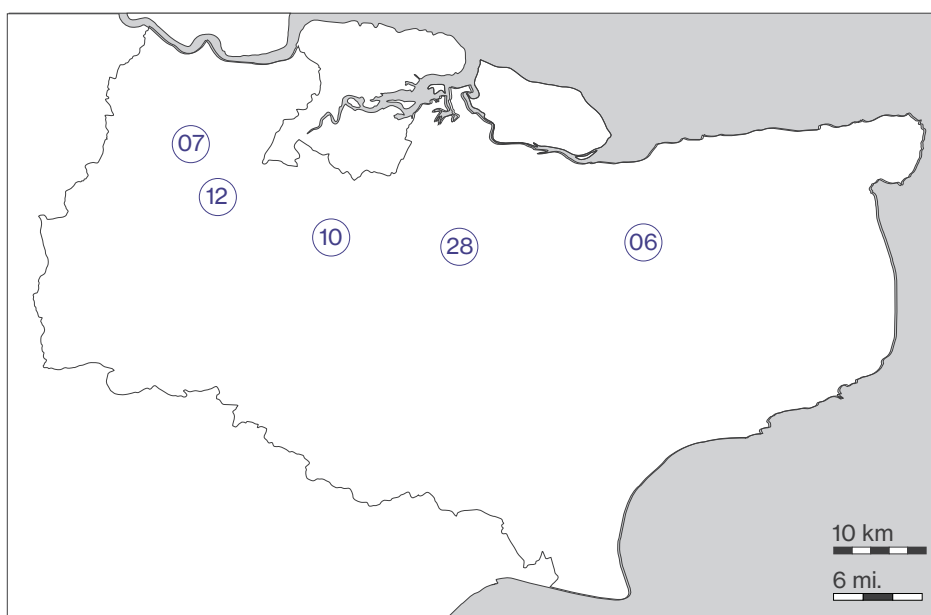
Best wishes,
Richard

The editor wishes to draw attention to the fact that neither he nor the KAS Council are answerable for opinions which contributors may express in their signed articles; each author is alone responsible for the contents and substance of their work.

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MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Unsurprisingly, going from our name, the main business of the Kent Archaeology Society is archaeology – teaching and sharing with others about it, undertaking it, and trying to disseminate things we learn from it. One of the changes in the last 18 months, as we have emerged from COVID-19, has been the return to supporting digs. From April onwards, the KAS was able to support two projects. The first and most extensive is the continuing work at Lees Court Estate. News about that is elsewhere in the magazine. This complex, rich, layered site has already delivered evidence of activity reaching the Neolithic Age. It has also provided an excellent opportunity for volunteers, KAS members and the public to engage. The figures showed that over 1,000 came during the period the dig was on. The work at Trottiscliffe was briefer but also allowed for engagement and a deeper understanding of an ancient, long-inhabited landscape.

During August, the KAS supported the re-excavations and re-examination of the St Augustine site in Canterbury, asking questions about the very earliest years of the reestablishment of Christianity in England in the late 6th and early 7th century. This has been done in partnership with English Heritage, and we hope to provide some answers to this fascinating but perplexing period.

The Society has also showcased some of the finds from recent excavations in a small exhibition at Maidstone Museum. This will continue till early next year. I encourage those who have not to go along to see the Bronze Age gold torques and bracelets that we have on display, along with some material from the recently acquired Ozengell collection. We are currently discussing with Maidstone Museum, as a result of the Memorandum of Understanding signed with them late in 2022, involvement in the new archaeology wing being planned. Hopefully, we will have more news about this in the next magazine.



| Kerry Brown

In addition to all of this, the Society has new editors for *Archaeologica Cantiana* after the sterling work of Terry Lawson over the last decades and a new curator, Andrew Ward. We are continuing our work on upgrading our website and digitalising our collection. It is also good to see that our social media flourishes on Facebook, Instagram and elsewhere. I look forward to bringing news of more plans for our development over the coming months, but I want to express at least, for now, the thanks of the Trustees of the Society and myself for your support for our work and its growth and development.

Best wishes,

Kerry Brown
Chair, Board of Trustees

OBITUARY: DUNCAN HARRINGTON

The Society learned recently the passing of Duncan Harrington, a Fellow of the Society of Antiquaries, the Society of Genealogists and President of the Kent Family History Society. He was a freelance historian and compiled the Kent Records New Series for the Society. With the late Patricia Hyde, he produced two important books on the history of Faversham, *Faversham Oyster Fishery* and *The Early Town Books of Faversham*. He has recently published (on CD) *Collections for the History of Faversham Abbey*, which includes a transcript and translation of the Faversham Abbey Leiger Book.

REPORT ON FIELDWORK FORUM 2023

By Keith Parfitt, Chair of Fieldwork Committee

On Saturday, 18 March, representatives of various local groups and societies across Kent gathered at the old medieval barn, Badlesmere, on the Lees Court estate, for the 2023 KAS annual Fieldwork Forum. This year's topic chosen for discussion was prehistoric flintwork and how to recognise it. The thinking behind this was that as substantial quantities of such flint material are likely to be discovered at the Society's nearby excavations in Stringman's Field, this would be a valuable introduction for site workers.

About twenty delegates assembled for a day of informal talks and discussion concerning the development of flintwork, how to identify it and the various methods used to collect it in the field. A special feature of the day was Stan Matthews's account of his current research into Peter Tester's collection of flints of Clactonian type, discovered at Swanscombe. Such flints are seldom identified elsewhere in Kent, and handling some real specimens from the Tester collection was beneficial.

Several delegates also brought examples of their own flints for display and discussion. Some fine Palaeolithic, Mesolithic and Neolithic implements were exhibited. Gerald Cramp showed an excellent example of an Acheulian handaxe found on the high downs outside Dover, near St Radigund's Abbey. This had also been discovered by Peter Tester back in 1949. Thought to have been lost in the intervening years, the find itself had previously been published in *Arch. Cant.*, with a helpful drawing, allowing immediate identification of the piece. It was carefully marked with details of the find-spot, reinforcing the necessity for careful recording of surface discoveries.

Overall, the day was very successful, and the general feeling was that another flint study day would be worthwhile, so we may arrange another in the near future.

Thanks to all the delegates who took part and to KAS Trustee, Elizabeth Roberts at Lees Court for providing the venue.



Above

Delegates at the Fieldwork Forum enjoying Stan Matthews's talk

WORK EXPERIENCE

AT LEES COURT ESTATE

By Ella Reid

I am an aspiring archaeologist from the Shetland Islands (an archipelago in the north of Scotland) named Ella. I have wanted to be an archaeologist since I was young. This year I've gained some valuable work experience with the Kent Archaeological Society, and later this year, I will study archaeology at the University of Aberdeen.

What I expected from this experience was to learn new skills and archaeological techniques and expand my knowledge of British archaeology. When I arrived on site, my first impression was that I found the archaeology fascinating, and I couldn't wait to start. Also, the people working there were friendly and helpful.

Throughout the week, I worked mainly on a trench where we had found part of a Neolithic ditch (part of a round barrow burial mound), with a collection of in-situ flint chips and flakes found at the bottom of the ditch. Another skill I learned during my work experience was recording trenches as we photographed the ditch trench at various stages. During the week, a few primary schools visited the site, and I helped supervise the children.

Later in the week, I was shown how to record trenches using the super-accurate GPS. This was a valuable skill to learn as I know technology's growing influence on archaeology. Later in the week, I was shown how to draw and record soil sections, an essential skill for an archaeologist.

I found my experience very beneficial as I had the opportunity to build new skills in archaeological techniques; this experience will be very valuable in my future career in archaeology. Previously I have mainly excavated in iron age sites in Shetland; here, many of our archaeological sites are Pictish, so it was great to expand my horizons and learn about not only a different time period – the Neolithic – but also a different geographical area.

Overall, I very much enjoyed my work experience with the Kent archaeological society and found that this was a very valuable experience.



Above

Ella recording feature within a possible Neolithic mortuary enclosure

WW2 DECOY AIRFIELD

AT LULLINGSTONE

By Paul Tritton

My thanks to Dr Susan Pittman for pointing out that in my review of Kent's WW2 decoy airfields ('Discovering Kent's airfields that never were', KAS Magazine 117, New Year 2022), I omitted one at Lullingstone, constructed to protect RAF Biggin Hill.

The site was located in Lullingstone Park, about 1km from Lullingstone Castle. It was comprehensively researched by Dr Wilfrid Duncombe of Farningham & Eynsford Local History Society, whose study was published in 1997 in the society's publication 'Miscellany – Brief Local History Papers 2', and is available via its website, felhs.org.uk.

On at least one occasion, the decoy successfully lured German bombers safely away from Biggin Hill, despite being marked as a 'schein flugplatz' (dummy airfield) on Luftwaffe maps.

Nearby there was a Starfish fire decoy, ignited to convince bomber pilots they had hit a strategic target such as a town or factory complex 'spot on' and to carry on bombing!

The accommodation huts for the site's crew were demolished in the 1970s due to vandalism and unsavoury behaviour within their walls! For similar reasons, their control shelters were razed by Sevenoaks District Council in the 1980s. Dr Pittman's photographs show all that remains.

FURTHER READING

Farningham & Eynsford Local History
Publication No. 2 (felhs.org.uk)

<http://www.greatbritishlife.co.uk/people/22607553.lullingstone-decoy/>



Images from top to bottom

Fig 1: Copse concealing relics of Lullingstone's accommodation huts and control shelters

Fig 2: Overgrown concrete base of accommodation hut

Fig 3: Control shelter entrance, escape hatch or access to headlamp platform

Fig 4: Concrete debris, likely relics of a control shelter

KAS MAIDSTONE MUSEUM EXHIBITION

By Andy Ward, KAS Curator

The Society is keen to promote the temporary exhibition opened at Maidstone Museum. This exhibition was put together through much hard work by Dr Elizabeth Blanning, Maidstone Museum staff, and myself. It will be on display until December 2023 and has already proved popular amongst visitors.

The exhibition tells the story of the Society by showcasing a small number of collections generated by the work of the society and its partners since it was founded in 1857.

Roman objects donated to the society by William Bland of Hartlip Place, Sittingbourne, in 1858 are among those displayed and comprise some of the earliest acquisitions of the Society. The villa was discovered in the mid-18th century, with Mr Bland opening different rooms in the mid-19th century. The villa estate comprised many buildings, including a bathhouse, a buttressed aisled building and a cellared house. The objects on display highlight aspects of the daily life of the residents.

KAS is a registered charity whose aims are to promote, protect and provide access to the history and archaeology of the ancient county of Kent. As part of our ongoing commitment to these aims, we have, and continue to run, several training excavations for members and the general public. The Roman Villa at Minster-in-Thanes was one of our longest-running training schemes, with the society operating alongside affiliated organisations – The Isle of Thanet Archaeological Society, Trust for Thanet Archaeology, and Dover Archaeological Group. The dig was run by Dave Perkins and later Keith Parfitt of Canterbury Archaeological Trust. Our temporary



Top

Fig 1: KAS Curator Andy Ward with the new KAS exhibition at Maidstone Museum

Bottom

Fig 2: The new KAS exhibition at Maidstone Museum

exhibition showcases just some of the objects uncovered. We continue to offer training excavations with the latest season at Lees Court Estate near Faversham recently, finishing on the 15th June 2023.

The Society's other aims are to help protect and provide access to the archaeological remains of Kent. As part of this, we help to save at-risk objects. For the first time, we are pleased to display the Elham Pendant, a 7th-century gold pendant discovered by metal detectorist Paul Haigh in 2018, which the Society purchased through the Treasure Act (1996). Reconstruction drawings by Lloyd Bosworth, KAS Trustee and archaeologist at the University of Kent, show how this gold and garnet cross may have been worn by a powerful woman of the time.

