

SURREY HISTORY



VOLUME VIII

2009

SURREY LOCAL HISTORY COMMITTEE

SURREY ARCHAEOLOGICAL SOCIETY

Chairman: Janet Balchin, Hullbrook Cottage, Cranleigh Road, Ewhurst, Surrey,
GU6 7RN

The Surrey Local History Committee, which is a committee of the Surrey Archaeological Society, exists to foster an interest in the history of Surrey. It does this by encouraging local history societies within the county, by the organisation of meetings, by publication and also by co-operation with other bodies, to discover the past and to maintain the heritage of Surrey, in history, architecture, landscape and archaeology.

The meetings organised by the Committee include a one-day autumn Symposium on a local history theme, a half-day spring meeting on one specialised topic and a summer visit to a particular village or town in Surrey. The Committee produces *Surrey History* annually and other booklets from time to time. See below for contact details for publication enquiries.

Membership of the Surrey Archaeological Society, our parent body, by local history societies, will help the Committee to express with authority the importance of local history in the county. Individuals and groups belonging to member societies may attend the symposium and other meetings at a reduced fee and obtain publications at a special rate from the Hon. Secretary. Member societies may also exhibit at the Symposium and sell their publications there.

Members of the Surrey Archaeological Society receive *Surrey History* free as part of their membership entitlement. Alternatively, copies may be purchased from the Surrey History Centre in Woking. Membership enquiries for Surrey Archaeological Society should be made to the Hon. Secretary, Castle Arch, Guildford, GU1 3SX.

Papers for publication in *Surrey History* are welcome and intending authors are invited to consult the editor for advice before proceeding. Enquiries should be sent to the Hon. Editor, Surrey History, Surrey Archaeological Society, Castle Arch, Guildford, GU1 3SX. Tel/fax: 01483 532454.

Surrey Local History Committee's close association with Phillimore over many years has ended with changes in their organisation and a new format has been adopted with a change of printer. Instead of 5 annual issues to a volume there will now be one volume per year, starting with Volume VIII 2009.

SURREY HISTORY

VOLUME VIII 2009

Editor:
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Surrey Local History desires it to be known that it does not necessarily concur with the statements or opinions expressed herein.

Front cover illustration: Nutfield Church by J. Hassell from the Robert Barclay collection in Surrey History Centre (see p.18).

Back cover illustration: The Westbrook Estate, Goldaming c.1800 (see p.33).

About the Authors

Peta Cook is currently Curator at Kingston Museum. She has a first degree in Archaeology, an MA in Museum Studies and is an Associate of the Museums Association. Before coming to Kingston, she gained experience in a variety of places including the Australian Museum in Sydney, both in the Department of Anthropology and the Aboriginal Outreach Unit. She has also worked in Peterborough Museum & Art Gallery. Immediately prior to coming to Kingston, Peta was Regional Standards Officer for MLA (Museums, Libraries and Archives) East of England.

Philip Cooper has a Masters degree in Archaeology and History and a career background in general project management. He joined the *Exploring Surrey's Past* project in April 2009 and will be seeing it through the current Heritage Lottery Fund supported phase.

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Michael Page studied history at St John's College, Oxford and in 1985 received a diploma in Archives Administration at University College, London. Now senior archivist at Surrey History Centre, he has worked with the County's records for 20 years. His article includes contributions from many of his archivist and librarian colleagues at the Centre.

Robert Simonson is an archivist at the Surrey History Centre. He studied for a history degree at Oxford before working for two years at Lambeth Palace Library. He has worked for Surrey for 20 years and has most recently been involved in a number of heritage projects helping to make Surrey collections available online.

MUYBRIDGE IN FOCUS: A BRIEF HISTORY ILLUSTRATED BY THE KINGSTON MUSEUM COLLECTION

Peta Cook

Housed in the stores of Kingston Museum is an extensive historic collection which contains many interesting and unique objects, but one in particular stands out above the rest for its historical significance and enduring artistic legacy. This is a rare collection of material by Eadweard Muybridge, a man whose name and photographs are well known, however the significance of what he achieved, and how the Kingston collection relates to his career, is not as widely recognised.

Whilst material by this pioneering early moving image photographer exist elsewhere, the Kingston collection contains some significant and unique objects. This includes the zoopraxiscope (figure 1) an early moving image projector invented by Muybridge, along with many rare glass discs which were 'played' on the projector. There is also Muybridge's personal newspaper cuttings book in which he charts his career through contemporary press releases and articles right up until his death in 1904, with later additions from other people up until the 1950s. There are thousands of images on glass, mainly lantern slides, many of which Muybridge used in his lecture tours. Some of these have a colour coding on the binding for projection purposes and hand written notes by Muybridge. Not quite so scientifically or artistically revealing, but unique nonetheless, are Muybridge's packing and travel cases, which as far as we are aware do not exist anywhere else in the world. There are then those items which whilst not necessarily unique, are very rare objects, including a panorama of San Francisco (figure 2), a collection of prints selected and separately bound by Muybridge, two rare albums of his early moving image studies entitled 'Attitudes of Animals in Motion' plus some rare paper discs which were inspired by the original glass zoopraxiscope discs. There are also many files of research notes, correspondence and records of enquiries, which may prove to be invaluable to researchers in the future.

There is another extraordinary aspect to this collection which can only be revealed by viewing it as a whole: it is what Muybridge had in his possession at the time of his death, and more significant, what he consciously chose to leave as his legacy for future generations. The collection at Kingston reveals maybe more than any other body of work, what Muybridge chose to tell us about his extensive career and what he saw as his ultimate achievements.

Even those with a sophisticated understanding of his work or experience of the various disciplines involved, sometimes struggle to put into words what it was that Eadweard Muybridge actually achieved. Even more difficult it seems, is to be able to categorise his work or express who, or rather what, he was. Some would

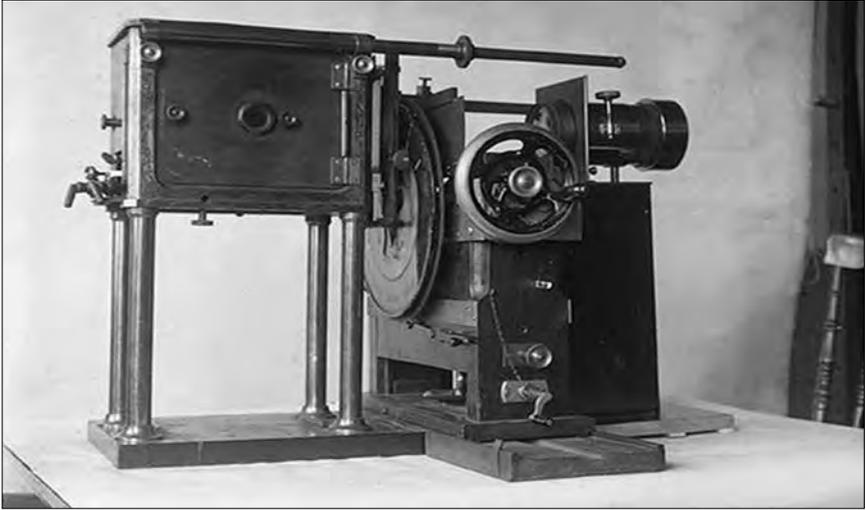


Figure 1 The Zoopraxiscope, photograph c.1930.

argue he was a photographer, or more precisely a chronophotographer. Some might suggest he was primarily a scientist and inventor, whilst others would argue he was an artist, showman and entrepreneur. Therein lies a clue to the continuing fascination that Muybridge holds with audiences to this day, he avoids or defies absolute definition. We can argue he is all of these things and more, and it is simply that the difficulty of classification is more an issue of retrospect and context. What he achieved is perhaps almost too simple to communicate to today's highly sophisticated contemporary audience, but the significance of what he achieved is in this very fact. Muybridge may have achieved something with his zoopraxiscope discs and projections which eluded film makers until many years after his death, and which is now done using computers. As Stephen Herbert, historian of optical media, states "At any time, we make him what we want him to be. In the 1930s that was, for some, 'the forefather of cinematography'. His lectures could easily be regarded today as the precursor of PowerPoint." We can now find more in Muybridge's work to equate to animation and Computer Generated Imagery (CGI), than to the development of early cinema.

Muybridge was in fact born Edward James Muggeridge on 9th April 1830, and grew up in a house at 30 High Street, Kingston upon Thames, not far from the Coronation Stone from which he was eventually to take the inspiration for his multiple name changes later in life. He left Kingston in 1851 to make his fortune in America, starting out working in book binding and selling on commission for the London Printing and Publishing Company, based in New York. It was there that he is said to have developed his initial interest in



Figure 2 Plate 8 of 13 from the 1878 Panorama of San Francisco.

photography, through an acquaintance with Silas T Selleck, a daguerreotypist (an early photographic process, where the image was made on a light-sensitive silver-coated metallic plate) prior to moving to California in the mid 1850s. By 1856 Muybridge had his own bookstore in San Francisco, still working as an agent for the London Printing Company and Johnson, Fry and Company. Capital of the gold rush, San Francisco was a fast moving, cosmopolitan place, with approximately 40 book stores, about a dozen photographic studios, many hotels, saloons, restaurants and a theatre. The American West in general, was seen as a place for reinvention, something which may have influenced Muybridge's various name and career changes. Muybridge developed as a keen business man, becoming prosperous enough to be able to bring his two brothers out to America, eventually selling his business to his brother Thomas, leaving him free to develop his skills and interest in photography.

It is still unclear exactly when, where or from whom he learnt the art and science of photography, but his friendship with those already established photographers in New York and San Francisco must have had a great influence on his choice of career change. It is generally accepted that his skill really developed following a trip in late 1860 to England where he was based whilst recuperating from a serious stage coach crash. There has been much discussion about how the crash itself might have played a significant contributory role in the development of his skills as a photographer, and in particular, a photographer of movement. As a result of the crash Muybridge suffered a cranial injury, following which he displayed symptoms usually associated with damage to the orbitofrontal cortex. This particular form of injury can lead to visual distortions and personality disorders, with some patients even reporting that they have become more creative. Muybridge describes the effect the accident had on his senses, indicating that he was seeing double:

“When I recovered each eye formed an individual impression...looking at you for instance, I could see another man sitting by your side. I had no taste nor smell, and was very deaf.”

*The San Francisco Chronicle,
February 6th 1875*

There is a five or six-year gap between this traumatic episode and his return to America from England, following which he arrived complete with newly purchased photographic equipment. We lose Muybridge during this period and know very little about his activities at that time, but it is still widely agreed that it was during this period that he developed his photographic skills enough to begin his new career in earnest. He probably began first as a portrait photographer, developing shortly afterwards into a landscape photographer, following closely, yet not matching, the footsteps of some key American photographers of that period.

In 1867, adopting the pseudonym Helios, the Greek god of the sun (perhaps a play on theme of photographic exposure), he began his career as a topographical photographer, travelling fully equipped with his mobile dark room which he titled ‘Helios’ Flying Studio’. It seems he set up in business with his old friend Selleck, their business being called the Cosmopolitan Gallery of Photographic Art. Here Muybridge sold under his ‘real’ title of Muybridge, but photographed under the pseudonym Helios. Quickly establishing a strong reputation for superior quality landscape work, especially his early Yosemite studies, he was subsequently employed to undertake photographic surveys for the U.S. Government, a role which saw him conduct numerous studies of some very remote areas. Following six years of intensive photography, Muybridge produced a catalogue in 1873 which included approximately two thousand photographs of Yosemite and the ‘Far West’.

In 1872 the Modoc Native Americans were fighting the US Army to retain their territories in northern California. Muybridge, working for the Bradley and Rulofson gallery on behalf of the government, was sent to photograph the terrain,

but at the same time he photographed some of the people involved in the war. The collection does not contain any of his original photographs from this period but does have some images on glass which he is likely to have used in one of his many lecture tours (figure 3). The Museum holds many such travel or topographical photographs, which include beautiful images of Central America, such as those undertaken during tours of Panama and Guatemala, in the mid-1870s (figure 4).

