



NEWSLETTER

2019, ISSUE 3

June 2019

Chairman's Notes

I was interested in the proposals to update the Treasure Act 1996 and Code of Practice announced earlier this year. A range of measures are intended to widen the definition of "Treasure" within the meaning of the legislation. In reading a review of the proposals, the new definitions of what is Treasure appear more involved than before! A new class of Treasure covers objects over 200 years old and worth more than £10,000. This and the actual title Treasure is emotive in that it panders to the public perception that archaeological finds relate to monetary value rather than archaeological value. Of course, the fundamental difference between archaeological work and metal detecting is that detectorists get to keep the finds or their value whereas archaeologists don't! Another suggestion is that archaeological excavation **of any kind** would need a permit as is the case in Northern Ireland. This may help to police indiscriminate metal detecting but would introduce another level of bureaucracy in relation to "proper" archaeological excavation.

(Continued under Membership Matters),

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Lecture Diary

July 3rd	"Late Antique Surrey": a new way of looking at the Romano-British to Anglo-Saxon transition : Rob Briggs.
August 7th	Members' Evening.
September 4th	Why on Earth is Ewell where it is? The answer lies in geology, naturally.' : Professor Richard Selley
Meetings are held on the first Wednesday of each month at St. Mary's Church Hall, London Road, Ewell KT17 2BB.	
Doors open 7.45 for 8pm start. Members free, visitors £4, includes refreshments.	

February Meeting – John Linnell (1792-1882): Finding glory in Surrey landscape painting – Iain McKillop

Ian West

The Victorian painter John Linnell is best known today as William Blake's patron and Samuel Palmer's teacher and father-in-law but his Times obituary assessed him "*the most powerful landscape painter since Turner.*"

He rose from the then poor area of Bloomsbury, where his father's picture-framing business regularly failed. With no early schooling Linnell taught himself to read and from the age of 8 reproduced popular paintings by others for his father's business. After apprenticeship to the landscape painter John Varley, Linnell enrolled in the Royal Academy Schools at the age of 13 and won prizes for his work. He developed skills in all media: watercolour, oil, engraving, miniatures, portraits, history and genre painting, even sculpture. John began his professional career as a portraitist, painting Sir Robert Peel and distinguished society leaders. But landscape was his real love and from the 1850s he concentrated on it.

For health reasons Linnell moved from London and built a villa (sadly since demolished) atop Redstone Hill, Redhill, attracted by the stunning views and dramatic skies, which he painted from its large windows. Eventually he extended an estate of 75-95 acres around it. The railway had opened to Redhill in 1841, bringing a huge increase in building, house and land prices from the late 1850s. Ease of transport enabled Linnell to keep in close touch with the London art-market.

Financially astute, Linnell cultivated social and artistic contacts, making a substantial living as a painter, despite supporting 9 children. He trained his sons to carry on the painting and printmaking business after him. But he was over-controlling of his family and protégés like Palmer. Linnell was a workaholic, and expected those he influenced to work similarly. In the studio from 6.30am until late at the night, he worked on many canvases at once, inhaling bottled Oxygen to energise him. Foolhardy health-wise, his business acumen is how a working class lad could rise to afford such an estate.

Several tragedies hit Samuel Palmer's family: a daughter died shortly before her 4th birthday. After several miscarriages, Alfred Herbert was born in 1853 but his health was weak. Their eldest, much-loved son Thomas More died age 19 after graduating from Kingston Grammar School and is buried in Abinger churchyard. Palmer's wife spent increasing time at Redhill with her son and father, persuading Palmer to move closer to Linnell, to Reigate then in 1862 to a villa on Cronk's Hill, Redhill, where Palmer was unhappy, unsympathetic to the upper-middle-class aspirations of the area. It was so different from the pastoral idyll he advocated in his paintings and had lived in Shoreham, Kent. Palmer declined in health and became increasingly reclusive yet produced some of his most profound, beautiful works in Redhill, especially a series of paintings and etchings based on Milton.