The Aylesford gold takes centre stage at the exhibition. These Bronze Age artefacts are on display for the first time since Dover Museum's "Beyond the Horizon" exhibition in 2013. The first of these circa 3,000 years old objects were purchased by society member Edward Pretty in 1861 before being joined by a further seven objects in 1869. While the exact circumstances of their discovery remain shrouded in mystery, it is hoped that future research will allow us to tell more of their story. It has been a joy for all involved in the creation of this exhibition to get these skillfully crafted pieces out from under lock & key.

The Society's most recent purchase was of the nationally important Ozengell Anglo-Saxon Cemetery collection, which was acquired in 2022. The site was excavated numerous times between 1846 and 1982, recovering multiple objects, from jewellery and weaponry to keys, pottery, and glass vessels. These are also on display for the first time, representing a small fraction of the 1700 objects within the collection, which it is hoped will be able to go on display once they have undergone much-needed conservation treatment.



Top

Fig 3: Artefacts recovered from the Roman Villa at Minster-in-Thanet

Middle

Fig 4: Reconstruction of the Elham Cross courtesy of Lloyd Bosworth, University of Kent

Bottom

Figs 5–8: Examples of Bronze Age Aylesford gold

KAS TAKES PART IN FESTIVAL OF ARCHAEOLOGY

The Festival of Archaeology hosted by Maidstone Museum on 17 July proved a great success, with numerous archaeological and history activities for the public.

This was the first Festival contribution undertaken by the Society for several years. In addition to the many Museum-organised activities, including an archaeology sandpit and the opportunity to wear/handle reenactor dress and equipment, the Society provided a finds table hosted by Curator, Andy Ward. The Society Library, hosted by Interim Archivist Peter Titley, allowed the public to handle books and documentation whilst Deputy Manager Richard Taylor gave a talk on the role of a fieldwork archaeologist. The day proved a great success, and special thanks are due to Lyn Palmer of Maidstone Museum for organising a smoothly run event.





THE ILLUSTRATIONS OF BENJAMIN HARRISON

By Frank Beresford

A GREAT EARLY PREHISTORIAN

Benjamin Harrison (1837–1921) became a grocer in Ightham to carry on the family business, but he had an outlook and intellect that demanded a much wider field of activity. He found it by devoting every hour of his restricted leisure time for over 65 years, ending only with his death, to exploring the country within an extensive walking radius of his home for relics of the past. He was an exceptional and observant field walker, and on his early morning walks, he discovered many examples of struck flint. In 1878, it was pointed out to him that his field collection of struck flint included Palaeolithic implements from Oldbury (Harrison 1928, 81; Beresford 2021, 30). Harrison then concentrated on the search for Palaeolithic implements with outstanding success that is still recognised.

However, soon after accepting the great antiquity of Palaeolithic material in 1859, the possibility of earlier human-made objects began to be explored. So, in the mid-1880s, Harrison extended his search to sites in high-level deposits (Fig 1) and was rewarded by the discovery of stone objects comprising chipped flint nodules and pebbles that he was convinced were recognizable as primitive tools made by humans. The term eolith (dawn stone) was introduced to describe such finds. He and his two colleagues in this work – Sir Joseph Prestwich and de Barri Crawshay, near neighbours



in Northwest Kent – promoted eoliths as the earliest evidence of people in the area. Eoliths are now regarded as being formed by natural geological processes without any human intervention (Prestwich 1889, 1891, 1892; O'Connor 2003 & 2007; McNabb 2009; Ellen & Muthana 2010, 2013; Ellen 2011.)

HIS MUSEUM AND STUDY

His stone collection, Palaeoliths and eoliths and some from later prehistory, were housed in an attic which contained his museum and study on the top floor above his grocer's shop in Ightham (Figs 2 and 3). The museum was filled with deep shelves on all four sides in 1892. They provided the space to store his collection – many were in cigar boxes, each with a distinctive name (Fig 4). From the

Above and below

Figs 1a and 1b: One of Harrison's find spots for eoliths in a high-level deposit near Ightham Church with his description of the site

Ightham Church. This spot marks summit level 775. Above the
red flints are found in a tertiary clay, highest level between the
ridge of Sturton & Ightham

front of the shelves, geological maps and sections were hanging, as well as paintings of flint implements and portraits of eminent anthropologists and geologists. Many people remembered with pleasure the exciting and congenial conversations they had with Harrison in this room. However, it was principally where he studied his varied collection of lithics and stones – he spent many hours there each day dealing with correspondence, sketching implements, labelling and classifying his finds and showing them to interested visitors.

Benjamin Harrison kept an extensive collection of notebooks in which he recorded almost everything that he did. His son, Sir Edward Harrison, the General Secretary of the Kent Archaeological Society in the 1930s, collated and condensed Ben's archive into a significant book, *Harrison of Ightham* (Harrison E., 1928). This gives a detailed record of Harrison's flint hunting – Palaeolithic and eolithic, compiled from his notes and letters, and also of the development of his ideas. Many of the notebooks are now in Maidstone Museum.

HIS ILLUSTRATIONS

His son (Harrison E., 1928, 343) pointed out that Harrison had a natural aptitude for the brush and pencil and that, working in his study (Fig 5), he began to sketch the flint objects he collected at an early point of his collecting. His palaeoliths and his eoliths were numbered and sketched in a book that served as a catalogue of his finds.



Above

Fig 2: The rear of Harrison's House and Shop. The Museum and Study window is the highest

Below, left

Fig 3: The Museum and Study (from Harrison 1928)

Below, right

Fig 4: Handaxes in a cigar box. Each box had a name for identification



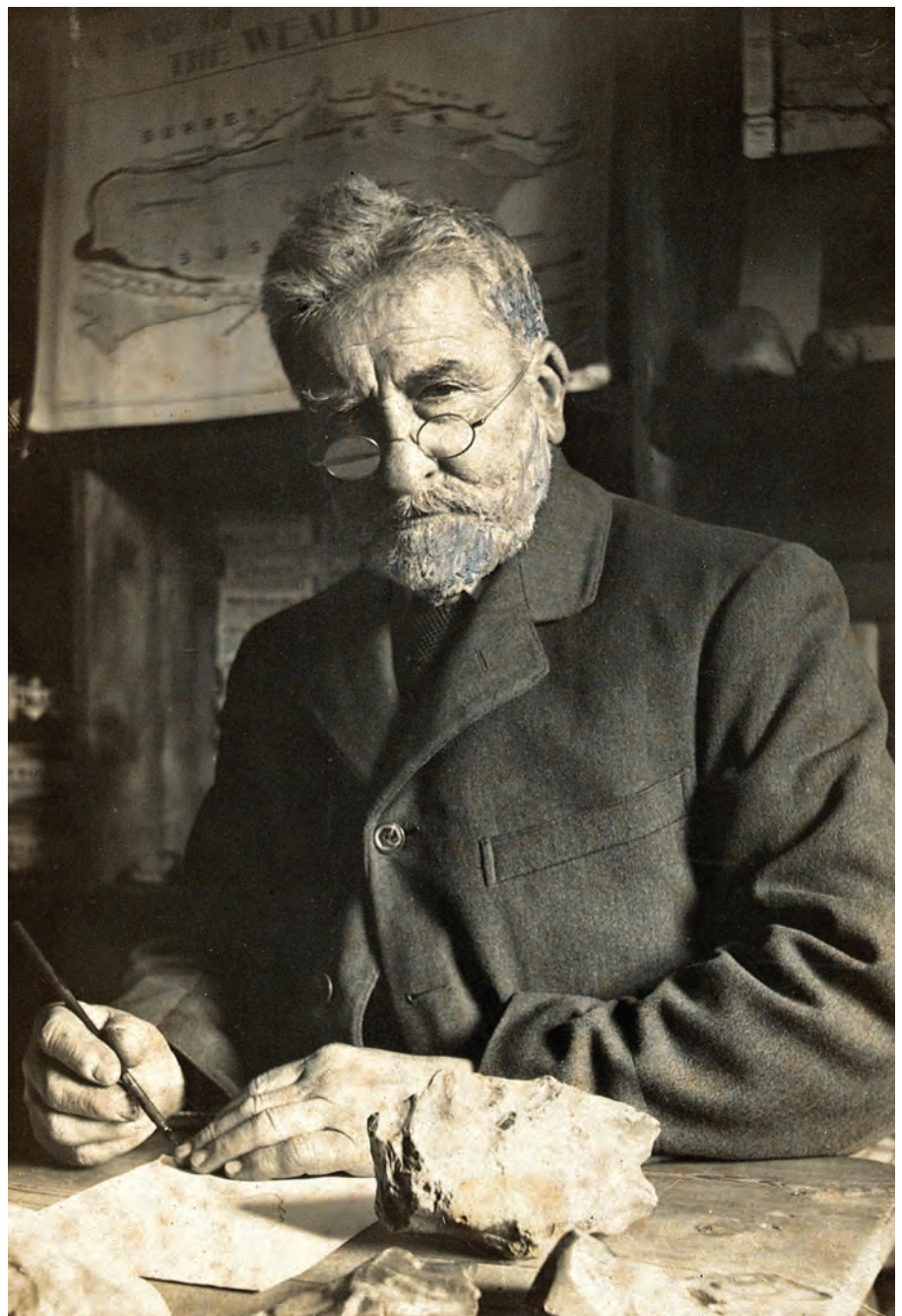
His drawings were completed in pen and ink for many years, but later he used watercolours. His son (Harrison E. 1928, 343) suggests that during the last twenty or thirty years of his life, he probably painted representations of several thousand examples.

A SUPPLEMENTARY INCOME

Harrison was not a prosperous shopkeeper and so looked elsewhere for additional income. Later in life, he was awarded two pensions. However, at this time, there were many collectors of lithics, all wishing to obtain a small representative sample from each known site. Consequently, Harrison sold parts of his collection and frequently included, for a further appropriate charge, an illustration or set of illustrations.

For example, in January 1917, Harrison wrote in a letter to W. J. Lewis Abbott (Harrison E. 1928, 316): *'I am getting real patriarchal palaeoliths from the chalk crest at Boxley.'* Then, in 1920, he wrote to Dr George Abbott, the first curator of Tunbridge Wells Museum (TWML): *'My friend and fellow worker in the 80s, Mr Crawshay, was so charmed by the Boxley evidence that he at once said 'Do you wish to dispose of these?' I at once displayed on the table all the finds, implements, flakes, etc., and he began to place in order, in groups of type and asked 'Will you let me have the option of purchase and name your price?' We at once came to terms for £5.5.0.'* De Barri Crawshay was another field worker but also a wealthy individual – based on inherited wealth. This enabled him to assemble a large collection of Lithics. Harrison's letter to George Abbott was to thank him for returning Harrison's illustrations of the Boxley Palaeolithic artefacts he had sent him as an example, which he now needed to pass on to Crawshay.

Although some were Palaeolithic examples, Harrison mainly sold eoliths with illustrations. In a letter written to George Abbott in 1912, he explained, *'In order to supplement my income derived from the Civil Trust pension £26 and the Royal Society Annuity £25,*



Above

Fig 5: Harrison drawing in his study (from Harrison 1928)

I now sketch in sets and single specimens – the latter I offer at 2/-' (TWML.) Some examples of single-sheet illustrations are shown in Fig 6. Many of these single-sheet drawings and sets are now in museums in Kent and elsewhere, as well as in the British Museum.