His growing repertoire, character and skill got him noticed, becoming respected and well known as a photographer of merit. Muybridge was hired by rich railroad magnate Leland Stanford, former governor of California and race-horse breeder, to photograph his horse ‘Occident’ in motion at a racing trot. After much experimentation with the mechanics of the photographic shutter, he finally achieved a shutter speed which allowed exposure of less than a thousandth of a second. The resultant picture impressed Stanford so much, that he proceeded to support Muybridge’s first motion-capture experiments which were initiated simply to prove or disprove the theory of unsupported transit in horses. Put more simply, answering the question of whether all four hooves of the horse leave the ground at any point during the trot or gallop. This first experiment saw

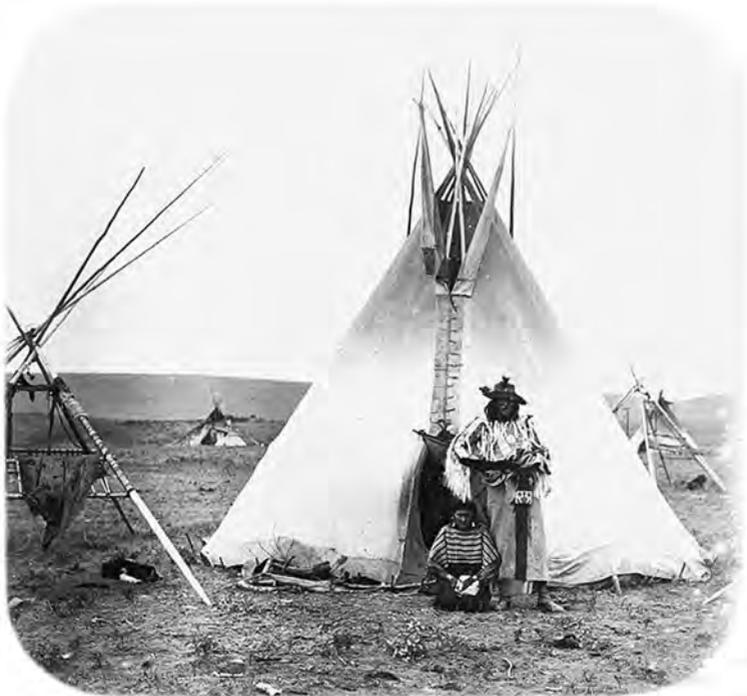


Figure 3 Lantern slide: a member of the Modoc Indian community.



Figure 4 Lantern slide: Santa Maria Church, Guatemala.

a series of cameras set up across a racing track connected to a camera shutter, with strings strung across to act as tripwires, triggering the shutters when the horse travelled across them at speed. The resultant sequence of photographs show that the horse was indeed ‘airborne’ for a split second during the trot (figure 5). These experiments continued using different configurations of cameras and developing electric timers to replace tripwires, to capture the sequence of movement of a range of different animals, including galloping horses, mules, dogs, goats and even pigs, as well as people involved in a range of movements including acrobatics, running and wrestling. Unlike his later work undertaken at Pennsylvania, these are limited in tonal range with some retouching occurring to improve definition.

It was from these static, captured moments of time that Muybridge’s most revolutionary innovation sprang, in his ultimate quest to reanimate time to demonstrate the significance of his photographic studies. Of course today we can now string any sequence of images together in a computer and reanimate them,

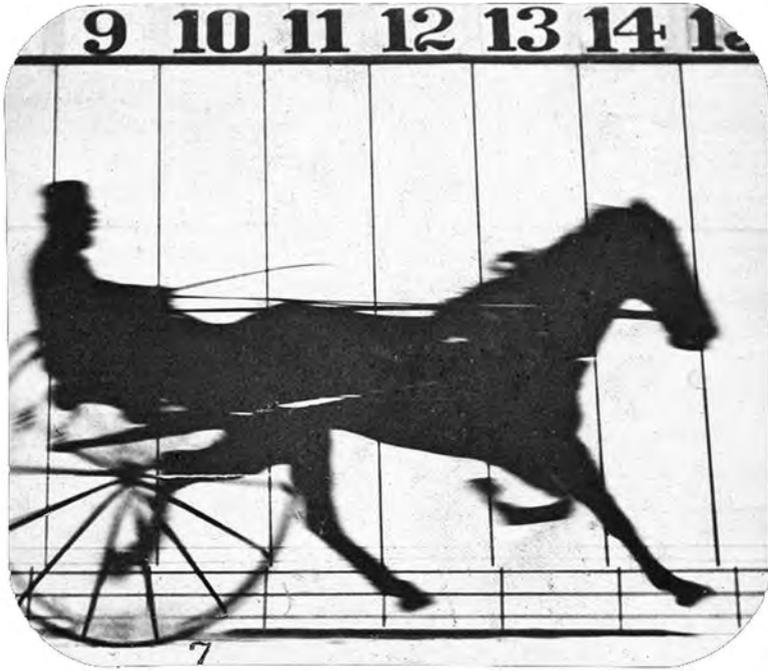


Figure 5 One of a sequence of photographs showing that a horse is 'airborne' for a split second during the trot.

but Muybridge did not have the technology to make these images 'move', or rather, to recreate their sequence of movement. In order to do this he invented an early form of projector called the 'zoopraxiscope' which roughly translated means life-movement-viewer. The only surviving zoopraxiscope is in Kingston Museum and it is constructed in three main parts – lantern body, disc mechanism in a wooden frame and lens mounted on a wooden plinth. It works on the basic principle of a rotating glass image or 'picture' disc (directly informed by Muybridge's photographic studies) and a shutter disc, which spins in the opposite direction. The first machine was built in 1879 and it is thought that the one in the Museum is a later version, adapted to fit some smaller coloured discs. When a light source (in this case, lime light) is shone behind these discs, then subsequently through the mounted lens, for a short moment when the discs are rotated, the sequence of images on the discs is projected as a single fluid phase of motion. At a time in history when the 'movies' were not in the mainstream consciousness, but the germ of an idea held by a few innovators in the field of motion capture, this was a revolutionary invention. It was to the general audience of the day, something quite spectacular to behold.



Figure 6a–b Images of a lady dancing, Pennsylvania study, c.1878, and a close up of a zoopraxiscope disc of a lady dancing inspired by sequence.

It is a common misconception that what Muybridge was projecting was actual photographic sequences such as with the Palo Alto experiments or the later Pennsylvania studies, when in actual fact, what is being projected are accurate artist representations drawn in the most part, directly from real photographic sequences. The main reason for not using real photographs was to take account of a visual distortion that occurs when the images are projected on the machine called anorthoscopic distortion, causing them to look unnaturally tall and thin. Muybridge had to manipulate the images in order for them to look more realistic, which also involved re-photographing them in sequence, then applying by hand onto the glass discs. The earlier discs were simple silhouettes which were produced on 16" glass discs, but many years later, Muybridge employed a different technique to produce much more imaginative and brightly coloured 12" discs (figures 6a–b). The word imaginative is a hint to the fact that these discs whilst informed by earlier studies were not always direct translations or copies of actual sequences. They included much more variety of scenes, including spectators at races, a rider aloft an elephant and monkeys climbing coconut filled trees. Taking the latter as an example, in the original photograph, the monkey climbs alone, but in the disc version, the monkey has acquired companions and coconuts (figures 7a–b).

Muybridge travelled extensively conducting lecture tours between 1880 and 1897, which proved to be a sensation with his audiences in towns and cities as far apart as Ipswich, Paris, Berlin and San Francisco. In these lectures he would show a combination of zoopraxiscope discs and lantern slide images, instructing his projectionist to proceed through his lecture sequence with a clicker. His lectures were at the same time entertaining and instructional, perhaps taking a different angle dependant on his audience. To a group of artists he might have delivered a lecture which explored the incorrect depiction of movement in art such as 'The Science of Animal Locomotion in Relation to Art and Design' which will have had the dual purpose of revealing how photography might help rectify these inaccuracies. Of course, his theories would have been received either positively or negatively, dependant on the stand point and artistic (or rather observational) skills of the viewer! Whatever the response, the ultimate purpose of the lectures was to promote his work and generate the support to continue his studies. The Museum has 69 of the known 71 zoopraxiscope discs in the world, as well as the original zoopraxiscope, plus thousands of lantern slides, many of which were used in his lecture tours. Muybridge's own scrapbook also contains a mass of information relating to this period with newspaper articles and scientific journals reporting on the invention and Muybridge's studies into capturing and reanimating the moving image.

Following on from the success of his lecture tours and his earlier experiments at Palo Alto, Muybridge through invitation, decided to continue his studies working between 1884 and 1886 under the auspices of Pennsylvania University. In the eyes of the academics at the University, Muybridge was not a scientist, but a photographer and artist. He was certainly not a veterinarian or a



Figures 7a–b In Muybridge’s original photograph the monkey climbs alone; but in the disc version the monkey has acquired companions and coconuts.

doctor so in an attempt to guarantee scientific accuracy, a committee was established to oversee his project. The scientists supporting this project did so because they felt it was potentially extremely important contribution to the study of comparative physiology, animal husbandry and the study of diseases connected to movement. Studies which would eventually involve him photographing, if not truly analysing, the numerous ways in which a wide variety of animals moved, including camels, dogs, mules, vultures, elephants, lions and tigers, plus many people from different walks of life including athletes, models, friends, acquaintances and even himself.

During this study Muybridge took over a hundred thousand images using a battery of cameras, employing a method which he developed from the earlier studies undertaken at Palo Alto, which he further perfected. From this body of work, approximately 20,000 individual photographic images were put together to 'reform' the original sequences. These were published in 1887 as collotype prints, with 781 produced in total, published as 11 portfolios under the title '*Animal Locomotion – An Electrophotographic Investigation of the Consecutive Phases of Animal Movements*' available by subscription for a dollar each. The method of production of the collotypes was to print the original negatives onto glass, assemble these resultant positive images into the 'correct' sequence (which we now know wasn't always a complete sequence) and then bind them together to create a composite image. A negative was then produced from this composite from which the final print was created (figure 8). The Museum holds within its collection 158 of these original collotype prints, including some duplicates. There is also a rare 'Authors Edition' which is a set of 20 prints specially selected and signed by Muybridge himself, complete with annotations. Much of the process of production of these resides in museums in America, including equipment, cyanotype contact proofs and Muybridge's notebooks. The Victoria and Albert Museum holds a complete set of collotype prints which are available for the public to view.

Towards the end of the 19th Century, cameras were being developed which were capable of not only taking multiple photographs on a single film, but which then could also project actual photographic images, rather than depictions or imitations of real photographs. It is debateable whether or not the zoopraxiscope was the machine from which early motion pictures evolved. However his photographic studies and zoopraxiscope demonstrations were certainly instrumental in the development of motion capture and cinematography, including being the inspiration for Etienne Jules Marey and Ottomar Anschutz to name just two early innovators of moving image capture and projection. Muybridge's lecture tours helped to generate widespread enthusiasm and raise awareness in the public sphere for this new medium. As a direct result of his lectures Muybridge was able to secure backing for the most exhaustive study into human and animal locomotion ever conducted, the resultant output from which remains a valuable artistic and scientific resource to this day. It could be argued that the biggest influence of his studies into animal and human locomotion has been on the world of art, a legacy which continues to this day, with his sequence photographs of animals and



Figure 8 Original collotype print from *Animal Locomotion*.

humans still a key reference text for fine art, photography and animation students alike. Whilst the zoopraxiscope itself was a brilliantly conceived inventive device, its use was short lived and its function was limited. Muybridge's overall influence on art was far-reaching with some of the many artists he inspired including Rodin, Degas, Vuillard, Cabanel and more recently, Francis Bacon. What an astounding exhibition that would make, to bring together the art inspired by Muybridge, with the inspiration! The number and varied nature of research enquiries into the collection from film makers, photographers, artists, film historians, even editors of Equine Foot Science journals, is proof of the continuing influence of his work.

Muybridge came back to his home-town for the last time in 1894, dying at Park View on Liverpool Road on the 8th May 1904, bequeathing his collection to the people of Kingston upon Thames. Muybridge was friends with the town librarian and a frequent visitor to the library itself, so on hearing that following the building of the new library, a museum was also to be built, he decided to place the collection with the Borough, in trust that when the planned Museum would be completed, his collection would be transferred there to be cared for in perpetuity. Five months later the Museum was completed and the collection transferred. Kingston Museum is involved in some exciting projects including a

major Muybridge retrospective being developed by the Corcoran Gallery, Washington, which will draw on the resource in Kingston to inform this major international exhibition. The exhibition is scheduled to move to Tate Britain in the autumn of 2010, when there will be a linking exhibition at Kingston Museum, developed in partnership with Kingston University contemporary art gallery, the Stanley Picker Gallery. It is likely that there will also be a contemporary exhibition at the university gallery, which will again draw on the Kingston collection for inspiration. Another on-going project is the conservation and re-storage of the collection at Kingston Museum and Heritage Service, which will require external investment if it is to succeed in the aims as set out in a recent conservation report, funded by the Getty Foundation.