Linnell was obsessive about his Christian faith. After conversion to the Baptist Church then Plymouth Brethren he rejected all churches as insufficiently Christian and worshipped independently. Iain contrasted Linnell's ideas on art and faith to those of Blake and Palmer. Linnell believed that, as God was Creator, the highest way an artist could praise God was by

copying nature precisely. Blake and Palmer tried to put more of the transcendent spirit of nature in their images.

There were three basic ways in which C18th & C19th artists felt they might sense God in nature and reflect it in art: The Sublime, Picturesque and Pastoral. Linnell's landscapes combined all these but were often over-idealistic. The Corn Laws, Poor Laws, Great Reform Act and General Enclosure Act caused poverty, riots and migration from the land to cities. William Cobbett petitioned Parliament and farmers to be more equitable, and reforming, while Linnell and Palmer remained Conservative idealists. A farmer who rented a field from Linnell complained that the artist earned substantially more from one painting of him at work in the fields than the farmer earned from backbreaking toil in a year.

With eyesight failing, Linnell became too fragile to stand at his easel so gave up painting in 1879 and spent much time studying and retranslating scripture, having taught himself Hebrew and Greek. Sadly, despite exhibiting there yearly and successfully, he was never elected as a Royal Academician, possibly due to his Non-Conformist faith and his insistence that being an artist was a 'trade' rather than a 'high social position'. Linnell and Palmer are both buried in Reigate cemetery.

Iain ended by comparing Linnell to Christian artists like Millet in France, Mauve and Van Gogh in Holland, in the development of spiritual realism in art. He called for Linnell to be reappraised, not just as a traditional Victorian landscape painter but as one who managed to portray powers within nature - '*Finding Glory in the Surrey Landscape.*'



'Surrey Landscape' (looking South from Redstone Hill) Bolton Art Gallery

Romans at Durdans - Jeremy Harte

Mark Davison, who discovered the beautiful gilded boss with the arms of Charles II at Durdans (*50 Finds from Surrey* pp84–5), has continued his programme of metal detecting there. In the summer of 2012 he found thirteen ancient coins in a small area of the upper paddocks, and he has kindly let us have photos, from which we reproduce the earliest and latest coins. The first in the series is an iron Age potin coin, with head on one side and bull on the other. Then follows a series from the 3rd and 4th century, comprising one coin of Tetricus II, 270–3; four barbarous radiates, one possibly copying a coin of Tetricus I, another with a reverse of sacrificial implements which copies a coin of Tetricus II, on reverse; three issues of Carausius, 286–93; two of Allectus, one the VIRTUS AVG galley from the mint of C (Clausentum?); and two of Constantine I – a nummus of 307–18, possibly Jupiter on the reverse, and a follis of 330–5, GLORIA EXERCITVS.



The coins were found on gently rising ground at TQ 2102 5907. Assuming that the presence of the Iron Age coin is accidental (I've been told that other potin coins have been found on the Downs, but neither the HER nor the PAS seem to know about them), the rest appear to form a group. Coming from Reece periods 13 to 16, they are close enough to be a scattered hoard, but they may simply reflect activity in the area; it must be significant that the findspot is about 660m due east of Stane Street. Mark has registered the coins with the PAS as SUR-CC7007 *et seq.*



Antiquitas Rediviva - Jeremy Harte

The problems and practicalities of running a historical society are nothing new, if we can judge from the bye-laws drawn up by four Carolean scholars in 1638. First, they agreed to build up a library: 'That every one do helpe and further each others studies and endeavours, by imparting and communicating (as time and other circumstances may permit) all such books, notes, deedes, rolles &c. as he hath' (article 1). Then they collaborated on a search of the literature: 'That every one do endeavour to borrowe of other strangers, which whom he hath interest, all such books, notes, rolles, deedes, &c. as he can obteyne' (article 5). And they didn't neglect fieldwork, either: 'That every one do severally gather all observable collections which he can, concerning y^e foundations of any religious house, or castle, or publicke worke' (article 3). But the most important article was no. 10, the one that agreed 'For y^e better expediting of these studies, by dividing y^e greate burden which through such infinite variety of particulars would arise, to the disparagement and oppressing of any one man's industry, itt is concluded and agreed to part and divide these labours...'.