In June 1920, he wrote (TWML):

'I am now engaged in sketching in watercolours hundreds of eoliths to aid Sir Arthur Pearsen's fund for the blind soldiers, singles at 1/- each (5p) plus postage and if any benevolent beings are desirous to help the cause and possess specimens of the most ancient works of man, I shall be gratified if orders are placed and they will have value for their money.'

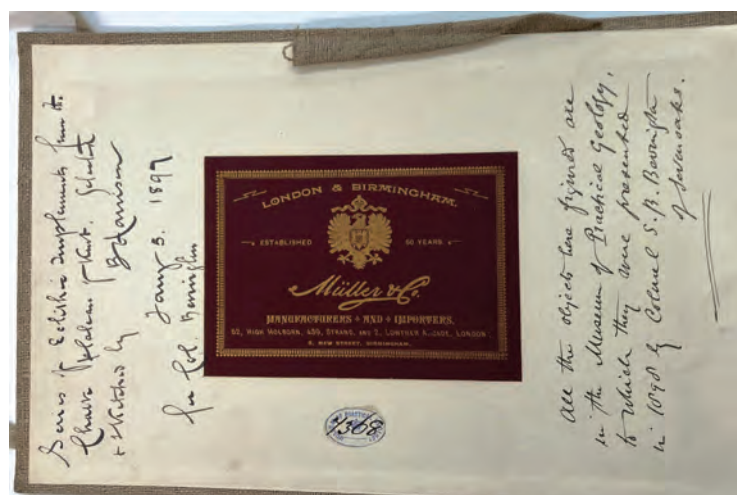
THE ILLUSTRATION SETS

Harrison also sold many sets of flints and their illustrations, for which he charged around £2/10/- (£2.50.) These illustrations were drawn and painted in small artist's drawing books. One example of these books, including eolith illustrations, is shown in Figs 7a & 7b. Illustrations of the Palaeolithic material from Oldbury from another notebook are shown in Fig 8.

In addition, Harrison produced more extended notebooks that contained copies, in his handwriting, of his thinking, poems and extracts from other relevant writing, and his illustrations. Figure eight is from one of his extended notebooks in the British Museum. These extended notebooks often contained photographs (Figs 1 & 2 are his photographs from extended notebooks in the British Museum) and cut-out sections of relevant text.

A GIFT TO THE KAS

Recently, Brian Philp presented an illustrated set to the Kent Archaeological Society Library (Figs 9a & 9b). It contains 28 drawings by Benjamin Harrison of *'Eolithic Implements from the Chalk Plateau of Kent collected and arranged by B. Harrison'* and is an early example dating to 1897.

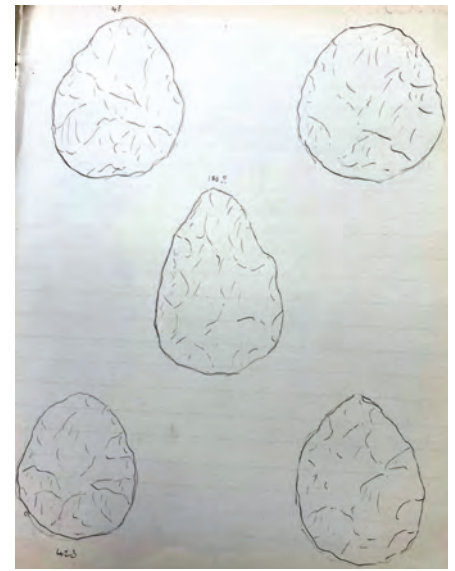
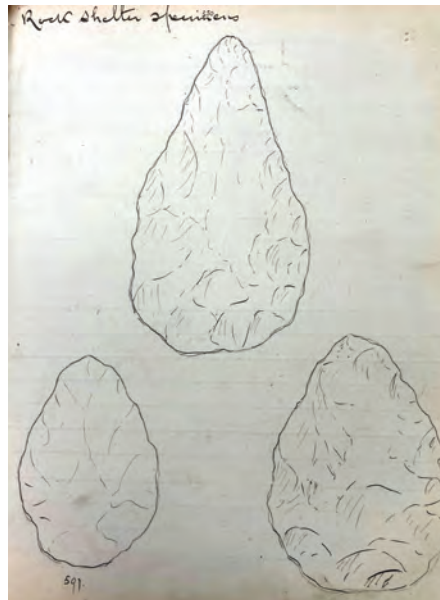
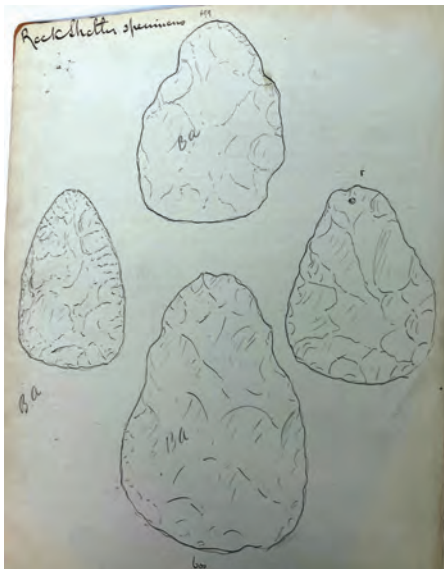


Top

Fig 6: some examples of Harrison's single sheet illustrations of Eoliths

Middle and bottom

Figs 7a and 7b: An 1898 set of Harrison's Illustrations that is now in the British Museum



For each eolith, the place where it was found is given. Some are described by a suggested use such as 'Hollow End Scraper' or 'Bodystones.' Others are described by their form, such as 'Pear Shaped' (Figs. 10a, 10b & 10c).

Although no colour is used in these illustrations, Harrison's skill in delicately presenting the contours and chippings of each stone is very evident. His son wrote, 'In portraying his implements Harrison wished to make the chippings visible – his drawings would have been purposeless without it – and consequently he sometimes showed a little more of the edges than was visible from above without turning up the stones.' He added that Harrison's use of this artistic licence drew from Sir John Evans – never a believer in eoliths – the observation that the drawings were better than those they represented (Harrison E. 1928, 243).

BENJAMIN HARRISON IN CARICATURE

Harrison also had a sense of humour. He enjoyed the 1892 caricature of himself drawn by his friend Worthington Smith – also never a believer in eoliths – because he traced it and included it at the front of some of his writings and illustrations (Figs 11a & 11b)

Above

Figs 8a, 8b, 8c: Pages of numbered illustrations by Harrison of some of the handaxes he found at Oldbury

Below

Figs 9a, 9b: The 1897 set of Harrison Illustrations presented to the KAS Library



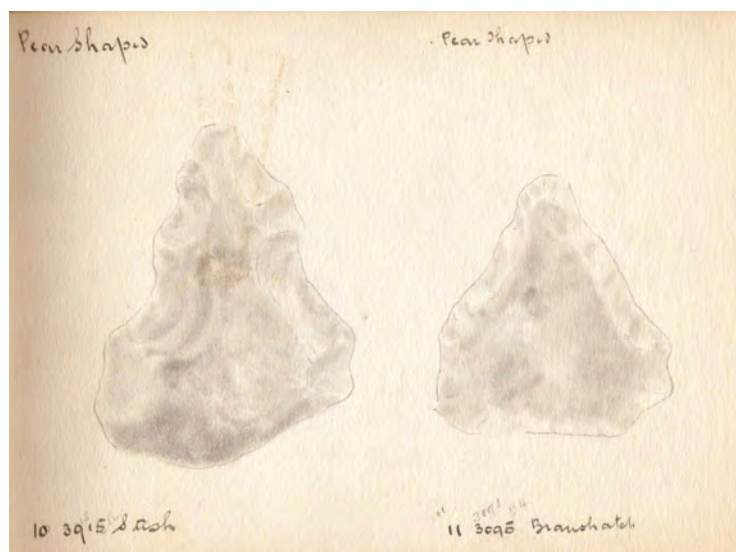
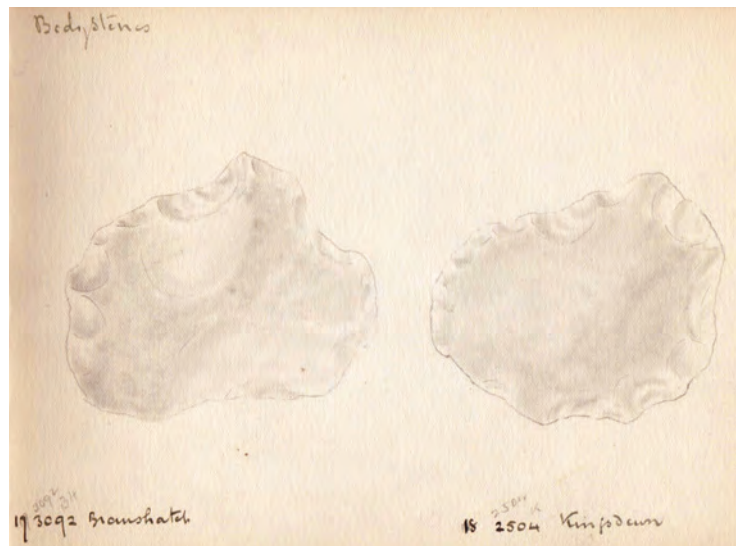
ARE THEY?

From the 1890s to the early twentieth century, eoliths quickly gained popularity among a large, enthusiastic group of eminent prehistorians and amateurs, many of whom were Harrison's friends, such as W. J. Lewis Abbott. Those of other people soon followed Harrison's finds of eoliths. By 1898, there were reports of eoliths from elsewhere in Kent and neighbouring counties (Kennard 1898, 29.) Initially, most specimens were found on the edge of the Weald in West Kent. Subsequently, they were reported more widely from southeast England and elsewhere, including material from East Anglia that was described as 'Pre-Palaeoliths' (Moir 1919.) The eolith debate spawned extensive literature. Four examples of the papers written by those who supported eoliths as human products, including W.J. Lewis Abbott's 1894 paper and Ben Harrison's own 1904 paper, are shown in Figs 12a, 12b, 12c & 12d. All are from de Barri Crawshay's collection and were sent to him by their authors.

OR ARE THAT NOT?