Muybridge led a fascinating and colourful life. He was a photographer, an artist, an inventor and an innovator. He travelled extensively, had an extraordinary thirst for success, was a self-made man, and as far as his photographic skills go, probably a self-taught man. He was a tireless advocate for his own talent, becoming an internationally recognised photographer and local celebrity. At times Muybridge's personal life was dramatic and turbulent, including going on trial for shooting the man he suspected of having an affair with his wife, a suspicion which led to his son Florado, being placed into an orphanage and left unmentioned in his will.

The full extent of his influence on art, science and cinematography requires continued and extensive study, as does defining where the Kingston collection sits within this context. The Kingston collection will continue to prove to be an invaluable resource for those conducting this valuable research and provide future inspiration for artists. However, this potential can only be fully achieved with greater investment and funding to support the heritage team at Kingston further the conservation priorities of the collection. As Muybridge himself tirelessly sought to gain recognition and support to develop his career, so must we carry on this ambition to support the research, care and development of this fascinating legacy, the Kingston Museum Muybridge collection, into the future.

There is a permanent display about the life and work of Eadweard Muybridge in Kingston Museum. Other items in the collection may be consulted at Kingston Museum and Kingston Local History Room by appointment. See www.kingston.gov.uk/museum for details.

Further reading

- 'The Compleat Eadweard Muybridge' on www.stephenherbert.co.uk/muybCOMPLETEAT.
- Eadweard Muybridge: the Kingston Museum Bequest*, 2004, The Projection Box. ISBN 1 90300 007 6.
- Robert Bartlett Haas, *Muybridge, Man in Motion*, University of California Press, 1976. ISBN 0 52002 454 8.
- Gordon Hendricks, *Eadweard Muybridge, the Father of the Motion Picture*, UK edition: Secker and Warburg, 1975. ISBN 0 43619 270 5.
- Phillip Prodger, *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, Stanford/OUP 2003, ISBN 0 19514 964 5.
- Rebecca Solnit, *Motion Studies. Time, Space and Eadweard Muybridge*, Bloomsbury, 2003. ISBN 0 74756 220 2.

EXPLORING SURREY'S PAST: SURREY ARCHIVES AND COLLECTIONS ONLINE

Robert Simonson and Philip Cooper

Exploring Surrey's Past is an exciting new website (www.exploringsurreypast.org.uk), helping you to discover more about your local history and archaeology, from records previously unavailable online (figure 1). It is a project of Surrey Heritage, supported by the National Lottery Fund through the Heritage Lottery Fund and Surrey County Council. The project is currently working with the following partners: Bourne Hall Museum, Ewell; East Surrey Museum, Caterham; Godalming Museum; North Tandridge Local History Centre; the Rural Life Centre, Tilford; The Lightbox, Woking; and Surrey Museums Consultative Committee.

As would be expected, many of the site's visitors live in Britain but a significant number of visits are recorded from America, Australia and Europe. In many cases people are finding family history information in, for example, the archives of the Surrey Regiments. True to its name, the World Wide Web con-



Figure 1 The Front page of the *Exploring Surrey's Past* website.

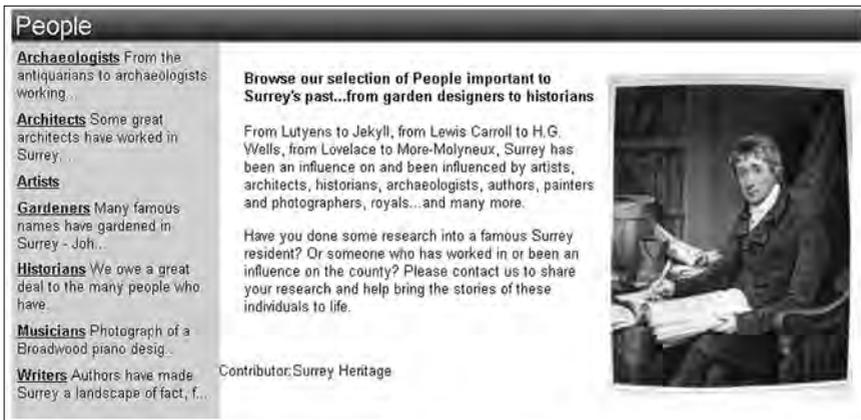


Figure 2 The 'People' page of the website.

nects different sources of information and the site includes links to a range of other complementary sites that build into a virtual community to tell the story of Surrey's history and culture.

Searching the Site

On the website you can read pages telling you about the People, Places, Times and Themes that have helped shape the county. You can find these by searching, or by browsing the People, Places, Times and Themes sections (figure 2). Users can search databases which store a huge amount of information about Surrey's past. The databases contain descriptions of archive documents, archaeological sites, museum objects and photographs. Use the 'Contact Us' link from the relevant search results page, to find out more about any item described.

There is an option to do a postcode search to find archaeology recorded in the Historic Environment Record near where you live, with the results displayed on an aerial photograph. An Advanced Search option is available on the website, which allows you to search a range of databases or individual databases, using a Who, What, Where, When approach. This can be a powerful tool, allowing connections to be made between different types of resources that relate to the same person.

Adding Comments

The site has a glossary of technical terms which you can access via text links within individual pages. The website also encourages users to add their own comments to *Exploring Surrey's Past*. There are plenty of places to 'have your say', either on individual database records, or by adding to the People, Places, Times and Themes pages. The project team would be delighted to hear from anyone who wished to contribute new resources to the website, whether text or photographs.

This article examines in more detail the wide range of resources available on the website.

Surrey's Historic Environment Record

Surrey's Historic Environment Record (HER) is a key resource for those interested in finding out about the county's archaeology. Formerly known as the Sites and Monuments Record (SMR), it contains a wide range of archaeological information, from the Palaeolithic to the present day. The HER features chance finds, such as prehistoric flint tools or fragments of Roman pottery; standing monuments, like the ruins of a Norman Castle; details of excavations, often in advance of building development; sites identified in archaeological surveys and from aerial photographs; documentary evidence, such as a watermill shown on an 18th Century map; information on protected sites, such as Listed Buildings, Scheduled Monuments and Historic Parks and Gardens. Currently over 16,000 records are available online and they are linked by grid reference to the aerial photo map (figures 3–4). More detailed information relating to many sites can also be consulted in the files of the HER, which is based at Surrey History Centre.

Surrey's Archives

Surrey's archives are a vast resource of written documents, maps, illustrations and photographs relating to all aspects of the history of the county. You can study the archives at Surrey History Centre in Woking. You might want to look at the history of your house or family. We can also help you to investigate themes such as social or political history, the development of garden design, the lives of local personalities and significant events. The archives include, for example, documents on the anti-slavery movement in Surrey, some of Gertrude Jekyll's garden designs, letters and photographs related to the Rev Charles Lutwidge Dodgson (Lewis Carroll), copies of Sir Edward Lutyen's architectural drawings and Surrey sporting events such as references to, what may be, the first game of baseball anywhere in the world. At the History Centre, there are documentary sources and publications relating to local government – Quarter Sessions, the County Council and local district and parish councils; private and family papers relating to landed estates or local people; and information concerning local businesses, schools, charities, churches, clubs and societies.

The following databases, containing descriptions of the archives held at Surrey History Centre, can be searched on the *Exploring Surrey's Past* website, many for the first time.

Surrey History Centre Collections Catalogue

The Collections Catalogue gives access to the full text of over 95% of Surrey History Centre's archive catalogues. Direct links have also been set up to many of the catalogues from the entries to be found in the National Register of Archives on the National Archives website.



Historic Environment Record

HER 2762 - Mesolithic flint axe

Mesolithic flint axe found in 1957 in the old Jackman's Nursery. The axe is of mottled grey unpatinated flint. One face has been dressed fairly flat and the other has a median ridge formed by the removal of a few large flakes. Cutting edge of tranche type is chipped. Found some quarter mile from Hoe stream, a tributary of the River Wey on the Lower Bagshot Sand. In Guildford Museum > Guildford Museum (Acc no. RB 1781).

Monument Information	
Record Type	Find
Condition	Not Known

Figures 3-4 Surrey's Environment Record: specific finds are linked by grid reference to an aerial photograph.

Robert Barclay Illustrations

The collection of illustrations assembled by Robert Barclay of Bury Hill, Dorking, early in the 19th Century to illustrate his copy of O Manning and W Bray, *The History and Antiquities of the County of Surrey*, which was published in three volumes between 1804 and 1814 is a great Surrey-wide collection of over 2000 prints and watercolours from the 17th to 19th Centuries, and includes over 500 watercolour views by John and Edward Hassell. With the help of volunteers many of the prints forming this collection are now being scanned and small size copies are being made available online attached to individual catalogue records (figure 5).



Figure 5 Nutfield church by J. Hassell from the Robert Barclay collection.

Francis Frith Photographs

Surrey History Centre holds 13,000 Francis Frith photographs, part of the national Frith archive established in 1860. Several thousand of these images can also be viewed online with individual catalogue records, thanks to a partnership with the Francis Frith website.

Surrey Illustrations

The database of Surrey Illustrations comprises over 18,000 postcards, photographs, drawings, prints and paintings. Two highlights of the collection include the Photographic Survey and Record of Surrey, which was established at a meeting held at the Town Hall, Croydon, on 9 May 1902. The object of the Survey was 'to preserve by permanent photographic process records of antiquities, anthropology, buildings of interest, portraits of notable persons, old documents, rare books, prints and maps, and scenery so as to give a comprehensive survey of what is valuable and representative in the County of Surrey'. The Survey includes over 5000 photographs of which over 1,500 have been digitised by volunteers. The resulting images have been associated with the catalogue records, which can be viewed on the website. We are currently adding details to the database of photographs from the Historic Building surveys undertaken by the County Council in the 1960s and 1970s, which record details of many buildings that were captured prior to their demolition. Images of these will also be made available online.

Maps and Journals

Surrey History Centre holds a rich array of printed maps, from town plans to county maps and nearly 1000 of these are documented in the Library Maps database, showing how the county has changed over time.

A vast array of journals, including many publications from local history societies, can be searched in the Journals database. Currently over 35,000 articles from over 14,000 separate journal issues have been indexed and new records are being added all the time.

Loseley Letters

The Loseley Letters database records the official and private correspondence of successive members of the More family of Loseley House between c.1506 and 1689. As Members of Parliament, trusted servants of the Crown and confidants of many leading noblemen, the first three Mores of Loseley, Sir Christopher (c.1483–1549), Sir William (1520–1600) and Sir George (1553–1632), were dominant figures in the government of Tudor and Jacobean Surrey. The letters and papers they accumulated as justices of the peace, sheriffs, muster and tax commissioners and respected local landowners are of national significance, and illuminate almost every aspect of Surrey of the time, from the cloth-dyeing and glassmaking industries to religious controversy, crime and local unrest. Detailed catalogues of the contents of many of these letters are now available on the Exploring Surrey's Past website.

Sales Particulars

The Sale Particulars database makes available a key resource for those researching their house or local history. Over 4,500 sale particulars have been indexed, including details of vendors, auctioneers and solicitors involved in the sales.

Library Catalogue

The *Exploring Surrey's Past* website is also linked to the Surrey county library catalogue, so that a keyword search will also search that catalogue for relevant publications held at Surrey History Centre.

Surrey Museums and Local History Collections

Databases from a number of museums can also be searched on the website. Most of the catalogue from Bourne Hall Museum, Ewell, is available, featuring objects telling the story of two thousand years of Epsom and Ewell. You can also search the archive collection from Godalming Museum; the entire objects catalogue of the Rural Life Centre, Tilford, the museum of village and rural life; part of the catalogue of the Social History Collection of The Lightbox, Woking's new museum – many with images; and coin and postcard collections from East Surrey Museum, Caterham. In addition, images and information from a project to record coins and tokens in Surrey Museums is available. You can view images digitised

by North Tandridge Local History Centre based at Caterham Valley Library. There are seven local history centres based in Surrey libraries – at Banstead, Caterham Valley, Cranleigh, Ewell, Horley, Lingfield and Redhill. These centres each offer an extensive range of resources relating to their local area.