As we approach the 60th anniversary of EEHAS, many things have changed, but collaboration in historical research by 'parting and dividing these labours' remains as important as it was in the days when William Dugdale, Christopher Hatton, Thomas Shirley and Edward Dering formed their Antiquitas Rediviva.

(Text taken from *Notes & Queries* 1st ser 11 (1855) p5; for some background, see Jan Broadway, *No Historie so Meete: Gentry Culture and the Development of Local History* (Manchester UP, 2006) p44)

April Meeting - Mistresses and Servants in the Victorian household - Dr. Katie Carpenter

Nikki Cowlard

The period covered in this talk was the Victorian and Edwardian era, where domestic service reached a peak as the 'middling classes' expanded. Middle class women were seen as housewives, whereas women in the lower classes had to work for a living. Katie's talk, based on her PhD thesis, was divided into two parts, the first describing the ideal Victorian woman and the second expanding on the practice of doing housework in the Victorian home. The pre-industrial 18th century was generally a rural existence with many cottage industries, which involved the whole family. Industrialisation led to more people living in the towns and cities, and the rise of the middle classes.

A new ideology based on separate spheres appeared in the 19th century. Men are represented in the public sphere, based on work, with dominant, rational and patriarchal traits. Women were seen in the private sphere – at home, submissive, delicate and fragile. Women at this stage were unable to vote or own property, and most were not expected to have a life outside the home. Indeed London had no Ladies' public toilets until 1851 as it was not expected that women would be away from the home all day. Industrialisation provided new job opportunities in urban areas; indeed, by 1851, for the first time ever, more people lived in towns and cities than in the countryside. The coming of the railway and expanding suburbs meant men were able to commute to work, leaving women at home in a domestic role. At the same time there was a cult of domesticity emphasising new ideas of femininity, the woman's role within the home as the centre of the family with virtues of piety, purity, domesticity, and submissiveness.



George Elgar Hicks "Women's Mission Guide to Childhood" (from tate.org.uk)

The rise of the middle classes continued through the 19th century, and is associated with extra household income which could be used for material comforts, including domestic servants. The 1801 census recorded 100,000 servants rising to 1,300,000, mainly women, by 1891. Servants were seen as sparing the lady of the house domestic drudgery. Middle class women were seen as 'the angel in the house', as espoused by writers such as John Singer Sargent and John Ruskin. Women were seen at the centre of the home (but not actually doing the housework); it is interesting that the men advocating these ideas of perfection, like Ruskin, often had disastrous marriages themselves.

The second part of the talk looked at housework in the Victorian home. Middle class women of the time left a great written resource on running a home. There were domestic advice manuals written by middle class women for other middle class women. *Mrs. Beeton's Book of Household Management* offered a practical approach and encouraged women to partake in household tasks. Other writers such as Jane Ellen Panton (*From Kitchen to Garret*), Edith Mumford (*Through Rose Coloured Spectacles - The Story of a Life*) and Florence White recorded their everyday lives which are a boon for social historians. In contrast to 'the angel in the home' many middle class women did partake in housework. In reality most households only had one maid of all work and it was common for mistress and servant to

From Kitchen to Garret



Hints for Young Householders

J. E. Panton

work together to ensure a clean and healthy household. Servants were often portrayed with affection, many acted as a support and friend to their mistress and were loved by the children.

At the beginning of a marriage there was often no money for a servant and some women were frank about their domestic failings. One single woman who ran a household for male relatives reported that she did not know how to light the kitchen fire, burnt food for her guests and poured water over a burning pan of lard, with disastrous results, whilst the servant was away. Mistresses were supposed to closely supervise their servants, particularly in relation to the drains and the stove. Some household writers suggested that the drains were too important to be left to staff. This concern was based on the risk of sewer gas, and unpleasant smells or 'miasma', thought to spread disease. By the 1850s, the modern kitchen, equipped

with a cooking range, was a fixture of middle-class homes. There were a variety of stoves, and therefore both mistresses and servants needed to understand the working and variances of their particular model. One mistress, on moving house, and faced with a new stove, called in a skilled engineer to explain it to her. Unfortunately she did not pass this information on to her cook, resulting in a fire engine being called to a kitchen full of smoke as the cook did not know to close the flue to dampen down the stove. In conclusion, the Victorian and Edwardians had a romanticised view of middle class women but in reality they often faced periods without servants, and when they did have servants they often worked closely together.