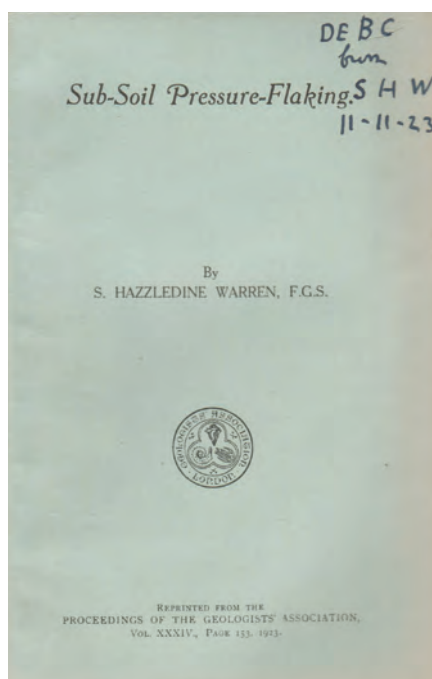
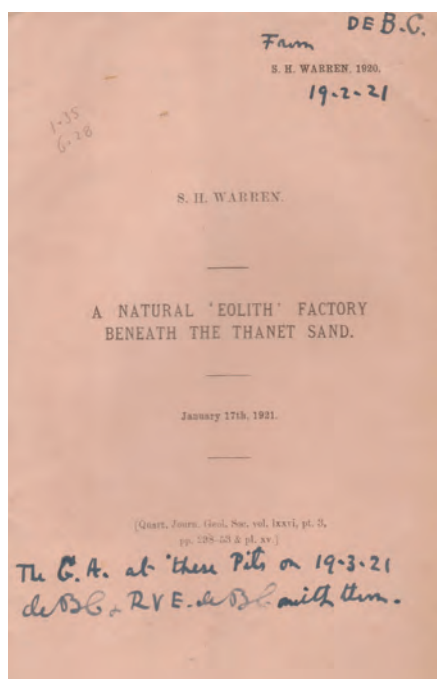
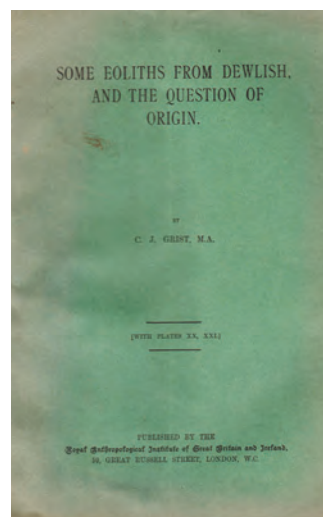
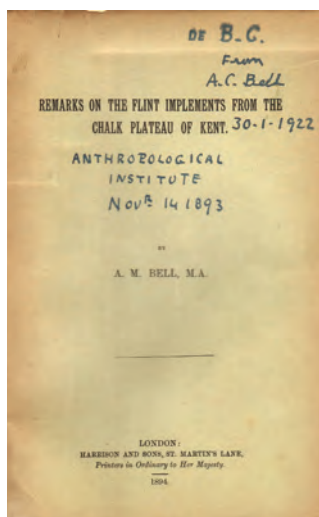
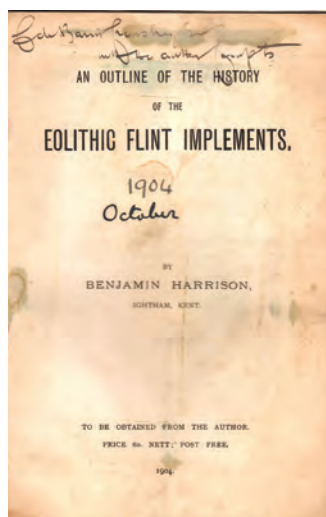
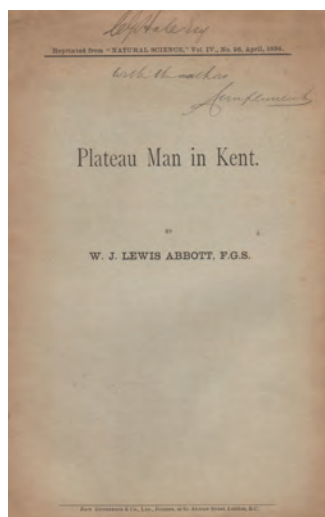
Opponents of the eoliths scrutinized Harrison's collection for features demonstrating human workmanship and found none. Two – Samuel Hazeldine-Warren and Frederick Haward – studied flint fracture by experimenting, observing flakes formed by geological forces, and comparing natural flakes with those known to have been knapped by humans. Both produced a series of papers. Two written by Warren, again from de Barri Crawshay's collection and sent to him by Warren, are shown in Fig 13.

Haward introduced the concept of chip and slide in a paper in 1912. He proposed that the distinctive chipping on eoliths occurred naturally due to lateral movement under vertical pressure, a stationary flint being flaked by a block moving over it (O'Connor 2007.) As shown in Fig 14, he included the idea on his 1914 Christmas card.



Below

Figs 10a, 10b, 10c: Examples of Harrison Illustrations in the 1897 set.
Top 'Hollow End Scraper'; Middle 'Bodystones'; Bottom 'Pear Shaped'



Top, left to right

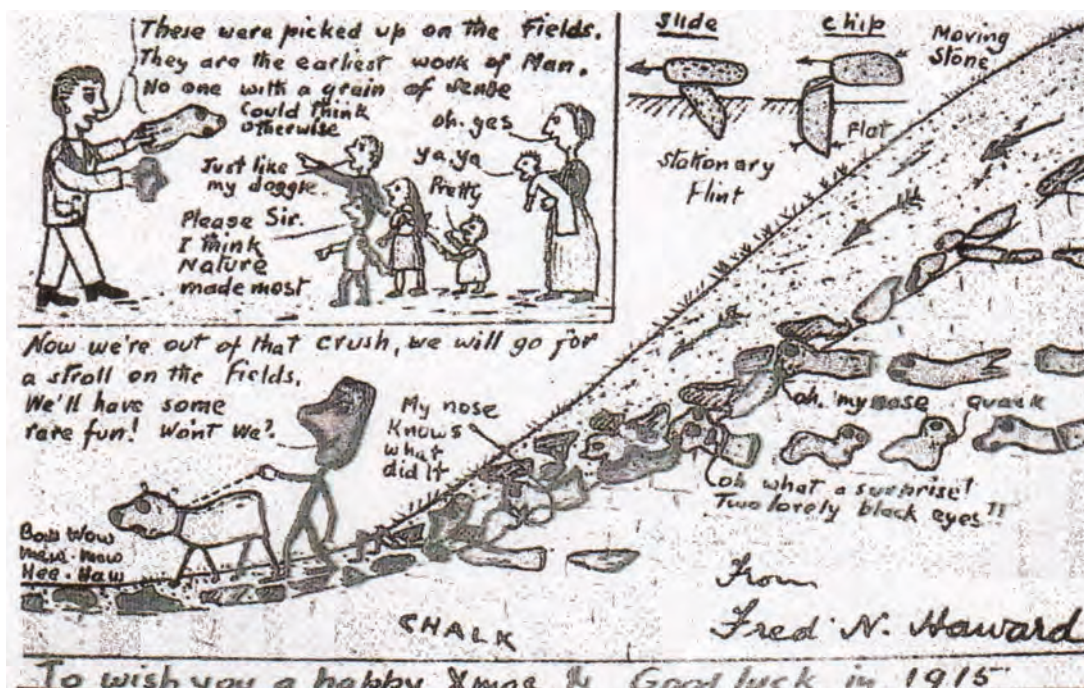
Figs 11a, 11b: Harrison's tracing of his caricature by Worthington Smith 1892

Middle, left to right

Figs 12a, 12b, 12c, 12d: Fig 12a - Research papers supporting eoliths

Bottom, left to right

Figs 13a, 13b: Two papers suggesting eoliths are produced by natural forces based on experimental work by Samuel Hazeldine-Warren



EOLITHS IN THE BRITISH MUSEUM

As more and more eoliths were discovered, they were added to many museum collections, initially in local museums but subsequently by 1900 into the national collection at the British Museum. The British Museum's experts maintained an uncertain attitude to eoliths. For many years, the public display included eoliths collected by Harrison in case 108. In November 1903, Harrison visited the British Museum but departed annoyed because the 'eoliths were poorly displayed and not showing proper chipping' (Ellen & Muthana 2022.) Later eoliths collected by de Barri Crawshay were displayed in case 61. All three editions of the British Museum Guide to Stone Age Antiquities (1902, 1911 and 1926) included eoliths with illustrations (Fig 15). However, the text of each guide was ambivalent about their validity.

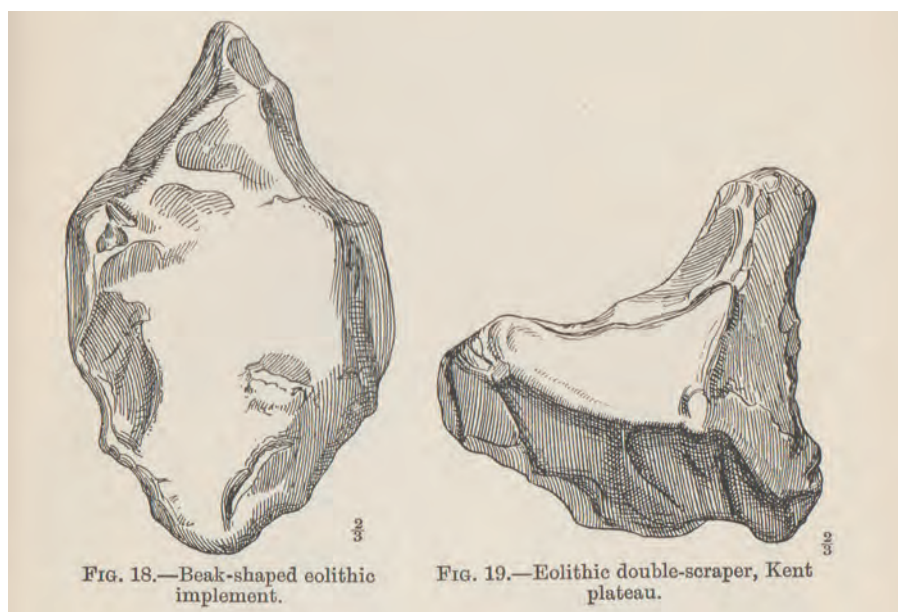
Reginald Smith, a curator at the museum who produced the second and third editions of the Stone Age Guide, sent a copy of his 1922 paper about Flint Implements of Special Interest to de Barri Crawshay. He noted that he had searched through a box of hundreds of eoliths and found only one he could accept, which he consequently illustrated in this paper. Crawshay annotated both the text and the illustration in his copy of the paper and suggested five other examples from

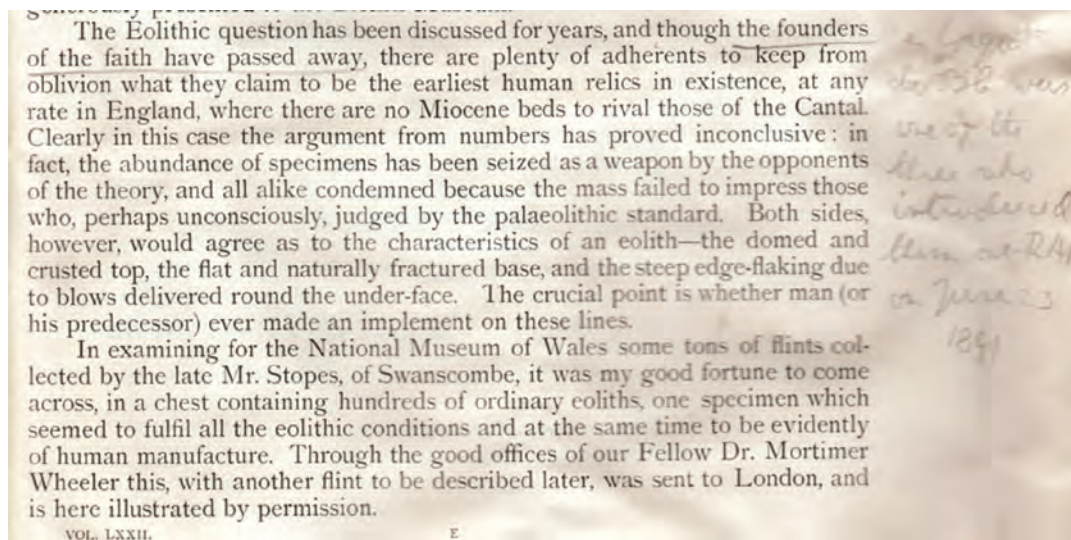
Above

Fig 14: Haward's 1914 Christmas Card

Below

Fig 15: Fig 15 - Eoliths as illustrated in the 1902 British Museum Guide to Stone Age Antiquities





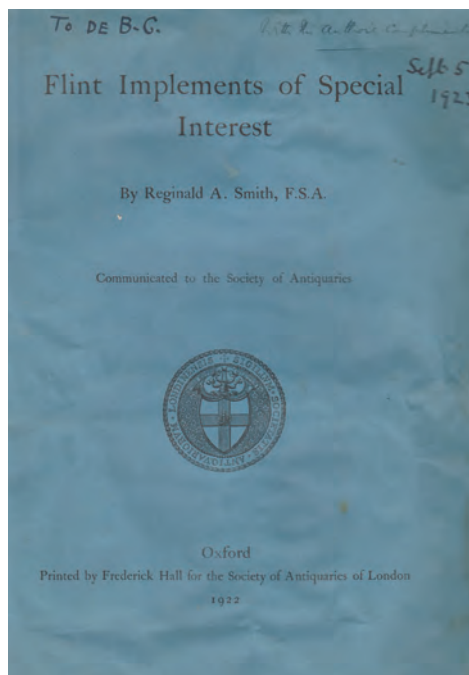
his collection that were similar to Smith's choice (Figs 16a, 16b & 16c)

Although the validity of eoliths as human products was accepted by an extensive range of respected British authorities from the 1890s until the 1920s, they were acknowledged by all as the product of natural forces and were fully discredited by the 1950s. In 2023, the British Museum's eolith collection slumbers in crates in a quiet corner of the Sturge Room at Frank's House. The labels show that many were found by Benjamin Harrison (Figs. 17a, 17b & 17c).