The Future as a Community Resource

Creating a website giving access to such a large and diverse range of information has been a major challenge and the project is far from complete. The website will be expanded as more museum collections are added to the database. New archives are donated to the Surrey History Centre all the time and as these are catalogued they will be made available online. Archaeological finds are regularly made through pre-development digs and, by chance, all this material will be included in the HER and made accessible through the website. The website is therefore not a static resource but one that will grow and develop. An area that is constantly being improved relates to the diverse communities in Surrey. New pages are being written and uploaded on the faith, ethnic and other groups that represent Surrey's eclectic population mix. There are plans to give a voice to youth groups to allow them space to give their impressions of living in modern Surrey, especially in some of the county's 'hot spots' where literacy rates are low and unemployment is high. Continuing the theme of working with young people, it is planned for the Learning Zone to be developed throughout 2009. This area will initially provide a resource base for teachers from which they can draw local examples of historical development to show how Surrey towns and villages have grown and changed over centuries. Later this part of the site will be expanded to enable children independently to explore information on Surrey's rich and diverse history and culture.

Although initiated by Surrey Heritage with support from many local and national organisations the *Exploring Surrey's Past* website provides an opportunity for anyone with information about Surrey's history and culture to share their knowledge with the world. Contributions on any relevant subject are welcomed and can be submitted for publication on the site.

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WAR AND REMEMBRANCE

Jane Furlong

The UK has a long tradition of erecting war memorials, starting in the 6th Century and going through to the present day. I will begin by giving some definitions to provide some context before moving on to look at the way in which commemoration has evolved in Britain including the issues, debates and controversies that have surrounded commemoration of the dead. I will conclude by looking at the future of commemoration and the plans of the UK National Inventory of War Memorials (UKNIWM).

Definitions

What is a war? We consider the following to fall within our remit, namely all ‘wars’, uprisings, emergencies, conflicts and peace keeping. We also include all peace and anti-war memorials to show reactions to war.

What is a war memorial? A memorial is “a sign of remembrance; preserving or intended to preserve the memory of a person or thing.”¹ Any object can be considered a war memorial as long as the inscription and/or purpose behind its erection links it to a war or war casualty. They can take any form from the frequently seen crosses and sculptural figures to church fabric and fittings, war trophies and relics, plaques, obelisks, buildings and tracts of land.

Who is commemorated? Those who are commemorated have varied over the years but they can be placed in three broad groups. The most obvious are military personnel, both served and died, but you will also find civilians and civilian organisations and animals.

In the Beginning

Many people automatically associate memorials with the First and Second World Wars. But there are many memorials which pre-date this time. In fact, commemoration can be divided into two distinct stages – that prior to the South African War of 1899–1902 and that after it. There is a distinct difference in the numbers of memorials that were erected in these two periods.

Commemoration of the dead prior to the mid-19th Century was the exception rather than the norm and tended to be retrospective. For example, at

¹ The New Shorter Oxford English Dictionary, 1993. Oxford University Press.

Vindolanda Roman Fort, Northumberland, a plaque commemorating the Roman units which served on Hadrian's Wall was only unveiled in the 1980s. In Colchester Castle a granite obelisk was erected in the early 19th Century in the inner bailey to commemorate the execution of the two Royalist commanders, Sir Charles Lucas and Sir George Lisle during the Civil War. They were sentenced to death owing to their leading role and an obelisk stands on their execution spot. Local legend says that grass would not grow where their blood was spilt and in many respects the fulfilment of this legend is helped by the layer of tarmac which now covers the area.

There are, however, a handful of examples of contemporary commemoration. Suenos Stone in Grampian, Scotland, dates from the 10th Century and commemorates one of three possible Pictish events yet to be ascertained due to difficulties in translating the script on the memorial. In Clifton, Bristol, there is a memorial to the 79th Regiment commemorating their part in the Seven Years War of the mid-18th Century, erected by General Sir William Draper in 1767.

Where commemoration did occur it generally reflected the class and means divide of the time. Memorials that commemorated either the regiment, like the 79th, or individuals would tend to emphasise the sacrifice of the officers, a privileged elite largely drawn from families for whom death in action was an occupational hazard. Wealthier families could afford to erect such memorials so tablets of this kind would more commonly commemorate officers or upper ranks of services. Not only would they commemorate their heroic death but they often celebrate their personal qualities. Perhaps many of the families bathed in the reflected glory judging by some of the verbose inscriptions describing their worth and heroism. An example can be seen in Sunbury Park where a fountain commemorates the Capt Charles Lendy who died of the effects of his part in the Matabele War (1893) and his brother, Capt E Lendy who was killed in the Third Ashanti War (1893–1894). The rank and file, by contrast, were viewed by many as the sweepings of society, only one step removed from criminals. Consequently, the last resting place of the common soldier was often a mass grave and memorials commemorating him are extremely rare. One is more likely to find a memorial like the one remembering the officers who served in the Queen's Royal Surrey Regiment which has been placed in Holy Trinity Church, Guildford. But, as with everything, there are exceptions but these exceptions give an inkling of commemorative practices in the future.

The Beginning of Change

The mid-19th Century saw the beginnings of a change in commemoration in Britain. Also found in Holy Trinity Church, Guildford is a plaque to those of the 1st Battalion Queen's Regiment who died in Aden between 1867 and 1868 and in 1909 which only lists the men of the regiment, not the officers.

The Indian Mutiny also saw civilians being commemorated for the first time. A memorial in St John the Baptist Church, Windlesham, commemorates Lieut. Snell, his wife Helen and their infant child who were killed in the massacre in Setapore.

However, civilian commemoration was still linked to the officer class and inclusive commemoration would not become a deliberate act until the First World War.

Commemoration evolved further when Queen Victoria took an interest in the welfare of sick and wounded soldiers both during and after the Crimean War. Publicised through press coverage and the work of people like Florence Nightingale and Mary Seacole, the public were more aware of the conditions the men served in and the conditions the wounded were kept in. The Queen's interest in the plight of the ordinary soldier represents the beginning of a shift towards a more positive image of them. Queen Victoria also took a retrospective interest in those who had fought and died in previous wars. One interest resulted in the erection of a memorial lych gate outside All Saints Church, Dovercourt, Essex in 1899. On the main beam is the inscription which reads: "Erected by Her Majesty Queen Victoria, Empress of India, to the memory of British Soldiers buried in the churchyard, particularly to those who died from disease contracted during the Walcheren Expedition 1809–1810"

The Walcheren Expedition was planned to counter Napoleon's efforts to fortify Flushing and Antwerp prior to challenging the English Navy and later invading England. Despite warnings not to proceed as the area posed huge health risks due to its bogs, stagnant water and malaria the expedition did go ahead. It was badly led and planned and the majority of the men succumbed to malaria and other diseases. The returning troops who landed at Dovercourt were cared for by the local populace but despite this care a large number died and were buried in the local churchyard, hence the location of the memorial.

The South African War (1899–1902) saw a real change in the image of the common soldier. Wider scale contemporary commemoration became popular in forms recognisable to us today. In Worplesdon the local community clubbed together to erect a plaque to four men who died in the war. The inscription demonstrates the change in the way these men were now viewed as it states "This Brass Has Been (Placed?) By Contributions From The Inhabitants Of Worplesdon, With Which Parish These Brave Men Were Closely Connected"

The South African War was the first major war fought after a raft of reforms introduced by Edward Cardwell, Secretary of State for War. They changed the character and image of the British Army and Navy at the end of the 19th Century. The most famous of the reforms occurred over a period of eleven years between 1870 and 1881 and included the division of Britain into 69 districts, each with its own county regiment, limiting the term of enlistment from life to 12 years, abolishing the purchase of Commissions and, eventually, the abolition of flogging in both the Army and Navy.

As a result of these reforms, the military was now a professional force and one in which a career could be seriously considered for all ranks. Many of the soldiers who travelled to South Africa were volunteers as they felt that to join up for the duration and be part of a professional organisation fighting for a worthy cause was their duty for Queen and Country. These men were not the despised regulars of the previous century but the much-loved sons of small,

close communities and the loss of them to disease and enemy action was not taken lightly. The distances involved meant that their bodies remained in South Africa, leaving their families with no physical focus for their grief. It resulted in the first large-scale erection of war memorials commemorating the ordinary soldier, rather than the wellborn officer, and memorials included those who served, not just those who fell.

Nationwide Commemoration

Britain moved into a time of nationwide commemoration when the First World War provoked the largest ever programme of memorial building nation-wide. The South African War provided the benchmark for society's ability to deal with the impact of war but, by 1918, Britain had to come to terms with the loss of not thousands but *hundreds* of thousands of dead.

Even during the war, towns and villages chose to remember those who were serving. The first memorial to be erected was a roll of honour in the Wesleyan Methodist Church, Hawkshaw, Greater Manchester, unveiled in September 1914. By the end of 1915 over 600 memorials of various types had been erected. Hundreds of street shrines were erected, first in the east end of London and then in St Albans and Hull. They created a place where relatives could place flowers for their loved ones and when a family was notified about the death of someone, a mark would be placed next to their name on the memorial to signify that. The placing of this mark shows how memorials now needed to symbolise more than affection or esteem for those who had died. Due to the official policy of non-repatriation of bodies, memorials needed to take the place of a grave.

In a number of towns and cities, temporary memorials were erected after the war until the official one could be built and if a village could not afford its own memorial, two or three would often club together. Many communities recognised the importance of involving those who had directly taken part in the conflict in the commemoration. The Shackleford and Peper Harow memorial was unveiled in 1921 by Lieut. Walter Fairclough, the son and brother of two of those commemorated.

Not only did the First World War see a vast increase in the number of memorials erected but the objects that were used for commemoration changed. The monuments and tablets of the previous centuries were no longer seen as the only way to remember the dead. In fact, it became a case of anything goes, something which continues to this day. Almost anything within a church is fair game. 58% of memorials for the First World War are inside churches. So pews, kneelers, the reredos, Stations of the Cross, organs and organ blowers as well as hearing aid induction loops became a community's memorial. Hospitals and village halls were also built and dedicated to the memory of the fallen. Tracts of land were also given in memory. Four of the nine tracts donated to the National Trust in memory of Capt N C Robertson and 2nd Lieut. L C Robertson are located in Surrey – Frensham Common; Highcomb Copse, Hindhead; Netley Park, Shere; and Hydons Ball. Nowadays, we have examples of nativity sets, fields of daffodils, trees and even the provision of a water supply which have been dedicated as war memorials.

Battlefield crosses form a rather poignant memorial. When the wooden grave markers were being replaced by the Commission headstones we see nowadays relatives were invited to collect the cross of their relative. Over 2,000 had been brought back by June 1923 according to the Church Army's Annual report. One of the most remarkable surviving collections of these crosses is in St Mary's Church, Byfleet, where twenty-two are mounted on the wall of the south aisle (figure 1). As far as we know, this is the largest single collection of battlefield crosses anywhere in the country – 487 have been recorded so far. The hundreds of thousands of unclaimed crosses were ceremonially burned after the name tags had been removed and buried. The ashes were then scattered in the cemeteries.

Another change in commemoration of the First World War was marked by the fact that it became national. Undoubtedly the most easily recognisable memorial in Britain today is the Cenotaph. Although it commemorates all those of the British Isles who have fallen, there are further “National” war memorials in Northern Ireland, Scotland and Wales.

There was also a change in the number of times and places that a person was commemorated. Prior to this one person would appear on just one memorial in



Figure 1 Battlefield crosses in their original location in St Mary's Church, Byfleet (niwm 23510-23531).

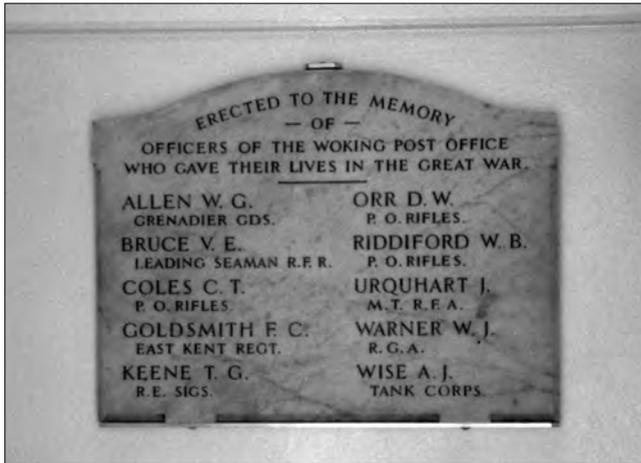


Figure 2 Woking Post Office Memorial (niwm 23703).

their local area – unless you were Nelson or some other famous figure. The First World War saw individuals appearing on multiple memorials in different locations. For example, Capt H. S. O. Ashington is named on 10 different memorials in London, his place of birth, and in Merseyside, his place of work.