May Meeting - Richmond upon Thames Through Time - Paul Lang

Nikki Cowlard

Paul Lang is a member of EEHAS, the Chairman of Surbiton and District Historical Society, a local historian and author of several books. Before retirement he was librarian at St. Bernard's Hospital. His first book *Richmond upon Thames Then and Now* (2013) had 45 archive images alongside modern photographs of the same scene. When Amberley Publishing approached Paul to do *Richmond-upon-Thames through Time* (2015) he was asked for 90 archive images which meant further visits to postcard fairs at Tolworth, Woking, Chiswick and Bloomsbury amongst others. Many of the postcard images are taken from the middle of the road which can be trickier nowadays; other obstacles he had to overcome in taking views included trees obscuring buildings, a parked articulated lorry, a hailstorm, a window cleaner, and a funeral at a church. His research took him to the Richmond Local Studies Library at least once a week, and sometimes more frequently.

In 1849 Richmond became a parish in its own right and a borough when it was incorporated by Royal Charter in 1890. It covers both sides of the Thames and has approximately 21 miles of footpaths to explore. It was originally named Sheen, but changed to Richmond by Henry VII. Paul started by looking at the 18th century King's Observatory which was built near the site of the 15th century Carthusian monastery. Commissioned by George III, the observatory housed his scientific instruments, telescope and clocks. Even the sheds on the

site are listed as they were used for magnetic experiments and were constructed without nails. Richmond Palace, of which only the Gatehouse and Wardrobe Court remain, was built by Henry VII to replace Sheen Palace. Originally a manor house stood on this site, dating to the time of Edward II. The first palace was established by Edward III. Richmond Palace originally covered 10 acres and had pleasure grounds of 20 acres (1620 survey). An archive view of the gatehouse shows a much worn stone coat-of-arms but in the current view it is much restored.

In the 18th century Maids of Honour Row and Trumpeters' House were built on part of the palace site. In 1879 a terrific hailstorm broke all the windows in the row and a relief fund was set up to replace them. Most of the buildings on Richmond Green have survived and notable residents included Virginia and Leonard Woolf at No. 17 and George Eliot. Another literary figure was William Makepeace Thackeray who resided at Rose Cottage in Friars Style Road. Mary Elizabeth Braddon, a Victorian novelist, lived at Lichfield House from 1874-1915. Charles Dickens lived at Elm Lodge (then called Elm Cottage) in the Petersham Road. A theatre was opened on the Green in 1765 and lasted until 1884. Edmund Keen (1787-1833), actor manager, lived in a house adjacent.

Richmond Bridge is the only Georgian bridge still crossing the Thames. It was designed by James Paine, who was also responsible for the original Kew and Walton bridges. It was financed partially by tontine shares, and tolls were only abolished after the last shareholder died in 1859. Bridge House, renamed after the building of the bridge in 1777, originated in 1704. It became a popular teahouse but was demolished in 1950s and is now a garden.



Bridge Hotel, 1920

Messum's Boathouse, now surrounded by luxury flats, was founded by Richard Messum and started from the Lansdowne boathouse. He designed a new type of skiff that was more manoeuvrable than the Thames wherry. Richmond Canoe club now occupy part of the former boathouse.



Corporation Island lies 350m downstream of Richmond Bridge, closer to the Twickenham bank. At the time of the archive view the island was heavily wooded, but in 1960 permission was given for the plane trees on the island to be felled. However it was soon replanted with weeping willows on the perimeter and swamp cypress trees in the centre, and it remains wooded to this day. The Lock Bridge (a footbridge) and weir were opened in 1894 by the Duke of York, the future George V. Income was generated by tolls for foot passengers, but soldiers and postmen were exempt.