AN ENDURING LEGACY

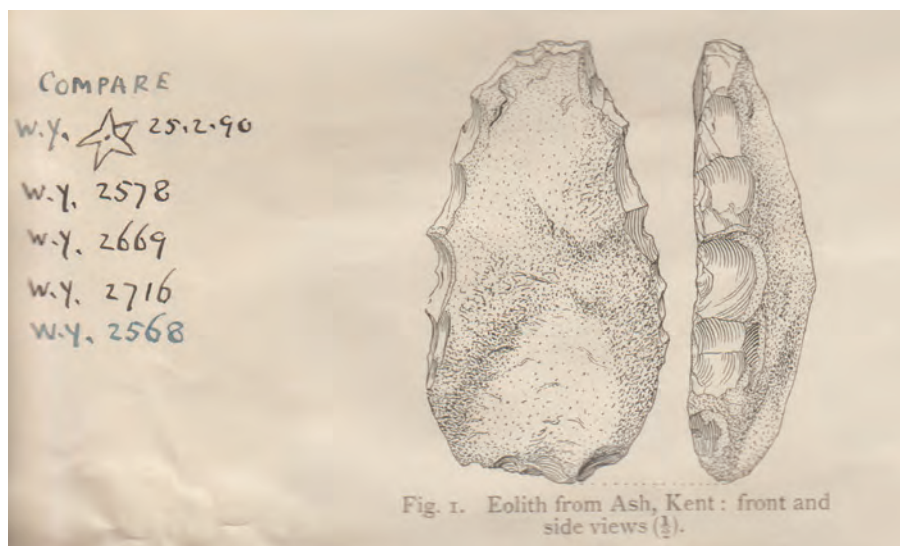
Benjamin Harrison has left an enduring legacy. The 1911 edition of the British Museum Guide to Stone Age Antiquities has a full-page illustration (Fig 18) of Harrison's finds from Oldbury, and this, along with his Palaeolithic finds from the Chalk Uplands in Kent, remain central to current thinking and research on the Palaeolithic and, in particular, the later Neanderthal occupation of Britain.

A successful archaeological illustration is based on carefully examining and understanding the artefact linked to artistic skills and talent. It has one foot in archaeology and the other in art, linking attentive and informed observation to careful drawing. Benjamin Harrison had exceptional talent in both fields and has left a fascinating legacy of this in the many illustrations that are now in museums and elsewhere. Brian Philp's gift of this example



Above, left, below

Figs 16a, 16b, 16c: de Barri Crawshaw's annotated copy of Smith's 1926 paper



of Benjamin Harrison's skill in illustrating his field walking finds represents an interesting addition to the Society's collections.

ACKNOWLEDGEMENTS

The author would like to thank Brian Philp for his gift to the Society, which provided the starting point for this research. Also, Christopher and Margaret Jones who kindly gave a large collection of de Barri Crawshay's annotated papers to the author for further research, a few of which are used here. He would also like to thank Nicholas Ashton and the team in the Sturge Room at the British Museum (Franks House), Ian Beavis, the Tunbridge Wells Museum & Art Gallery, and Christopher Taylor and the Croydon Natural History and Science Society Museum. Thanks also to Stan Matthews for his helpful comments and suggestions on the first draft. Figures 1, 2, 7, 8, 15, 17 are courtesy of the British Museum, 4 and 6 are courtesy of the Tunbridge Wells Museum & Art Gallery, and 11 & 14 are courtesy of the Croydon Natural History and Science Society Museum.

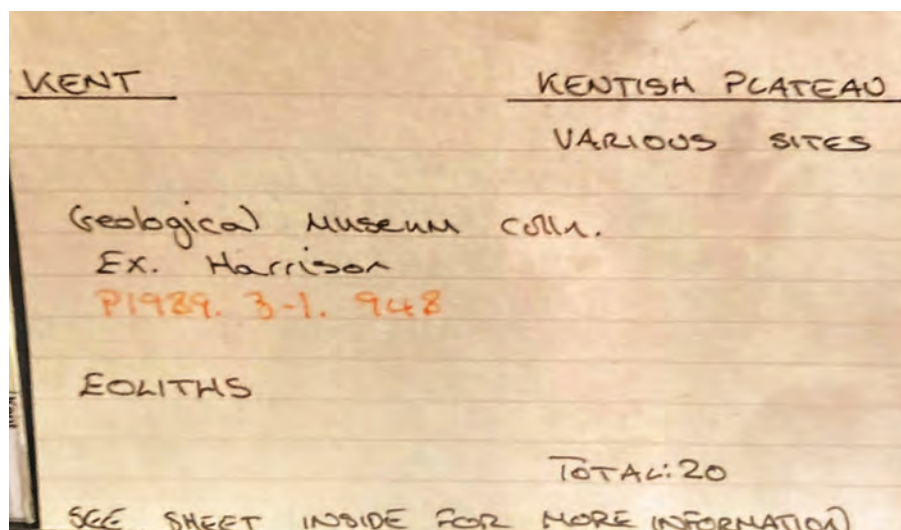
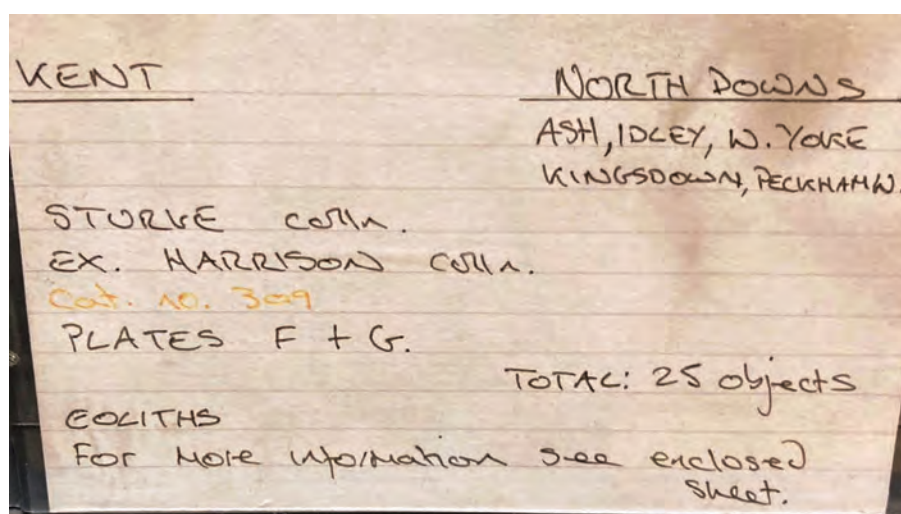
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Above

Figs 17a, 17b, 17c: The British Museum Collection of Eoliths in 2023 and some of the crate labels

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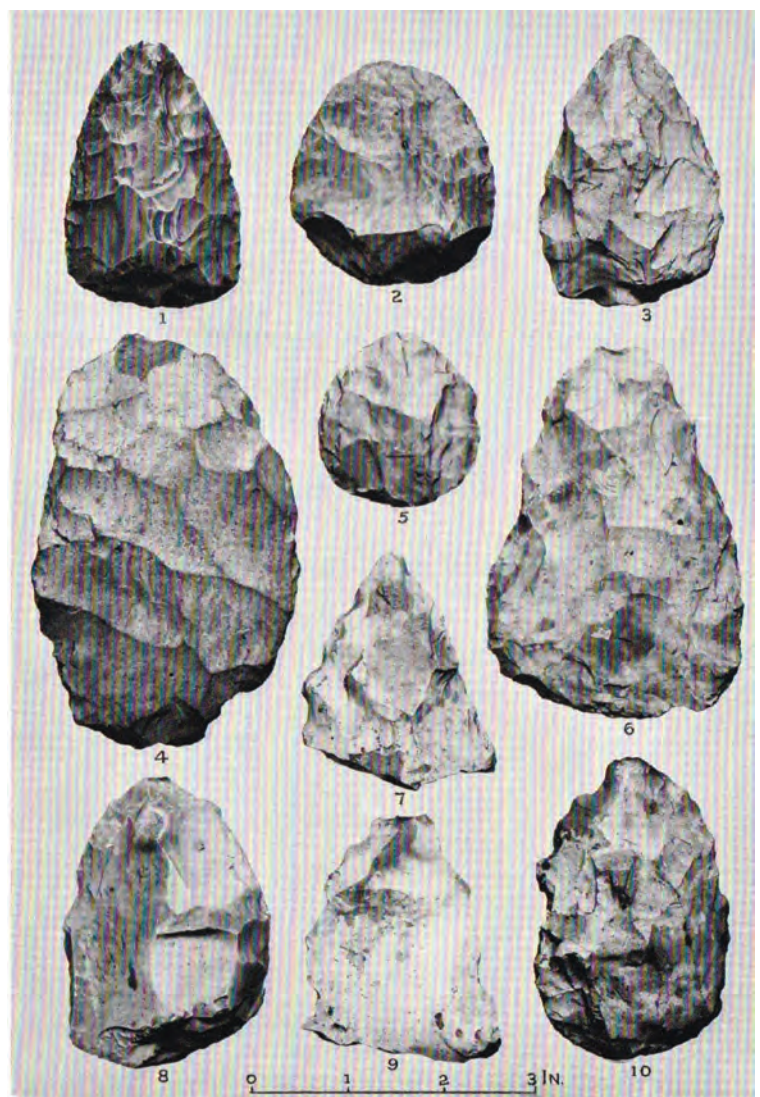


PLATE 3.—FLINT IMPLEMENTS FROM PALAEO-LITHIC SITE, OLDBURY CAMP, KENT.
(Case 122, see p. 68)

Above

Fig 18: Harrison's finds from Oldbury in the BM catalogue 1911

Quarterly Journal of the Geological Society of London 47: 126–163.

Prestwich, J. 1892. On the primitive characters of the flint implements of the chalk plateau of Kent, with reference to the question of their glacial or pre-glacial age with notes by Messrs B. Harrison and de Barri Crawshay. *Journal of the Anthropological Institute of Great Britain and Ireland* 21: 246–276.