Whilst commemoration was changing in many ways it still kept with its original commemorative practices. Military units continued to erect memorials but other organisations joined their ranks. Companies, schools, clubs and societies all began to erect memorials to commemorate their fellow employees, pupils, club members. The Woking Post Office has a memorial commemorating staff who died in the First World War (figure 2).

The commemoration of civilians evolved after the First World War. There was wide scale recognition of civilian involvement as the shock of Zeppelin raids and the sinking of Lusitania and other ships led to their commemoration. Their commemoration continued after the Second World War as demonstrated by a memorial in St Mary Magdalene Church, Spelthorne to Eddie Swindells, a server in the church who was killed, aged 15, during an air raid on Sound City Studios.

Controversy

The erection of war memorials has not been without controversy and it took many forms. Understandably, the discussions around how to commemorate were very emotive and it was inevitable that, of the thousands of memorials being erected at this time, not everyone would be pleased. Indeed, a snowman was built in Pateley Bridge, North Yorkshire, as a protest at what was perceived to be a delay in getting their local war memorial erected.

In Ashton Under Hill, Hereford and Worcester, disagreements about the siting of their memorial led the group opposed to the official memorial beginning

construction of their own one in the farmyard of one of the group members. They got as far as building a foundation for it on the village green before the local council stepped in and stopped the work so the memorial remained in the farmyard.

The design of a memorial also generated much heated debate and in fact still does. Charles Sergeant Jagger's artillery and Eric Kennington's 24th East Surrey Division memorials were both met with outrage at the time due to their depiction of the figures on the memorials. Some felt the Jagger figures were too graphic whilst Kennington's figures were felt to be too 'modern'.

Decisions were made at a local level as to who was to be included on the war memorial. Some places were more *laissez faire* but others laid down strict criteria which created problems in some places. In Fulstow, Lincolnshire, they finally erected their First World War memorial in November 2005. The community had originally turned down the local authority's offer to erect a memorial as the authority refused to have the name of one of the men, Pte Kirman, placed on the memorial as he had been shot at dawn for desertion. The community felt that if he could not be included then they would not have a memorial.

Debate still continues today as people are increasingly finding that individuals were omitted from their local war memorial. The process to collect names for inclusion was not at all scientific. There was no central list of names so communities used a variety of methods to create the name list, for example advertisements in newspapers, announcements in the local church, leaflet drops, door to door surveys. Consequently, many were missed and with ownership of war memorials being a very grey area due to the fact that for many it was not defined at the time of a memorial's erection, the question of who funds the addition of these names can be hotly contested.

New memorials are not immune. Who to include on the Armed Forces memorial was a tricky one. They eventually came up with two formats for commemoration. The main memorial contains the names of those who died in combat or training, the Roll of Honour contains these as well as the names of all those who died of other causes whilst serving in the forces.

Controversy could also be political as is the case for memorials to the Spanish Civil War. British citizens from all walks of life in the U.K. volunteered for service with the International Brigade during the Spanish Civil War of 1936 to 1939 with 526 fatalities in all. Although, officially, Britain never declared war on General Franco, many ordinary citizens joined up to fight against Fascism. Due to the outbreak of the Second World War, and post-war anti-communist feeling, there was a delay in erecting memorials to the fallen of this conflict. Some were erected, for example, in remembrance of its 50th or even 60th anniversary.

War memorials up until now had glorified war. You were much more likely to see the example of the memorial in Torridon, Scotland where the inscription begins:

'Sacred to the memory of the natives of Shieldag Registration district who fell in the Great War'

and then continues with a prayer:

‘O Lord hasten thou the day when nation shall not rise up against nation, when they shall not learn to war any more, and we thank thee that meantime thou hast provided us with the instruments of defence against our enemies’

Peace and Pacifism

The First World War saw an element of peace and pacifism begin to appear in commemorative practices. In Ashted, their memorial hall bears the word ‘Peace’ in its name. Looking further afield, the Quarry Bank memorial, Dudley, West Midlands was paid for by a local man, Mr Stevens who was a pacifist. He stipulated that it was to be a peace memorial and not a war memorial and that there was to be no statue of a military nature. The inscription reflected this as not only was it dedicated in proud and grateful recognition of the fallen but the inscription on the wall behind it read ‘Nation shall not lift up sword against Nation, neither shall they learn war any more’.

The interwar years saw the continued evolution of commemoration with the emergence of the peace movement. It heralded a different type of memorial as some people were no longer willing to glorify war but instead wanted to encourage the ethos of peace. Sylvia Pankhurst, the well-known suffragette and peace campaigner was part of a group who erected the anti-aerial warfare memorial at Woodford Green, London, in 1935. Its peace message is clearly conveyed by the inscription which reads, “to those who in 1923 upheld the right to use bombing planes this monument is raised as a protest against war in the air.” They were protesting against the Draft Rules of Aerial Warfare, proposed at The Hague, February 1923. Although drafted as the basis for an international treaty these rules were never formally adopted. Other peace memorials have been erected but they are still few in number by comparison to the war memorials.

Commemoration: Second World War onwards

By the time the Second World War had come to a close, ideas on commemoration, what was appropriate and whom the memorial should be for, were changing again.

Veterans from this war, owing to the fact that a far greater number of them returned compared to the First World War, often voiced their opinions on the type of memorial they would condone and those they would not. Broadly speaking, many villages and towns simply added plaques or tablets to existing memorials as can be seen on the memorial outside St John’s Church, Blindley Heath where the plaque for the Second World War reads “And Of Those Who Fell/ In The Second Great War/1939–1945” (figure 3). The numbers of casualties for this conflict were far less than the appalling figures of the First World War, and, in many instances, erecting another memorial was felt unnecessary.

Where a new memorial was deemed appropriate, communities chose utilitarian memorials, like bus shelters or parks and gardens, which would benefit

future generations, for whom the war had been fought. There are many examples of practical church fixtures and fittings being installed as Second World War memorials as well as a continuation of building memorial halls and sports pavilions. Playing fields or grounds can be seen in places throughout Surrey including Newdigate, Ottershaw and Chobham whilst halls can be found in Brookwood and Chertsey

The years following the Second World War have also seen many conflicts, albeit not on the same scale and the names of those casualties have been added to existing memorials. Corp. Macdonald, killed in Croatia in 1995 was added to the Shepperton memorial four years after his death. A few decades after the Second World War, veterans groups became increasingly associated with the erection of memorials. In the late 1970s and early 1980s Remembrance Day was not observed in the way we do now. The servicemen realised that their sacrifices and efforts were being forgotten so a new wave of memorial erection began. Chief amongst the veteran groups were the Burma Star Association, the Far Eastern Prisoners of War, the Royal British Legion and the Normandy veterans. In St Andrew's Church, Farnham, one of the many Burma Star memorials can be found.



Figure 3 Blindley Heath War Memorial (niwm 23794).

Commemoration of and by Foreigners

Memorials also reflect our diverse cultural background and alliances and there are many examples of commemoration of foreign nationals including Czechs, Americans, Poles, Belgian civilians, Soviet Citizens and the Italians when they were our allies in the First World War. There is also a place for commemoration of our foes including French Napoleonic POWs and Second World War German POWs, reflecting the changing face of political alliances.

Animals

Commemoration in this country would not be the same without the inclusion of memorials to animals, reflecting a wonderful British eccentricity. As well as more worthy

memorials like the Animals in War memorial, erected in November 2004, quirkier memorials include Sammy, the regimental mascot of the 4th Northumberland Fusiliers during the First World War. Having survived a number of near misses, he was accidentally killed during field firing practice. Jacko was a monkey owned by a member of the Cadbury factory. He died of fright during a Zeppelin raid and she was so traumatised by the death of her pet that she erected a memorial to him. Horse troughs were a popular way of memorialising animals. One can be found in Burstow with the following inscription:

‘In memory of the mute fidelity of the 400,000 horses killed and wounded at the call of their masters during the South African War 1899–1902 in a cause of which they knew nothing. This fountain is erected by a reverent fellow creature.’

Commemoration Today and in the Future

Ways of remembering are evolving again. Unlike after the Second World War, there is an increasing desire to remember the dead of modern conflicts in a significant way. Recent ‘national’ memorials include the Falklands Chapel, Pangbourne, consecrated in November 1999 and opened by HM Queen Elizabeth in March 2000, the Women of World War 2 memorial in Whitehall and the Armed Forces memorial in Staffordshire. In the Guards Chapel, Pirbright Camp one can find the memorial cross that was erected in Fitzroy Cove, Falkland Islands commemorating those of the Welsh Guards killed there.

A small number of memorials are also being used to put forward political statements and stimulate debate about the reasons for the war and how the service personnel are being officially recognised. For example, For Queen and Country by Steve McQueen takes the form of a series of postage stamp sheets, each one a portrait of a soldier killed so far in Iraq. McQueen sees the work as both a tribute to the deceased and a reflection upon the validity of war, the structure of power and notions of national identity. He wanted to find a way of bringing the casualties into our everyday lives, homes and workplaces and he is campaigning to make them official issue.

So where is commemoration going in the future? Debate has included what to do on the death of the last UK veteran of the First World War who died in 2009 including a state funeral for him. Commemoration will continue to evolve. The advent of internet sites like YouTube has given rise to a completely different type of commemoration. Individuals are putting up footage commemorating their comrades fighting in Iraq and Afghanistan and blogs are appearing which give details of relatives killed in the First World War as well as subsequent conflicts.

Controversy will no doubt continue in some shape of form but as long as we continue to be involved in conflicts then commemoration of our war dead will continue. Indeed, with space left for future casualties, the Armed Forces memorial reflects the inevitability of this.

Future Plans

The UKNIWM has been, and still is, reliant upon volunteers to help record information about the war memorials in the UK. We have many exciting developments in the pipeline to make this information more accessible including a names project. This will create a searchable database of those commemorated and begin to provide biographical information, adding images, creating map based searching, developing a learning programme and improving the functionality of the website. But we cannot do this without the help of volunteers continuing to record and research the war memorials and those named on them to make a truly comprehensive archive. We need your help. If you are able to offer some time or knowledge, research or photography please contact us. Full details about volunteering opportunities can be found on our website <http://www.ukniwm.org.uk/server/show/nav.22772>

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WESTBROOK REVEALED

Duncan Mirylees

In June 2008 a large collection of illustrations, mostly of Surrey, but also including some of other counties, was deposited at the Surrey History Centre by Mrs. Handa Bray, a descendent of William Bray, co-author, with the Rev. Owen Manning, of the monumental *History and Antiquities of the County of Surrey*, published between 1804 and 1814. This collection, which consists of prints, engravings, drawings and a number of watercolour paintings, once formed part of the collection amassed by William Bray as part of his work on the *History*. Whilst the Bray family papers were deposited at Surrey History Centre some years ago, this collection became separated from them and only came to light very recently.

Many of the images held within it are familiar to local historians, but there also amongst the collection a number of rare and unique items which will be of considerable interest to Surrey historians, since they have probably never been seen since William Bray finished his history at the very beginning of the 19th Century; some will never have been seen by the public at all.

Within the collection are two items which will be of immense interest both to Godalming historians and anyone researching the life of General James Oglethorpe and the Westbrook estate. These are two watercolour paintings of Westbrook Place. The first image (figure 1) may already be familiar to Godalming historians, since another version of it has been reproduced in several publications, most notably Alan Bott's *A Guide to the Parish Church of St. Peter and St. Paul Godalming*, 1978 (2nd ed. 1987). The original painting is held at the British Library (ADDMS 12208c) and shows Westbrook Place and its surrounding estate including the two so-called 'forts' on the slopes above. Whilst the two pictures are basically the same, the recently found version appears to be more sophisticated and detailed. It has, for instance, a delightful flock of somewhat oversized deer safely grazing at the top left hand and some rabbits running about at the right.