Paul showed a number of views of George Street that included Gosling's Draper's shop, Wright Bros. and The Greyhound Hotel. Hill Street was represented by a scarce 1940s postcard showing the 65 bus heading to Kingston, Talbot Garage, the Town Hall and National Provincial Bank. The original shop for Maids of Honour (a type of sweet tart, thought to have originated in the kitchens of Hampton Court) stood in this street opposite Red Lion Street. The original owner of the shop was John Billet. 'Newens', the establishment on the Kew Road, has now become more popularly known. The Vineyard has two churches standing side by side, St. Elizabeth of Portugal RC Church and the Congregational Church; exiled King Manuel of Portugal lived in Richmond for a short time in the early 20th century. Why the vineyard got its name is unclear but there is a vine surviving in Whittaker Avenue that was planted in 1840. Bernardo O'Higgins, the Chilean Independence leader, lived at Clarence House in The Vineyard until 1799. The house is marked with a blue plaque and he is remembered with a bust in Bridge House Gardens. In Vineyard Passage one can find an overflow graveyard, consecrated in 1790 and used until 1794.

The British Legion Poppy Factory started in a disused brewery building in Petersham Road in 1926. Housing for the workers, many of them disabled, was built on an adjacent site. The current factory was built in 1933. Paul then went on to show images of The Tea House, originally a summer house for Buccleugh House, before it became Terrace Gardens. A statue of Aphrodite, nicknamed 'Bulbous Betty', replaced an earlier ornate fountain in Richmond Terrace after WWII. The terrace was a popular place to promenade during the Edwardian period. The Star and Garter Hotel, built in the French Chateau style, became

an invalid hospital after WWI. The Mansion Hotel then became the New Star and Garter Hotel; it was also a radio receiving station. The view from Richmond Hill has been protected by an Act of Parliament since the Edwardian period. The 18th c. Morshead Hotel became the Richmond Gate Hotel and the postcard of The Lass of Richmond Hill unusually shows the interior as well as the exterior of the building. The Pen Ponds in Richmond Park date from the time of Princess Amelia (the daughter of George II). They are probably enlarged gravel pits and were used to keep elvers (young eels). The talk concluded with a picture of the Marist Convent, Queens Road, taken in 1905. It showed how rural the area still was at this point with only a few villas evident.

Richmond-upon-Thames through Time by Paul Howard Lang (2015) is published by Amberley Publishing www.amberley-books.com.

Forthcoming Events

Bourne Hall Museum Kids Club: D-Day

Saturday 8th June 2019, at 11am-12pm and 1:30pm-2:30pm. Find out what happened on WW2's longest day, which led to the liberation of Europe. £5 per child, 1 adult free per child.

Esher District Local History Society: Countryside walk

Saturday 8th June 2019, at 2pm. A circular, 5 mile countryside walk led by Jo Richards, to start and finish in Claygate. This will follow the final part of Richard Jefferies' walk described in his essay 'Woodlands' published in *Nature near London* 1883.

Carshalton And District History & Archaeology Society: Coach trip to Fulham Palace

Monday 10th June 2019. Pickup at Shotfield, Wallington 12:15, Ruskin Road, Carshalton 12:30. Return around 6pm. CADHAS members £25, non-members £26.

Museum of London Docklands: Secret Rivers: sacred waters

Tuesday 11th June 2019 at 6:30-9:30pm. Speakers, including our President Jon Cotton, explore religious and spiritual beliefs relating to London's rivers.

Kingston upon Thames Archaeological Society: The Quest for Gold in the North Sea Realm

Thursday 13th June 2019, at 8pm, Surbiton Library Halls, Ewell Road, Surbiton. A talk on Wealth and Power 485-650AD in Anglo-Saxon and North European Kingdoms, by Dr Angela Evans.

Surrey Archaeological Society - Roman Studies Group: Excavation at Cocks Farm Abinger

Saturday 15th June 2019 at 9:30pm till Tuesday 16th July at 4pm, excluding Thursdays and Fridays.