TWML: Tunbridge Wells Museum Letters – a series of about 35 letters from Benjamin Harrison to Dr George Abbott, the first curator of Tunbridge Wells Museum. The letters were written as part of prolonged negotiations between Harrison and Abbott

who was seeking to secure from Harrison a selection of evidence for early people in Kent. It now includes about 75 eoliths, about 20 Palaeolithic and Neolithic flints, a hand-axe knapped by Harrison himself, 3 sketch books, 17 individual drawings, about 35 letters, 4 printed verses, and some original specimen boxes. This material all came directly from Benjamin Harrison to Dr George Abbott.

NOTICES

KAS Hon. Reviews Editor Job Description

An exciting opportunity to work with the Editor of *Archaeologia Cantiana* and gain experience in the world of journal publications. If you are interested, please get in touch with the chair of the KAS Publications Committee in the first instance: sheila.sweetinburgh@kentarchaeology.org.uk

The Reviews Section of *Archaeologia Cantiana* covers online or print publications on (Kentish) archaeology or history that are likely to interest members of KAS.

The role of the Reviews Editor is to receive requests from publishers, societies or individuals for reviews, receive suggestions from members, and identify and pro-actively seek online or in print review copies from publishers, local societies or individuals. Review copies may arrive throughout the year, but the majority come in the few months before December and may require a rapid turnaround for the final deadline for copy for *Arch Cant*.

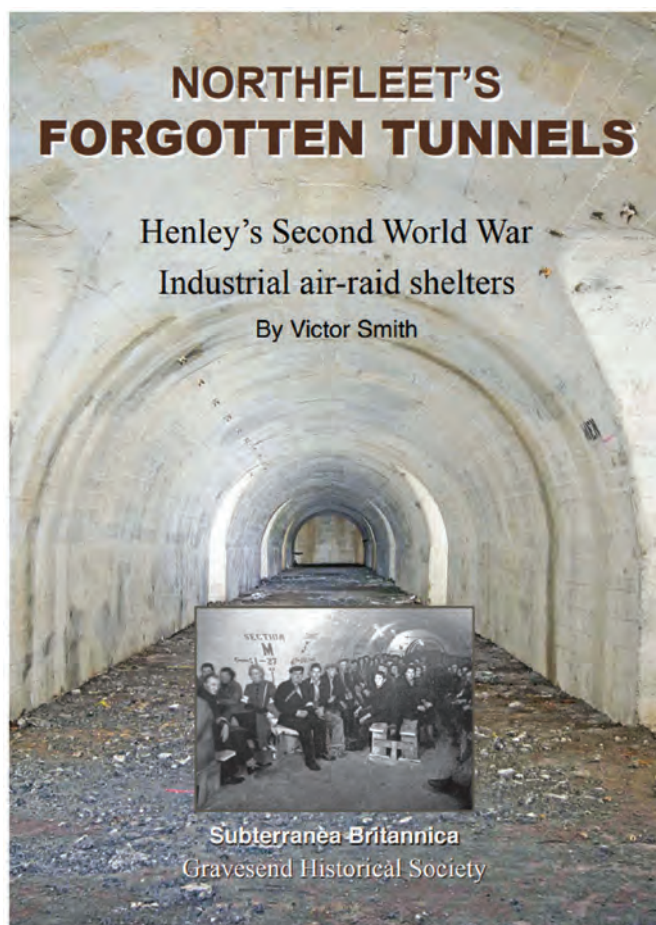
The Reviews Editor assesses whether the publication should have a full review or a short notice and liaises with the Editor of *Arch Cant* on total word length and the final deadline for copy.

Using a network of contacts to identify possible reviewers, the Reviews Editor will contact potential reviewers and set an appropriate word length and deadline, arranging for a copy or access to the publication to be sent to them, together with guidelines for new reviewers. The Reviews Editor should text edit and lay out the complete reviews section before passing it to the Editor.

Publication: Northfleet's Forgotten Tunnels

A 20-page full-colour account of Henley's industrial WWII air-raid shelter tunnels at Northfleet, Kent, by Victor Smith. Originally published in the August 2022 (no. 60) issue of *Subterranea*, the publication tells the fascinating story of the network of chalk tunnels, some 55ft below Fountain Walk at Northfleet in Kent. This Second World War industrial air-raid shelter complex was created as a refuge for 2,500 employees of W.T.Henley Telegraph Works and its associated companies, whose Thameside premises were adjacent. The need for physical protection reflected the increasingly destructive and existential threat of aerial bombardment and a national imperative to safeguard industrial workers.

Enquiries via e-mail to sandrasoder@yahoo.co.uk and Facebook: Thames Defence Heritage Gravesend.



A CONSENSUS OF SYMBOLS

MEDIEVAL & HISTORIC GRAFFITI IN THE MEDIEVAL BUILDINGS OF KENT

By Wayne Perkins

The study of medieval (or 'historic') graffiti has been in the ascendant recently, with popular books published on the subject. These mainstream publications have helped to disseminate the new interpretative frameworks and ideas that culminate the last thirty years of academic research into medieval inscriptions (Easton 1999; Champion 2015; Billingsley 2020)¹.

The re-evaluation of medieval graffiti has brought to light many more subtleties and meanings than hitherto imagined. In this context, the term graffiti is used to identify unofficial inscriptions and symbols that have been added to medieval buildings but do not fall under the category of vandalism. A new categorisation for medieval graffiti has now been created, which includes ship graffiti, merchant's marks, heraldic and devotional graffiti, with up to thirty-two categories recognised (Champion 2015).² Even though graffiti is notoriously difficult to date, it can usually be broken down into belonging to either the 'pre' or 'post-Reformation periods. Further examination of corpora can see some forms persisting over time, older symbols disappearing, and new forms emerging.

Perhaps one of the most startling aspects of the new paradigm is the identification of so-called 'apotropaic' graffiti, sometimes called 'ritual protection marks'.³ These marks appear to have been added to protect the building (and its inhabitants) from harm. In general, apotropaic graffiti can be found in both ecclesiastical and

secular buildings up to c.1800. Intriguingly, after this point, it seems that graffiti inscriptions take a far more prosaic turn, becoming focussed upon the everyday.⁴

The study of medieval graffiti originated in the 19th century, recorded by antiquarians as part of the emerging discipline of church archaeology. Although a large corpus of graffiti exists from this period, many marks were misidentified. Antiquarians divided their corpora into two broad categories; those marks were considered masons' marks, whilst often the rest were deemed to be the result of vandalism incurred by an illiterate congregation.⁵ By the mid-20th century, the subject had become something of a backwater for research, even right up to 1987 when Violet Pritchard published her study, 'English Medieval Graffiti.' Although Pritchard's work made an important contribution to the discipline, she was still labouring under a 'processual' type of archaeology, which often interpreted archaeology in the light of utilitarian explanations.⁶

My survey comprises data collected from a random sample of medieval buildings in Kent, in which all the buildings were subject to an English Heritage Grade 2 non-invasive photographic survey. Using an LED torch, the images were captured by applying raking light to surfaces at a 45 degree angle. The three most common symbols recorded were the Marian mark, the compass-drawn circle and the saltire, all ubiquitous to English corpora elsewhere.

Top, left (opposite page)

Fig 1: Marian mark of six apotropaic symbols around the narthex doorway at St Mary Boxley

Top, right (opposite page)

Fig 2: Several Marian marks around the porch entrance along with initials and dots at St Mary's Chiddingstone

Middle (opposite page)

Fig 3: Beautifully executed faux consecration cross on the font at Ash, Kent

Bottom (opposite page)

Fig 4: Six petalled rosette cut into the oak door at St Margaret's, Rainham

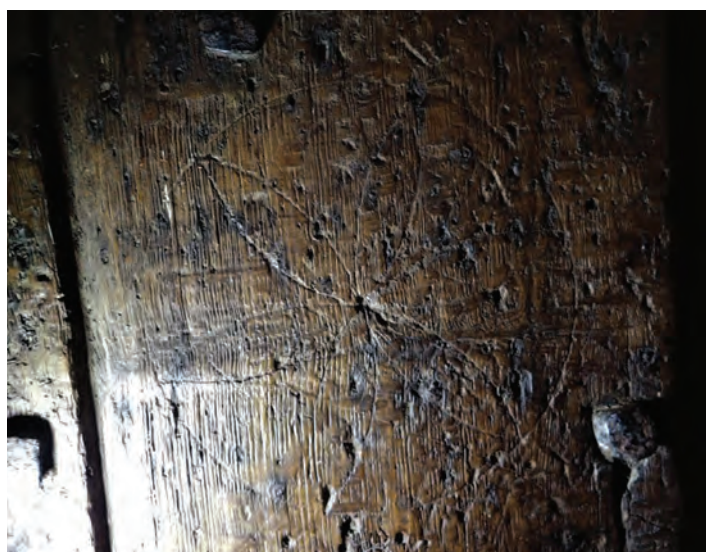


The Marian Mark exists in several variations; in its 'M' form (for 'Maria'); or as a 'W' formed of two overlapping 'V's.' It is believed to be a cipher for the cult of the Virgin, as the overlapping 'V's are thought to stand for 'Virgo Virginum' (Virgin of Virgins) (Easton 1999:25, Champion 2017a). Crowned monograms using both 'W' and 'M' forms are known from other ecclesiastical contexts such as bench-end decoration and ampullae.

The compass-drawn circle is often interpreted as evoking the Virgin Mary. In Western Christian symbolic art, the circle – formed without a break or an angle – was seen as embodying perfection. It was also understood to represent eternity, heaven, and the Virgin's purity and unbroken virginity (Stemp 2010). Other circular motifs intimately associated with the Virgin in early Christian art include the six-petalled rosette.⁷ It has been demonstrated that its form can be traced back to the 8th century BC when it was used in ancient Syrian sacred art (Easton 2015: 54).



The saltire or Greek cross, manifesting simply as an 'X,' can be found in almost every corpus of medieval graffiti. It is often found in significant concentrations around the doors and porches of churches (Champion 2015: 63). The symbol – often crudely executed – can appear in multiples and varying sizes, with differences in depth of cut and consistency, suggesting that, at least in some cases, it may have been executed in haste.



The favoured deployment around thresholds suggests it was an occlusive symbol with an apotropaic function (Easton 1999, 25). In its most basic form, it is the central component of the early Christian 'Chi-Rho' symbol (Ellwood Post 1974), and it may act as shorthand for that symbol in its 'X' form.

Following the survey, several general observations were made –

- Preliminary spatial analysis revealed that most of the apotropaic graffiti was recorded around thresholds,
- Most of the marks and symbols were 'notary' in nature; that is to say, they were rendered without text or explanation, suggesting that their meaning must have been innate – and understood even by the illiterate
- Precise dating for the marks is not possible in most cases, as identical marks have been found on a variety of materials from the 12th to the 17th centuries
- Some of the symbols bear a strong resemblance to powerful ancient antecedents
- Many of the symbols recorded during the survey fell within a narrow repertoire which reoccurred in both religious and secular buildings

The occurrence of identical symbols recorded in various archaeological contexts and on various materials suggests that it is the symbol – in relation to its location – which provides its meaning. A consensus is growing that many of the apotropaic marks were based upon a known repertoire of shared symbols.

The corpus of marks shows that some persisted over time, even though their meanings may have shifted due to the shifting cultural contexts during the lifetime of a building. It is generally agreed that apotropaic marks are the material traces of once practiced sympathetic magic. Most of the graffiti had been made by the parishioners themselves. Champion has suggested that *'between them,*



these symbols represent a level of folk belief that permeated the whole of medieval society' (Champion 2015: 25, 28). The marks, it seems, were made by the laity, to which the clergy turned a blind eye.