It is, however, the second image which will be of exceptional interest (figure 2).

This shows a fairly large country house in what architectural historians call the 'mannerist' style, typical of the reign of Charles I, perhaps c.1630–1640. Its ornate Dutch style gables and attached pilasters are very typical of the period. A caption at the bottom reads "The East Prospect of Westbrook House, scituated near Godalming, in the County of Surrey, the seat of the Hon:ble Major Gen:ll

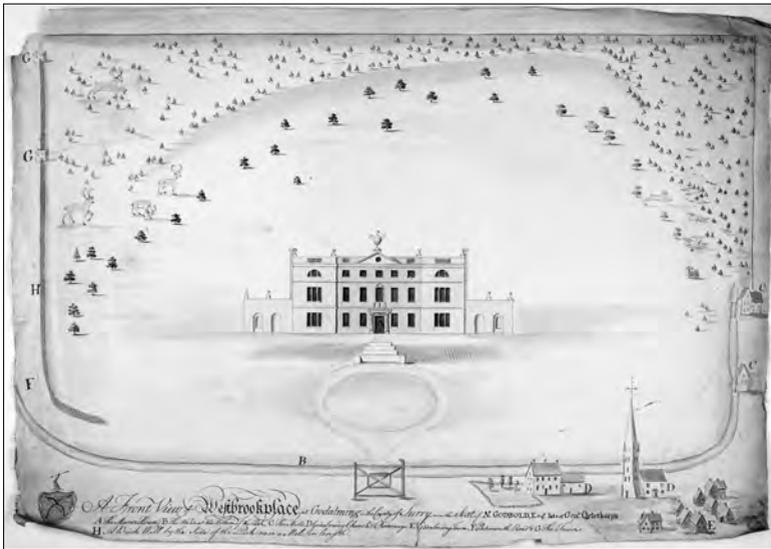


Figure 1 The Westbrook Estate, drawn for Nathaniel Godbold, c.1800.



Figure 2 The main façade of General Oglethorpe's Westbrook, drawn by E.S. Hylton. c.1760.

James Oglethorpe” at the base, in a rather Rococo cartouche, is Oglethorpe’s coat-of-arms and at the far bottom right corner a further inscription “E. S. Hylton Fec[it]”.

Considerable research has already been carried out, particularly by historians from Georgia, regarding the architectural history of Westbrook as it may have been during the tenure of the Oglethorpe family, but this picture would seem to throw out all preconceived ideas about the house in which they lived.

It shows a building of which no other illustrations, apparently, exist and certainly bears no resemblance to putative designs put forward by historians in the past.

There does not appear to be any reason why this picture should not be taken as a reasonably accurate image of an existing house and there seems to be no obvious reason whatsoever why anyone should invent such an elaborate design. Surely if anyone were going to do this, they would have come up with something a bit more up to date and stylish. To invent a house in, what would in c.1760 have been thought, such an antique manner would probably have been considered whimsical and decidedly peculiar.

To try and place this picture in its context, it would be useful to give here a brief synopsis of the history of the Westbrook estate, since there are, I believe several pointers which have been passed over by past historians. I have extracted the following from the account given in volume three of the *Victoria History of the County of Surrey* (VCH).

The first documentary evidence is in a 16th or 17th century copy of a customary of Godalming, which dates to the first years of the reign of Edward III, amongst the Loseley papers. This refers to a Richard de Westbrook, who held land in Godalming and a later annotation in the margin suggests that this estate was the same as that later held by Thomas Hull, i.e. Westbrook. The VCH describes the conditions of tenure for them as ‘...plainly servile in origin...’! In 1334, in a feet of fines of 7 Edward III, 29, Robert Westbrook and his wife Bona were enfeoffed of land in Godalming. This consisted of a ‘messuage, a carucate of land and 13s.8d rent’. There is, unfortunately, no evidence that this was Westbrook, but perhaps suggests that there may have been a house of some sort there at that time.

Whilst the Westbrook family name appears in a number of early court records, none of them appear to associate them directly with Westbrook in Godalming. The VCH suggests that they acquired their surname from another Westbrook, in Hampshire.

However, a John Westbrook certainly seemed, from a rental at Loseley, to have held Westbrook (Godalming) in 1486. He died in 1513–14. William Westbrook, following, died in 1537. His widow Margaret remained there and, upon her death, it passed to Florence Scarlett and Elizabeth Hull, her sisters-in-law.

Thomas Hull bought the estate in about 1576. In April 1649, Thomas Hull, his grandson, a staunch Royalist during the Civil War, was sequestered by

Parliament for lending money to maintain the Kings campaign against Parliament. He was obliged to compound and, in 1656 sold Westbrook to John Platt, ejected vicar of West Horsley, whose family held it until 1688.

John Platt's son, John, who was knighted in 1672, is said to have raised money on the estate in 1674 and is said by Aubrey, in his *Natural History and Antiquities of Surrey* to have built the house.

Aubrey was writing in the 1670s, though his book was not published until 1718–19, after his death. Later authors and letter writers have probably taken their cue from this statement.

Sir John Platt went heavily into debt and, in 1688, his estates were sold in order to pay off his creditors. In July of that year Westbrook was bought by Sir Theophilus Oglethorpe of Bramham, Yorkshire. Sir Theophilus had three sons, Louis, who was killed at the battle of Schellenberg in 1704, Theophilus, who having espoused the cause of the Old Pretender, went into exile with him and died at his court at St. Germain's in about 1728 and James Edward, the famous General, who had bought Theophilus' interest in the estate in 1718. He died in 1785.

On his death, James' widow devised Westbrook to be sold for the benefit of James' great nephew, the Marquis de Bellegarde and in 1788 it was sold to Christopher Hodges. He then sold it, in 1790, to the famous quack doctor Nathaniel Godbold, "inventor of the famous vegetable balsam". Godbold had, apparently, failed as a horse doctor, but reinvented himself as a human one, by marketing exactly the same formula, and made a vast fortune! This enabled him to buy and then completely re-model Westbrook. He died in 1799 and his son, also Nathaniel, died in 1834.

Thereafter, the house and estate was occupied for a number of short terms, during which, there is a tradition, the house was gutted by fire. In 1892, the house and its surrounding land were bought by the philanthropic Countess of Meath and converted into a refuge for epileptic women. It is still providing this service today, being known as the Meath Home.

Previous historians have tended in the past, whilst writing about Westbrook, to a certain bias towards the Oglethorpe family and General James Edward in particular. This is perhaps forgivable, given that, for Godhelmians, he is their most famous son and for natives of Georgia, their founding father. This might, however, have meant that other details of Westbrook's history were, perhaps, passed over a little too quickly and certain statements taken as read. All this must, of course be taken with the benefit of hindsight, since previous researchers did not have access to the painting.

Several dates appear significant, since they seem to contain some evidence for an earlier house at Westbrook.

The most striking may be 1656, when Thomas Hull sold Westbrook to John Platt. The deed of conveyance, quoted by Stanley Dedman in *Westbrook and the Oglethorpes* (Godalming Museum Publications no. 3) refers to a '...capital message in the parish of Godalming, called Westbrook'. This does seem to clearly

suggest that there was a house and a fairly large one at that, at Westbrook, before the Civil War.

The next significant reference is in 1788. The sale catalogue of that date describes the house as "...a spacious firm old mansion" and, amongst the rooms listed, in the attic storey, are "Seven good garrets and a gallery".

It is, perhaps, this last, which particularly seems to indicate the survival of a much older house.

Long galleries were very much a feature of Elizabethan and early Stuart houses. No house which had any pretensions to gentility was without a gallery of some sort. These, of course took up a lot of space and for smaller houses the obvious place for such a feature would be in the attic, though in fact some very grand houses indeed used the roof space for this purpose, as anyone who has ever been to Montacute House in Somerset will testify. There, as, probably, at Westbrook, the adjoining rooms in the gabled wings were used as servants quarters – the "seven good garrets" referred to in the estate agent's blurb of 1788.

By the mid 1670s, Aubrey's presumed date of the building of Westbrook, the long gallery had fallen quite out of fashion, though occasionally older houses being refurbished retained them, sometimes, as at Loseley, for the display of family pictures, for which they were ideal. It is very probable that no house newly built in the 1670s would have included one.

It is particularly interesting to compare the facade of the house as shown in the watercolour, in later illustrations of it and in ground plans of it as it was thought to exist before the 19th century alterations. If these plans are to be trusted, it seems that the two houses, apparently showing exactly the same footprint, may, in fact, be one and the same. The mouldings shown on either side of the windows on the façade in the painting are clearly seen to be on the inward facing facades of the two wings (though not, apparently on the outward facing ones), so it is clear that they project equally as far as the present ones. Add to this the fact that the fenestration of the house is exactly the same, the centre being of five bays and each wing being of one. Is it, therefore, possible that the house shown in the Bray watercolour might, beneath later skins of brick and Roman cement, be embedded with the walls of the present Meath Home/Westbrook?

The plan referred to was drawn up by Thomas Collum and published in *Westbrook* a joint work published by the Georgia Association and the American Institute of Architects in 1977. This plan shows a house with an almost medieval layout (dare we think that even the Westbrook's original house was still there?), having a hall, with parlour(s) at the upper end and possible remains of a cross passage, with its kitchens etc., at the lower. What is interesting is, again if the plan can be relied upon, that the fireplace in the hall and drawing room above would exactly correspond to the chimney shown just left of centre in the painting and the wing containing the staircase, to the roof seen behind that. This layout, which was still reasonably common in the early 17th Century, would, again, appear to suggest a much earlier house.

What then can be made of these suppositions in the face of the statement made by Aubrey, “Here is also a handsome seat called Westbrook-Place built by Sir John Platt, Knight”, which was echoed in a letter written by Dr. Michael Lort to Horace Walpole on 17 September 1781, in which he describes “a house of General Oglethorpe’s built soon after the Restauration (sic)”?

By using this, hitherto unknown, painting, the ground plan and the views of Westbrook as it now exists, it is quite probable that the basic structure of the house must surely date to about 1630 (possibly as late as the ‘40s, though its flamboyance would seem to suggest an earlier date) which might be born out by other, surviving, buildings from the same period.

Amongst these parallels are West Horsley Place, built *c.*1631, and Slyfield Manor, the Dutch gabled wing of which Nairn & Pevsner ascribes to *c.*1625. Kew Palace is, again, dated to 1631. Brook Place at Chobham, which also shows Dutch style gables was built in 1656, but this is a rather more sober effort altogether. It is much smaller and has undergone some alteration. Other houses in this style round the country, as quoted by Nairn & Pevsner in the Kew Palace entry, are all of the 1630 to 1640ish period, but there are, however, earlier instances.

Curiously, the town of Godalming itself can show several examples of this style, only a few hundred yards from Westbrook. Nos. 74–76 High Street, which once had a series of gables, now flattened out (the rear façade still has them) is emphatically dated 1663, whilst no. 80, a few doors up, its taller counterpart, which has kept its gables, probably dates to the same period, as might their baby brother at no.13 High Street, next to ‘The Square’. Might these buildings have been built in imitation of the already existing Westbrook?

Regrettably, apart from those at Godalming, very few of these houses have retained much of their original fenestration. That at Slyfield is of timber and though modern, copies the original. The crossed mullioned and transomed windows at Kew are original and were very innovative in the early 1630s.

To return to the painting itself and its possible date. Since the painting clearly refers to “...Major General James Oglethorpe...”, we can definitely say that it post dates 1745, when he received his commission and predates his death in 1785. The ‘Rococo’ style, as personified in the cartouche bearing the General’s arms, was, according to the Victoria and Albert Museum, fashionable in the 1730–1770 period. Using this as a base, this would put the picture in the 1760s.

Regrettably also, I have, as yet, been unable to identify the E. S. Hylton, who painted the picture. It is detailed and rather lively, but crudely done and whoever he or she was, E. S. Hylton probably didn’t have much formal training as an artist or surveyor. I cannot find the surname (in any spelling) listed in Godalming parish registers, nor on the online International Genealogical Index, nor could I find any reference to the name in any non-conformist indexes at the Surrey History Centre.

ANNE OF CLEVES AND RICHMOND PALACE

Elizabeth Norton

Anne of Cleves (1515–1557), the fourth wife of Henry VIII, had a long association with Richmond Palace and used it as her main residence from 1540 until 1547. The palace was the scene of Anne's divorce and it was where she established herself in the anomalous position of a wealthy and unmarried great lady.