Bourne Hall Museum: The Epsom Riot of 1919

Monday 17th June 2019, at 10am-5pm.

Leatherhead & District Local History Society: TBA

Friday 21st June 2019, at 7:30pm for 8pm, Letherhead Institute, 67 High Street, Leatherhead.

Surbiton and District Historical Society: "Secret Kingston"

Tuesday 2nd July 2019 at 7.45pm, Surbiton Library Annex. A talk by Julian McCarthy. £2 for visitors.

Carshalton And District History & Archaeology Society: Coach trip to Minister-in-Thamet

Thursday 11th July 2019. Pickup at Shotfield, Wallington 9:30, Ruskin Road, Carshalton 9:45. Return around 6:30 pm. CADHAS members £36, guests £37.

Leatherhead & District Local History Society: TBA

Friday 19th July 2019, at 7:30pm for 8pm, Letherhead Institute, 67 High Street, Leatherhead.

Kingston upon Thames Archaeological Society: 50th Anniversary Conference

Saturday 20th July 2019, at 9:45am-4pm at Surbiton Library Hall. An overview of excavations by the Society and other professionals of Bronze Age to yesterday with historic and modern methods. £10 for members or £12 for visitors in advance, £15 on the door.

Surbiton and District Historical Society: August Social

Tuesday 6th August 2019 at 7.45pm, Surbiton Library Annex. Buffet and talks by members, plus a quiz and raffle. Visitors £2 for entry plus £2 for refreshments.

Carshalton And District History & Archaeology Society: Coach trip to Hughenden Manor

Wednesday 14th August 2019. Pickup at Shotfield, Wallington 11:30, Ruskin Road, Carshalton 11:45. Return around 6:30 pm. CADHAS members £24, guests £25, plus NT entry.

Leatherhead & District Local History Society: TBA

Friday 16th August 2019, at 7:30pm for 8pm, Letherhead Institute, 67 High Street, Leatherhead.

MEMBERSHIP MATTERS

We welcome the following new member:

Mr G Whitehead

We thank for their kind donations:

Mr F Pemberton

Mrs A Shaw

Mr I West

Chairman's Notes (continued):

Following discussion at the last AGM, and in view of the ongoing problems with the lecture programme, it has been suggested that we hold eleven meetings a year rather than twelve. The suggestion is that we discontinue the January meeting, especially as the weather at that time cannot be guaranteed. This would seem to be the suitable solution.

Epsom Common Day this year is planned for 21st July on Stamford Green. We haven't been able to mount a display but the Day is well worth a visit. I note they intend to celebrate the 401st anniversary of the discovery of the Epsom Well in 1618.

2019 Subscriptions

Members are reminded that subscriptions for 2019 became due on 1st January. Subscriptions can be paid at the monthly meetings, or by post to the Treasurer, Jane Pedler, or the Membership Secretary, Doreen Tilbury. Subs are £15 for ordinary membership, £22 for family membership, £6 for student, or £22 for corporate and school memberships. A slip is provided below:

2019 Subscriptions

I (we) wish to renew membership for 2019 Amount enclosed.....

Name and address.....

.....

.....

E-mail address.....

Epsom & Ewell History & Archaeology Society
Founded 1960 Registered Charity No. 259221

Useful contact details

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Treasurer: Jane Pedler

Archaeology Officer: Frank Pemberton

Conservation Officer: Nikki Cowlard (see details above)

Membership Secretary: Doreen Tilbury

Newsletter Editor: Jeff Cousins

Programme Secretary: Vacant

If you are interested in this post please contact the Secretary.

Please send copy for the next newsletter to the Newsletter Editor by 12 August 2019.

Visit our website

www.epsomewellhistory.org.uk

Gift Aid

Just a further reminder that if you pay tax EEHAS, as a charity, can claim Gift Aid on your subscription or donations, at no cost to yourself. In order for us to do this you need to sign a Gift Aid Declaration form which is available at meetings and can also be found on the Society website on the Membership page.

You can see a colour copy of this newsletter on the Society website from mid June
www.epsomewellhistory.org.uk