Top

Fig 5: An X or possible Chi-Ro symbol in the wardrobe of Hall Place, Bexleyheath

Bottom

Fig 6: Two saltires cut into the shrine of the folk saint, Robert de Newington, St Mary, Newington-next-Sittingbourne

BIBLIOGRAPHY

- ¹ Unfortunately, there is not space within this introductory article to outline all the categories of graffiti, nor to include the full history of inter-disciplinary research that has taken place over the last three decades.
- ² Archaeologist Matthew Champion is main person responsible for the categorization of graffiti types, now aided by a new wave of buildings archaeologists making new discoveries in the field.
- ³ Both terms can be used interchangeably and are now the accepted terminology by both the National Trust and Historic England. They are NOT to be called 'witch marks,' which are something completely different. Apotropaic is from the Greek, defined as, 'supposedly having the power to avert evil influences or bad luck.'
- ⁴ In general, after 1800 graffiti tends to be made up just of names and dates, some dating to World War Two or lists of bell ringers in a bell chamber of a church, for example.
- ⁵ This is a broad generalization and does not give the early archaeologists full credit. However, an examination of 19th-century corpora will show that almost every mark (no matter how poorly executed) was credited as a masons' mark.
- ⁶ The weaknesses of Processual archaeology is adequately explained on the Wikipedia page: https://en.wikipedia.org/wiki/Processual_archaeology
- ⁷ This symbol is commonly referred to as a daisy wheel, a hex/ hexafoil, and the Flower of Life.
- ⁸ In these contexts, the symbol is clearly depicted as a 'solar wheel' among its contemporary imagery.
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THE SCANDALOUS LADIES OF BOUGHTON MALHERBE

By Henny Shotter

Reading road names such as 'Park Road...Coach Road...Chain Gate' makes your heart beat faster as you feel embedded, not only in the present but also in the past. These roads lead to Boughton Malherbe, where history abounds, as known to Members of KAS through several publications¹. In 2021, during repair work to the wooden floor, a grave which had been lost for generations² was rediscovered and caused much excitement among archaeologists and the local community. The broader context of the grave of Edward Wootton (1548-1626) and his second wife, Margaret, can be found in an article by Dr Claire Bartam³ on the Christ Church website. After Baron Edward Wootton's death, Margaret buried him in Boughton Malherbe church, providing a space for herself. She caused a scandal by acknowledging on the ledger stone that she and her husband were Catholic. She had to remove the word 'Catholic' and was heavily fined...not for the inscription but because she had moved the font.

In 2009, another Wotton lady made the headlines: 'Van Dyck's lover to go on display'⁴. A portrait of Countess Katherine Stanhope, née Wotton, had been discovered and was displayed for the first time at the van Dyck exhibition in the Tate. Lady Katherine Stanhope (1609–1667), the oldest daughter and heir of the Boughton Malherbe estate, is perhaps the most sparkling personality of the three. She was widowed young when her husband, Lord Henry Stanhope, died. She was left with three children, a large estate to run, two unmarried sisters and no male "protector", as her father had died too. It was possibly down to the scandal caused by her grandfather, Catholic Edward, and his young widow that her father-in-law, Philip Stanhope, 1st Earl of Chesterfield, did not want to have any dealings with her besides giving her a yearly allowance. Her mother was still alive and looked after the estate and the children when Katherine decided to seek her fortune in London as a 'socialite'. That was the time when she had a love affair with van Dyck. Katharine⁵ had the reputation of being very careful with money, and she expected the painting to be gifted to her. This was not the case, and whether she ever owned the portrait, we don't know. She married the Dutch envoy Jehan Poliander van der Kerckhove, who had come to the Court of Charles I, looking for a bride for William II, Prince of Orange, in 1639. The bride was the daughter of Charles I and his wife Henrietta Maria: 9-year-old Mary Henrietta, the first Princess Royal. Katherine Kerckhove, the widow



Above

Fig 1: The grave lost for generations, from The Church of Saint Nicholas, Boughton Malherbe by I.E.C. Evans

of Stanhope, née Wotton, accompanied the princess to the Netherlands as her governess and became her lifelong confidante. Charles, I had been concerned that the marriage between Mary and William II should not be consummated before she reached 14. In 1644, it was down to Katherine to report that this mission had failed when the young couple was found in bed together. It was then decided 'to let them get on with'. William III of Orange, later King of England, resulted from this union. His father, however, succumbed at the age of 20 to illness and didn't live to see his son.

Katherine must have been a brave lady as she, the Royalist, travelled to England and claimed her son's inheritance, the Nottinghamshire paternal estate which the Cromwell protectorate had confiscated. She promptly ended up in the Tower for a few days! Her journey was, however, successful, and she was able to secure her son's inheritance, albeit for a considerable price. Charles II, then still in exile, became very suspicious of her and warned his sister, Mary, that Katherine might be a spy. He changed his views, however, on his return to England, bestowing the title 'Countess suo jure' (in her own right) for her services to the crown. Katherine married three times. From her last husband, she took over the position of 'Postmaster General', still the only female Postmaster General in history. Stepping in the footsteps of the male Wottons, she married wisely and died the richest woman in England of her time. She is buried in Boughton Malherbe, though her splendid memorial was broken up by the Victorians and used for floor covering. Not so fortunate was her great-aunt Margret Wotton (1485-1535). After the death of her husband, Thomas Grey, she was left with huge debts. She had to keep a tight rein on her son's spending to provide her daughters with a dowry. A scandal erupted when he took her to court and complained to the King's Council. She was defamed as 'being an unnatural mother'. However, what can you expect of this son, Thomas Grey, whose ambition contributed to his daughter, Lady Jane Grey, Queen of the Nine Days, ending her young life on the executioner's block?

¹ Jacqueline Bower, The Wotton Survey <https://kentarchaeology.org.uk/publications/member-publications/wotton-survey>, S. Adams, The Contents and Context of the Boughton Malherbe Late Bronze Age Hoard.

² Evans, I.E.C. (1960) *The Church of Saint Nicholas, Boughton Malherbe*

³ Bertram, C. (2019) W is for Wotton <https://medium.com/the-christ-church-heritage-a-to-z/w-is-for-wotton-e21889972ddcb>

⁴ Announced by the BBC, see Guardian <https://www.theguardian.com/artanddesign/2009/feb/14/anthony-van-dyck-portrait-painting>

⁵ Biographical data from Poynting, S. 'Stanhope... Katherine suo jure countess of Chesterfield and Lady Stanhope', *Oxford Dictionary of National Biography* (2004 Oxford)



Top

Fig 2: Countess Katherine Stanhope, nee Wotton

Bottom

Fig 3: Anthony van Dyck (1599-1641) – William II, Prince of Orange, and his Bride, Mary Stuart

WORLD WAR II DISCOVERY A SECRET NO MORE

By David Steed

Following Victor Smith's fascinating article, 'Something at the end of the garden: a secret Second World War radio listening post in Northfleet' (Issue 119), Gordon Taylor got in touch and mentioned David Steed's article that first featured in *Earthworm*, the magazine of IOTAS... it builds nicely on Victor's article.



I was about twelve when I found a wooden seaman's chest in my father's shed, which he had left unlocked. Nosey as all boys are, I opened it and found coils of red wire, black wire, small copper tubes with glass vials in the centre, skinny wire, wire cutters and tools: a James Bond killing kit. Father caught me with my head in the box, and for the first time since the early years of the 1940s, he decided to talk about his wartime work as a Sergeant in the Auxiliary Units or the British Resistance Group.



In 1940, the future looked bleak, and it seemed only a matter of weeks before Hitler gave the order to invade Britain. We were on our knees, so Winston Churchill sanctioned the formation of a British underground resistance organisation; they were given an obscure name, the 'Auxiliary Units', which could pass as a branch of the Home Guard. The men were to be in groups of six

Top

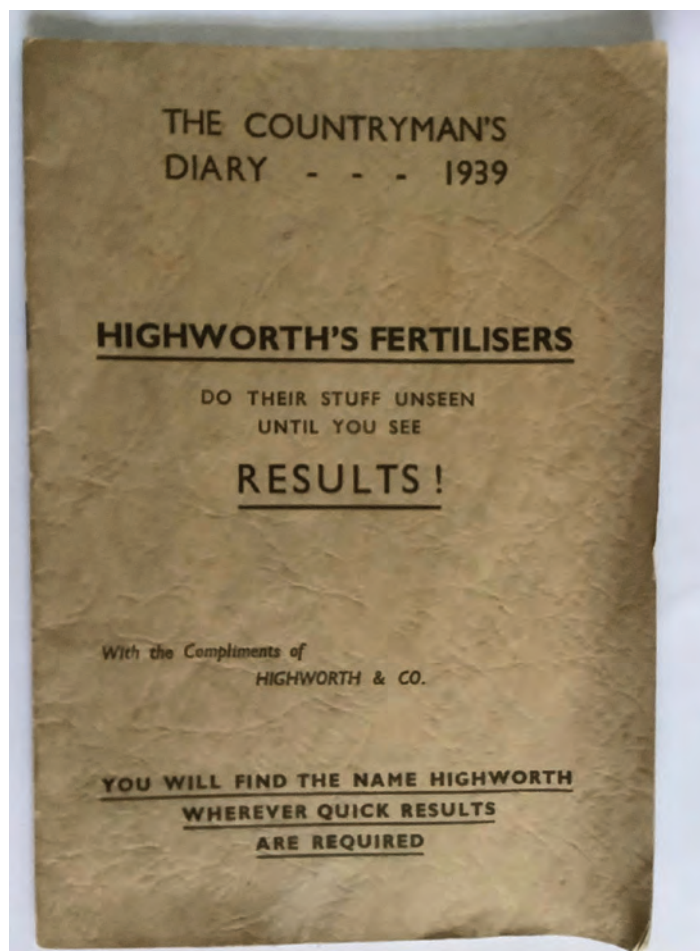
Fig 1: Norman Steed in his Auxiliary uniform c.1942

Bottom

Fig 2: Badge and a wooden spool of high tensile piano wire stretching across a road at motorcycle head height to decapitate the enemy

with no contact between groups; they communicated by dead letter boxes. My father's was a dead tree (message left in an old tennis ball slit open) near Nash Court Farm, unknown at the time the messages were picked up by the Farmer, Mr Lamont, who had a radio hidden in the concealed cellar in the farmyard with the aerial hidden in the ivy of a dead tree and was trained to do that one job, in the event of the Germans landing the Units would leave their homes and assemble in underground Operation Bases (OB's) which had been constructed in secrecy by Army Engineers from other parts of Britain. They had five bunks (one man was always on duty), rations and water (for two weeks) were stored in readiness, the entrance was concealed, and there was an emergency "back door". Their job was to let the German forces head for London and then blow up the bridges, railway lines and roads BEHIND the main army, thereby cutting off the supply of vital fuel and munitions. After two weeks, they were to return to their homes and everyday lives.