Anne of Cleves

Anne of Cleves was born in 1515, the second child of John III, Duke of Cleves and his wife Maria, heiress of the German duchy of Juliers. With her parents' marriage, their combined lands formed a strategically important landmass beside the Rhine, an importance which was further increased in 1538 with the acquisition of the duchy of Guelders by their son, William. William's appropriation of Guelders brought him into direct conflict with the rival claimant, the Holy Roman Emperor, Charles V. By 1538, Charles V and his rival, Francis I of France, had begun a process of reconciliation. This caused alarm in England and Henry VIII looked around for allies in Germany, his choice falling on the duchy of Juliers-Cleves. Conveniently, Henry's third wife, Jane Seymour, had died in October 1537 and Henry was able to offer himself as a potential bridegroom in order to cement an alliance.

Anne's elder sister, Sibylla, had married the Elector of Saxony some years before, leaving Anne as the favoured candidate for Henry's hand. Anne had been very strictly brought up by her mother at the ducal court and received little education, being able only to read, write and speak her own language and she spent most of her time at her embroidery.¹ In spite of this, Henry's ambassador was able to report that she was intelligent and likely to learn English quickly. The famous portrait of Anne by Hans Holbein, now in the Louvre Museum, also found favour with the king and she arrived in England at the end of December 1539.

Henry met Anne at Rochester Castle.² The meeting did not go to plan and Anne, who was looking out of the window at a bear baiting when Henry arrived, failed to recognise him. By the time of his marriage to Anne Henry was a shadow of the handsome young prince he had been. He was also horrified at Anne's appearance with one legend claiming that he complained he had been brought 'a Flander's Mare' to marry.³ Henry had been in love with his three previous wives before he married them and there was simply no attraction between Henry and Anne. Henry delayed the wedding whilst he attempted to find a way out of the



Figure 1 Henry VII's Palace at Richmond was intended to be a splendid statement of the power of the Tudor dynasty. This illustration, in the possession of the author, is from volume 2 of *Tours Through the Whole Island of Great Britain* by the Rev. Clement Cruttwell, 1806.



Figures 2 and 3 Richmond Palace today. Little remains of the magnificent palace that Anne knew. Photographs by the author.

marriage but he was forced to go through with the wedding on 6 January 1540. Henry complained that he had 'a great yoke to enter into' and was unable to consummate the marriage. By July 1540 he had fallen in love with one of Anne's ladies, Catherine Howard and was again desperately looking for a way out of the

marriage. The friendship between the emperor and the French king had also turned sour, leaving a breach with Cleves less dangerous for the king.

Richmond Palace

On 6 July 1540 Marillac, the French ambassador to England reported that the ‘Queen has been sent to Richmond. The king, who promised to follow her in two days, has not done so, and his going thither is not spoken of, for the route he had prescribed for his progress does not lie in that direction’.⁴ The official reason for Anne’s exile from the court was to ensure that she escaped the plague in London. Marillac, and others, were sceptical, pointing out that there was no plague in the city and that Henry would not have remained there if there was any danger to his person.

There have been three royal palaces beside the Thames at Richmond.⁵ The first, Sheen Palace, was built by Edward III in the 14th Century. This palace stood until the death of Anne of Bohemia there in 1394, when her distraught husband, Richard II, ordered it to be demolished. In the 15th Century, Henry V rebuilt the palace. This second palace was destroyed by fire in 1497, providing Henry VII with an opportunity to build a fine replacement, renamed in honour of his Yorkshire earldom of Richmond.

Henry VII’s palace was rebuilt between 1497 and 1507 and the king spent over £14,000 in order to ensure that the palace would be the most magnificent in England (figure 1). The palace was built on the site of its predecessors, between the river and Richmond Green. All that now survives of the palace is part of the outer range of buildings, most notably the gateway and gatehouse which face the Green (figures 2 and 3).

Through the gates there was a large court surrounded by a number of rich buildings containing apartments and offices. To the left of the green stood the wardrobe where the clothing and soft furnishings for the palace were kept when not in use. At the far end of the courtyard there was another gateway rising to three storeys and decorated with sculptures of two trumpeters. Through the gate there was a smaller central court with the chapel on the left and the great hall to the right. There was a fountain in the centre. The great hall itself was over forty feet high and one hundred feet long and built of stone. Inside were statues of famous kings of England with Henry VII himself prominently situated amongst his illustrious predecessors. The hall and chapel were joined by a gallery along the side of the courtyard which led to a bridge over the medieval moat to the privy lodgings.

The privy lodgings were in a square building with an internal courtyard three storeys high along most of its length, with towers in the outer walls. The king’s and queen’s apartments were both on the east side of the building, overlooking the gardens. It is possible that the king’s rooms were on the first floor with the queen’s above. Alternatively, both may have occupied half of the middle and upper floors. Both apartments consisted of twelve rooms. Anne was lodged in the queen’s apartments when she first arrived in July 1540 and her household found rooms on the ground floor of the same building.

The privy gardens of the palace were ornate, being described in a report by an anonymous visitor in the 16th Century (quoted by Colvin, 1982:228) as ‘moost faire and pleasaunt’. The beds were laid out in intricate patterns and planted with unusual plants. They also made provision for a number of amusements, including tables for chess and space for bowls and tennis courts. The tennis courts were obviously well used and, in 1534, wire screens were added to the windows of the gallery to protect the glass from the balls. A banqueting house was built next to the court at the same time. The palace also boasted an orchard and two parks.

Richmond Palace was a triumph of early Tudor building and workmanship and Henry VII spent much time there, dying in the palace in 1509. His son, Henry VIII, also spent a great deal of time at the palace in the early days of his reign and his eldest son, Prince Henry, was born there on 1 January 1511, dying in the palace a few weeks later. Richmond Palace was considerably smaller and less lavish than the nearby palace of Hampton Court, built by Cardinal Wolsey. This aroused the king’s jealousy and, in around 1524 or 1525 he insisted that he exchange Richmond for Hampton Court, forcing the Cardinal to spend great sums of money on repairs to the palace.⁶ With the fall of Wolsey in 1529 the palace passed back to Henry and he continued to make use of it as a residence for his children, preferring to spend most of his own time at Hampton Court. From 1534 until 1540 a number of repairs and improvements were made to the palace to ensure that it remained a comfortable and luxurious place to stay.

Anne’s Residence at Richmond

Anne was still at Richmond on 6 July 1540 when her brother’s ambassador arrived at the palace at 4am.⁷ Anne spoke to the ambassador alone before summoning her chamberlain, the Earl of Rutland, who arrived at the queen’s apartments with an interpreter. Anne informed Rutland that the king had sent her a message which required an immediate answer from her. Anne informed the Earl that Henry had requested her consent to a trial of the legality of their marriage by parliament. According to Rutland in a letter to Thomas Cromwell:

And for that I dyd see her to take the matter hevely, I desired her to be of good comfort, and that the kynges highnes ys so gracious and virtuous a prince that he would nothing but shuld stond with the law of God and for the discharge of his conscience and hers and the quyetnes of this realme hereafter, and at the sute of all his lordes and commyns which ys the state of the hole realme, his highness is content to reфар the matter to the bysshoppes and the clergie who be as well lerned men and of as good conscience and lyveyng as any be in the world (Historical Manuscripts Commission, Twelfth Report: *The Manuscripts of his Grace the Duke of Rutland*, vol. 1 London 1888:27).

Anne agreed to send her consent, aware that she had little choice in the matter. The following day a church convocation met at Westminster and declared the marriage invalid for a number of reasons, including Henry's lack of consent to the marriage, its non-consummation and an earlier betrothal of Anne to the son of the Duke of Lorraine. At 3pm the marriage was officially annulled with the convocation declaring that the king and queen 'were nowise bound by the marriage solemnised between them'.

Anne was informed of her divorce shortly afterwards. Henry, pleased at her conformity, had resolved to be generous and offered to declare her his sister, giving her precedence over every other woman in England, save any woman that he married or his daughters. She was also given an annual income of £4000 and the palaces of Richmond and Bletchingley for her lifetime. These, according to Henry himself, were chosen as they were 'not far from London that you may be near us and, as you desire, able to repair to our Court to see us, as we shall repair to you'.⁸ After taking counsel from her advisors and enquiring into the whereabouts of Bletchingley, Anne accepted the settlement.⁹ Henry was pleasantly surprised to find Anne so amenable although he insisted that she write to her brother to signify her consent to the annulment, writing to his council that he was concerned that, otherwise, the settlement rested upon a woman's promise.¹⁰ Anne reluctantly agreed to this, reassuring her brother that 'the king's highness, whom I cannot now justly have, nor will repute, as my husband, hath nevertheless taken and adopted me for his sister, and, as a most kind, loving and friendly brother useth me, with as much or more humanity and liberality, as you, I myself, or any of our kin or allies, could well wish or desire'.¹¹ She also wrote to Henry addressing him as her brother and formally agreeing to the annulment of her marriage.¹² The grant to Anne of Richmond, Bletchingley and other lands in England was formally made in January 1541, on the condition that she remained in England.

Although Anne was no longer queen, as the mistress of Richmond Palace, she would have continued to occupy the queen's apartments there. She also retained a large household of servants and officials. Her acquiescence to Henry's demands also won his affection and he came personally to Richmond early in August 1540 to inform her of his marriage to Catherine Howard.¹³ Anne and Henry dined together at the palace although as a demonstration of her reduced status, Anne was forced to sit at a separate table adjoining the king's, rather than beside him in the place of the queen. Anne was unconcerned about this and spent the summer of 1540 enjoying herself at Richmond. According to Marillac, 'as for her who is now called Madam de Cleves, far from pretending to be married, she is as joyous as ever, and wears new dresses every day; which argues either prudent dissimulation or stupid forgetfulness of what should so closely touch her heart'.¹⁴ She also made plans for a winter progress to some of her other estates although she was still living at the palace on 31 December 1540 when Henry sent her a New Year's gift.¹⁵

Anne was anxious to ensure that she was not forgotten by the king and she found Richmond conveniently near the court at Hampton Court. On 3 January

1541 she also paid a personal visit to the king and his new queen, dining pleasantly with them before dancing with her successor as Henry's wife.¹⁶ She spent several days at Hampton Court before returning once again to Richmond.

Whilst Anne enjoyed her independence at Richmond, she was also aware that she was under surveillance. The grant to Anne of Richmond and her other properties was conditional upon her staying in England and the king was anxious to ensure that she continued to conform to his will. Only a few weeks after her divorce she discovered that one member of her household, Wymond Carew, had reported her to the king for failing to disclose the contents of a letter that she had received from her brother.¹⁷ With the arrest of Catherine Howard for adultery in November 1541 she also came to find the proximity of Richmond to the court difficult and two of her ladies were investigated by the king's council for commenting that the fall of the queen might be God's plan to see Anne reinstated.¹⁸ Anne was also investigated by the council in December 1541 when unfounded rumours reached the king that she had borne a child.¹⁹ In the face of this pressure and her brother's attempts to persuade Henry to take her back as his wife, Henry and Anne's relationship became somewhat strained, with Anne finding herself ignored on a visit to court in March 1543.²⁰

Henry never had any intention of taking Anne back and, on 12 July 1543 married his sixth wife, Catherine Parr. Once again, Henry informed Anne personally of the marriage, dining with her at Richmond later in that month.²¹ During the last years of Henry's reign, Anne undoubtedly spent time at Bletchingley and her other houses. However, her main residence was certainly Richmond, as can be seen from her own correspondence and that of the members of her household. Anne also received visits from Princess Mary at the palace, for example in June 1543.²² It is clear from the Princess's accounts that Anne continued to maintain a sizeable household at Richmond, including gentlemen ushers, yeomen of the chamber and a groom of the chamber, as well as a large number of kitchen staff and her own troupe of minstrels.