The back doorbell of Spratling Court Farm rang in early 1940, and two men asked to come in (they turned out to be Peter Fleming, Ian Fleming's brother of James Bond fame, and Captain Norman Field). They asked my father, "Would you like to help with the war effort? Yes, of course." My father answered, "Sign here." It was the Official Secrets Act and forbade the signatory from ever divulging anything for life. He had to recruit five others he could trust: Farmers, Gamekeepers and anyone who knew the countryside, especially in the dark. They were then trained at a house called 'The Garth' near Wye in Kent and were provided with red and black wire timed fuse, wire detonators, and copper tubes with acid in glass which, when squeezed, corroded in a timed manner through a thin wire and then ignited a fuse wire. The thin wire was piano wire, strong, used to stretch across roads at the right height to decapitate German army motorcyclists, and magnets to stick mines to any metal surface. Some three thousand men were recruited, many of whom later, when the threat of invasion was over, served behind enemy lines in

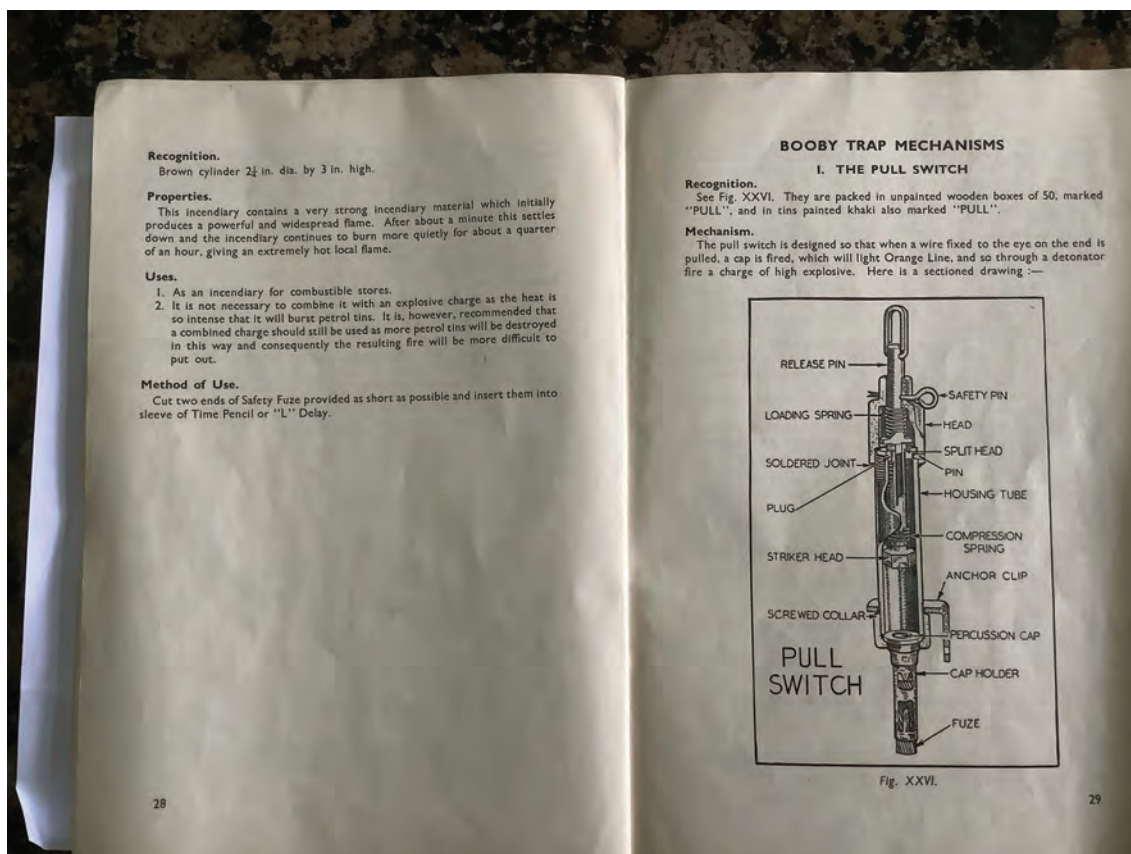


the lead-up to D-Day because they were an illegal force by the terms of the Geneva Convention. They would have been shot as spies if caught and convicted. Most men said little about their role after the War, and some died denying their involvement. Each man was provided with a "Countryman Diary 1939" advertising Highworth's Fertiliser (see below for the cover and a few inside pages), which could, if accidentally seen, not raise any suspicions. Inside was a guide to causing mayhem with all sorts of ways of blowing up aircraft, tanks, bridges and booby traps if wanted.

My father's unit used two OBs; one was in a disused chalk pit twenty feet deep alongside the footpath, which runs between the junction of Spratling Street and Spratling Lane and Coldswood farm. You shinned down a rope behind an ivy curtain. Halfway down was the entrance. After the War, the chalk pit was filled with WW2 concrete tank traps (small pyramids) and soil and is now farmed over. The other was on the

Top

Fig 3: Innocent looking diary to pass superficial German inspection if found in an auxiliary member's home



old Haine Brickworks (now Haine Industrial Estate). At the base of a tall chimney, there was a coal heap with a sheet of tin supporting it. The tin support was false and slid to one side to allow entry; this OB also contained a bicycle. Ingenious ways were found to alert the men hidden from view; a long drainpipe was laid, and to "knock on the front door", you popped a glass marble down a hollow post, ran down the pipe to the OB, and dropped into a metal pot. My discovery in 1957 was followed by an enquiry from an author who had stumbled on rumours of a British Resistance movement whilst researching a book on what life would have been like had we lost the war and were now ruled by Germany. His name was David Lampe, and the book was "The Last Ditch", published in 1968; it is exciting reading. There is a Museum at Parham in Suffolk dedicated to the Auxiliary Units:

<http://www.parhamairfieldmuseum.co.uk/>

John Warwicker MBE of the museum, has written an excellent history of the Auxiliary Units called "Churchill's Underground Army", a fantastic read. "A Birchington Patchwork" by Nick Evans (£14.50

at Quex Farm shop and around Birchington) has a good chapter on Billy Gardner, a flamboyant Birchington Auxiliary. GHQ at Coleshill in Oxfordshire also has a replica OB and exhibits on "Churchill's Secret Army" website:

<http://www.coleshillhouse.com/>

My curiosity didn't kill the cat, but my experiment (unknown to my father) in trying to set fire to a Cordex fuse using petrol and a bonfire and the resulting explosion persuaded him to dispose of all his incendiary store safely. My "Jetex model aircraft" fuse was like a blue touch paper on a firework SLOW; on the other hand, Cordex burns at 90 feet per second and, wrapped around a tree, will sever it instantly. Apart from waking up the Village of Manston, I escaped with ringing ears and an angry father. I have just touched on the fringes of a well-kept secret with some personal memories via word of mouth, but the whole story is a good read.

Above

Fig 4: Actual content of the diary showing booby trap

2023 LEES COURT ESTATE

COMMUNITY ARCHAEOLOGICAL EXCAVATION REVEALS NEWLY DISCOVERED PREHISTORIC PAST

By Richard Taylor & Keith Parfitt

Excavations at Lees Court Estate have concluded for 2023 and revealed an intriguing Prehistoric landscape.

Throughout the excavations, several exciting discoveries have been made. To the west of Stringmans Field, a 25m ring ditch, initially thought to date from the Bronze Age, but initial ceramic spot-dating suggests it may have had Late-Neolithic origins and was used into the Bronze Age, which puts a different archaeological slant on things. The ring ditch is interesting; at one point, it is 2m wide, elsewhere 3m wide...then 4m. Why does it do this? It may be that different



people were working to different standards. Regarding the middle, we have pretty much everything, and there is a sizeable Romano-British pit cut into the southwest segment of the monument.

Meantime, to the east of Stringmans Field, excavations at the Neolithic monument, partially excavated in 2019, revealed an exciting set of features and ditch work. Although no longer visible as an earthwork at ground level, the monument was visible as a geophysical anomaly below ground, indicated by the survival of infilled ditches surrounding three sides (north, west & east).

Work here discovered a ramp-like structure on the south side of the monument, flanking ditches on the east and west sides, and a ditch surrounding the north side much deeper than first thought. A small inner bank remains visible in section, and thinking has now shifted toward the monument fitting the basic plan of a mortuary enclosure; much of the above-ground structure has long since gone, leaving the ditch works, inner bank remnants and artefacts, including ceramics dating from Early-Neolithic to Mid-Bronze Age, from the various fills to interpret the structure's origin and function.

Over the two months, the Society had two successful open days which, were well-attended, and included site tours, and





experimental archaeology at which Alex Read (newly-appointed KAS Student Ambassador) carried out the casting of various metal items from antiquity. We were also visited on-site by Harry Hill and KAS Patron, Jools Holland.

Thank you to all the volunteers who gave up their time to support this project and make it such an enjoyable success. Special thanks are extended to Lady Sondes for her continued patronage and support for the Lees Court estate Project, Liz Roberts for her tireless organisation and help throughout the year, and all the Lees Court Estate staff for their input and hospitality.

Plans are underway to return to the ring ditch and establish its origins next year... see you all in 2024.



Top

Alex overseeing the Bronze Age axehead casting

Middle

Deep Excavations

Bottom

Ditch fill stratigraphy from the Mortuary Enclosure from Early Neolithic to Mid Bronze Age

Top

Early Neolithic rim from Mortuary Enclosure ditch fill

Bottom, left

Excavating the ring ditch

Bottom, right

Excavations produced many finds, all of which Andy has to curate





Above, left

Looking east within the eastern ditch of the Mortuary Enclosure

Above, right

Mid Neolithic Impressed ware from the ring ditch

Right (above and below)

Open Days



Left

Paul and Phil mulling over what to have for lunch

Below

Preparing the molten metal for casting

Bottom

Site visit by Harry Hill



ARCHAEOLOGIA CANTIANA

EDITOR'S NOTICE

After a long and distinguished term as Editor of *Archaeologia Cantiana*, Terry Lawson is handing over the editorship to Jason Mazzocchi. Whilst there is a change of editor, the society's annual publication remains the prestigious journal of the archaeology and history of the ancient county of Kent.

Submissions for the journal should reach the Editor by the end of September in the year preceding publication.

Archaeologia Cantiana welcomes submissions on all aspects of Kent's archaeology and history. To maintain high academic standards for the journal, submissions may be peer-reviewed to ensure that good quality research is published by determining the validity, significance and originality of the study and its suitability for the audience of this esteemed county history journal.

Archaeologia Cantiana has been published since 1858; typical journal submissions are 5,000– 10,000 words in length. Articles can contain diagrams, illustrations, photographs, and tables. An editor's note to contributors is posted on the KAS website, and a separate set of instructions for authors regarding house style is available upon request.

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THE ALLEN GROVE LOCAL HISTORY FUND

What IS Local History? It can be almost impossible to define!

It can involve a wide range of historical inquiry and investigation, encompassing local landscapes, oral traditions, written records, social and cultural practices, ephemera and objects. A typical project can involve virtually anything in a geographical area smaller than the country or countries.

The Allen Grove Local History Fund was established from a legacy made to the Kent Archaeological Society by the late Allen Grove (1910–1990), a former President.

The Society administers the Fund. Its objectives are to promote research, preservation and enjoyment of local history in the ancient County of Kent¹.

ELIGIBILITY FOR GRANTS

Applications for a wide range of local history projects are welcomed and encouraged by individuals, groups or societies. In the case of applications from groups or societies, the Fund Secretary will communicate with the project leader named in the application.

The average grants recently awarded have been in the region of £500.

WHAT IS NOT ELIGIBLE FOR A GRANT APPLICATION?

Grants will NOT be made for excavation, fieldwork or works of fiction.

SUBMITTING AN APPLICATION

Application forms can be downloaded from the Society website or from the Allen Grove Fund secretary (Allengroveadmin@kentarchaeology.org.uk). Please note that application forms that have been signed



Allen Grove, 1910–1990

and dated will only be considered, confirming acceptance of the Terms and Conditions.

The window for submitting applications is from 1 June to 30 September 2023. As soon as practicable after 30 September, the Trustees will meet to consider the applications received. Grants are made once a year.

We look forward to hearing from you!

¹ The geographical area of Kent considered under the Fund is that of the ancient county of Kent. It includes Medway and extends to the London boroughs of Bexley, Bromley, Greenwich and Lewisham.