Anne lived lavishly at Richmond but does not appear to have spent much of her allowance on maintenance for the palace.²³ In 1547, soon after Anne was forced to hand the palace back to the crown, the new king, Edward VI, spent £1000 on repairs for Richmond. The following year a further £1073 and 12 shillings were spent on more essential repairs. In 1550 a new stable was built. The account of expenditure for Richmond incurred by the king's surveyor of works shows costs well in excess of £1000 incurred in both 1547 and 1548 before the considerably lower sums of just over £47 in 1549, £39 in 1550, £19 in 1551, nothing in 1552 and £12 in 1554 were incurred. It is clear from this that a considerable amount of work was required initially to bring the palace up to the required standard before more reasonable sums could once again be expended for annual maintenance. Anne does not appear to have concerned herself with the upkeep of Richmond and it slowly crumbled during the years of her ownership. This is, perhaps, one of the main reasons why the palace was taken from her shortly after the accession of Edward VI.

The Loss of Richmond Palace

Henry VIII died in January 1547, leaving the crown to his nine year old son, Edward VI. The last years of Henry's reign saw high price inflation and Anne's pension was no longer sufficient, perhaps accounting for the lease she granted on 16 September 1546 of the three manors of Richmond, Petersham and Ham for 80 years to one David Vincent, reserving the palace itself for her own use. Edward's council also proved uninterested in paying her pension and, on several occasions, Anne was forced to petition them for it.²⁴

Anne's property was also not safe from the new king and his council. As early as April 1547 pressure was put on her to exchange Bletchingley for the more distant Penshurst Place in Kent.²⁵ The privy council wrote to Anne regarding Bletchingley, making it clear that she had no choice in the matter, telling her that 'we consydre that the commoditie of the sayd house of Penshurst shall be mete for your purpose'.²⁶ Later in the reign Anne was also forced to exchange her lands and house at Bisham with others belonging to the king.²⁷

Richmond Palace was not immune from the council's interest. Anne held out against pressure from the council for some time, no doubt pointing out that Richmond was her chief residence and that it had been granted to her for life by the late king. In May 1548, after she had already been forced to leave Richmond, she made a final plea, arriving at court 'to speak to the Protector on certain complaints as to her treatment in many matters, and especially as regards the recompense for her house at Richmond, which has been taken away from her and prepared for the king'.²⁸ The Protector and the Council gave Anne a favourable reply but it did not save Richmond for her and, on 3 June 1548 she formally surrendered her interest in the palace to the king.

With the loss of Richmond and Bletchingley, Anne no longer had a residence of her own near London and she spent much of her time some distance from the court at Hever Castle. She retained affection for the palace and, a few days before her death in 1557, she drafted her will stating that 'we will and bequeath to the poor of Richmond, Bletchingley, Hever, and Dartford, 4 l. [4 pounds] to each parish, to be paid to the churchwardens at the present, and to be laid out by the advice of our servants thereabouts dwelling'.²⁹

Anne's seven years at Richmond were the happiest and most independent of her life. It was the scene of her divorce and also her attempts to redefine herself as an independent and unmarried woman at a time when great ladies were either widows or wives. Anne made Richmond her home, using it as a base to remain in contact with the court and also becoming involved with the people of the local area as can be seen by her will. The loss of Richmond was a great blow to Anne and she retained an affection for the palace and the area until her death.

NOTES

1. Nicholas Wotton to Henry VIII, 11 August 1539 in Ellis, H. (ed.), *Original Letters Illustrative of English History*, vol II (London, 1824:121-2).
2. Henry and Anne's first meeting is described in a number of sources, including Wriothesley's *Chronicle*, Hamilton, W.D., ed. (London, 1875:109, vol I), *Hall's Chronicle*, Whibley, C. (ed.)

- (London, 1904:296, vol II) and *The Deposition of Sir Anthony Browne, Master of Horse in Strype*, J (ed.), *Ecclesiastical Memorials* (1822:456–7, vol I pt II).
3. Smollett, T., *A Complete History of England*, vol II (London, 1757:653).
 4. Marillac to Montmorency, 6 July 1540 in Gairdner, J. and Brodie, R.H. (eds.), *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, vol 15 (London, 1896:419).
 5. *Richmond Palace and its history* is described in Colvin, H.M., *The History of the King's Works*, vol IV (London, 1982), Cloake, J., *Palaces and Parks of Richmond and Kew*, vol I (London, 1995), Cloake, J., *Richmond Palace its History and Plan* (Richmond, 2001) and Malden, H.E., *The Victoria History of the Counties of England: Surrey*, vol 3 (London, 1911).
 6. Cavendish's Thomas Wolsey Late Cardinal His Life and Death, Lockyer, R. (ed.) (London, 1962:162).
 7. The events of the morning of 6 July 1540 are described in the Earl of Rutland's letter to Thomas Cromwell of that day (misdated to 9 July) in *Historical Manuscripts Commission, Twelfth Report: The Manuscripts of his Grace the Duke of Rutland*, vol I (London, 1888:27).
 8. Henry VIII to Anne of Cleves in Savage, M. (ed.), *The Love Letters of Henry VIII* (London, 1949:74–5).
 9. Suffolk, Southampton and Wriothesley to Henry VIII, 12 July 1540 (in Gairdner and Brodie 1896:437).
 10. Henry VIII to Suffolk, Southampton and Wriothesley, 13 July 1540 (in Gairdner and Brodie 1896:441).
 11. Anne of Cleves to the Duke of Cleves, 21 July 1540 in *Historical Manuscripts Commission: Calendar of the Manuscripts of the Marquis of Salisbury Preserved at Hatfield House* (Hatfield Manuscripts) (London, 1883:13–14).
 12. Anne of Cleves to Henry VIII, 16 July 1540 (in *Hatfield Manuscripts* 1883:13).
 13. Marillac to Francis I, 6 August 1540 (in Gairdner and Brodie 1896:484).
 14. Marillac to Montmorency, 15 August 1540 (in Gairdner and Brodie 1896:490).
 15. Plans for Anne's progress are recounted in the minutes of the Privy Council, 29 August 1540 in Nicholas, H. (ed.), *Proceedings and Ordinances of the Privy Council of England*, vol VII (1837:18). Her continued residence at Richmond is in Marillac to Montmorency, 31 December 1540 in Gairdner, J. and Brodie, R.H. (eds.), *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, vol 16 (London, 1898:170).
 16. Marillac to Francis I, 12 January 1541 (in Gairdner and Brodie 1898:222) and Chapuys to Mary of Hungary, 8 January 1541 in De Gayangos, P. (ed.), *Calendar of Letters, Despatches, and State Papers, Relating to the Negotiations Between England and Spain*, Vol VI, pt I (London, 1890:305–6).
 17. Wymond Carew to John Gate, of the Robes, 20 August 1540 (in Gairdner and Brodie 1896:497–8).
 18. The conversation between Jane Rattsey and Elizabeth Bassett, 4 December 1541 (in Gairdner and Brodie 1898:655).
 19. Sir Anthony Browne and Sir Ralph Sadleyr to the Council, in London, 7 December 1541 (in Gairdner and Brodie 1898:665).
 20. Chapuys to Charles V, 6 March 1543 in De Gayangos, P. (ed.), *Calendar of Letters, Despatches and State Papers, Relating to the Negotiations Between England and Spain*, vol VI pt II (London, 1895:278).
 21. The Lords of the Council to Wymond Carew, 27 July 1543 in *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*, Addenda vol I pt II (London, 1932:541–2).
 22. Madden, F. (ed.), *Privy Purse expenses of the Princess Mary* (London, 1831:118).
 23. Colvin 1982:229.
 24. For example, in December 1549 her brother sent an ambassador to England to obtain payment of the arrears (in Van der Delft to Charles V, 19 December 1549 in Hume, M.A.S. and Tyler, R. (eds.) *Calendar of Letters, Despatches and State Papers Relating to the Negotiations Between England and Spain*, vol IX (London, 1912:490).
 25. Minutes of the Privy Council, 5 April 1547 (in Dasset 1890:83).
 26. The letter to Anne is recorded in the Minutes of the Privy Council, 1547 in Dasset, J.R. (ed.), *Acts of the Privy Council of England*, vol I (London, 1890:471–2).
 27. Minutes of the Privy Council, 18 February 1551 (in Dasset 1890:480).
 28. Van Der Delft to Charles V, 16 May 1548 (in Hume and Tyler 1912:266).
 29. Anne's Will is quoted from Strickland 1844:365–6).

SURREY HISTORY CENTRE: ACCESSIONS OF RECORDS IN 2008

edited by Michael Page

In 2008 Surrey History Centre received 324 accessions of original and copy records (excluding transfers from County Council departments). These records came from a great variety of organisations and individuals and we are, as ever, most grateful to all our depositors for making sure that the records are preserved and made available for research. A brief list of all 2008 accessions can be found on our website <http://www.surreycc.gov.uk/surreyhistorycentre>, under 'Search for Archives or Books'. What follows is a selection of some of the highlights.

Industrious Surrey

Some of our most celebrated and well-used archives are those of manufacturers such as Dennis Specialist Vehicles of Guildford or the piano makers John Broadwood and Sons. However we have also collected the records of many smaller businesses, noteworthy within their field.

Swallow's Tiles at Cranleigh was a family run business that started in 1860, making handmade sand-faced roofing tiles. It was owned by Roy Swallow until the firm went into administration in 1999, ceased trading and spent 2 years in receivership. Most recently the firm was part of British Enzyme until the Swallow's Tiles business was wound up in 2008. Although we did not take in any original records at the firm's demise, we did succeed in copying an album celebrating the work of this distinctive Surrey manufactory (SHC ref Z/525), including photographs of staff, tiles, works and equipment, tile making processes, tiles on buildings, advertising material, newspaper cuttings, correspondence and a company history.

A unique Woking industry was the GQ Parachute Company, later RFD-GQ Ltd, founded by Raymond Quilter and James Gregory in 1932 and by 1938 based in a two-storey factory in Portugal Road, Woking. During the Second World War, the GQ Parachute Co Ltd designed, developed and manufactured parachute systems and associated equipment for aircrew, paratroops, ordnance and supply dropping for allied forces and in 1953, the Company became one of two UK organizations to receive 'Ministry approval' for the design of parachutes and associated equipment. Mrs Gwendolene Florence Tilbury (1921–2006) (née Reed), then of Saunders Lane, Mayford, started work with the company in 1938 and during the war years production continued 24 hours a day. After her death, Mrs Tilbury's executors passed to us a set of photographs and other items (SHC ref 8257) reflecting the work of a business which left Woking in 1988. The business is also known to have operated from Catteshall Lane in Godalming.

Also based in Woking was the Sorbo Rubber Company which began life in the early 1900s and was incorporated as a limited company in 1933. Located in London after the First World War, it later moved to premises in Sheerwater, Woking, on the site of the present Woking Business Park. Subsequently it became part of a group of companies owned by P B Cow & Co Ltd. The Woking factory building was demolished in 1980. We were delighted to take in a collection (SHC ref 8320) of papers and other material collected by Arthur Wrigley, a chemist with and later a Director of the Company, and his father Ben Wrigley, also an employee. The collection includes reports, correspondence and papers relating to rubber production, stock books, formulae books, notebooks, publications, photographs, personal diaries and Company personnel material. Of particular interest are reports of the British Intelligence Objectives Sub-Committee (BIOS) on visits to German scientists and factories immediately after the war, to learn from Nazi technological innovations.

Two other collections reflective of the light industries which fringe so many Surrey towns are those of J & S Wylde Ltd, ophthalmic lens makers of Leatherhead (SHC ref 8311), and Arcoelectric Switches Ltd of West Molesey (SHC ref 8312). The former was founded in 1961 by [Stephen] John and Joyce Wylde at Purley, moving to Croydon in 1965 and in the 1970s expanding to additional premises in Leatherhead. The latter was established in 1932 at Croydon as Collier Electric Company Ltd and renamed Arcoelectric Switches Ltd in 1939, moving to West Molesey in 1947. It specialised in the manufacture of appliance switches, indicator lights and fuse-holders for electrical products such as computers, cookers, hairdryers and hi-fi equipment.

Two accessions reflect Surrey's earlier, almost exclusively agrarian economy. An account book kept by the Wonham family (SHC ref 8427) relates to their stewardship of farms in Dorking and Albury between 1835 and c.1862. The book was chiefly kept by Thomas Wonham whose name appears on the cover and who, in 1851, was farming Chadhurst Farm in Dorking, and in 1851 was residing at Sherbourne Farm, Albury, where he farmed 250 acres employing 12 labourers. He was still there in 1861, aged 71, when he was farming 280 acres with 7 men and 3 boys. Internal evidence suggests he took over Sherbourne Farm in c.1847. The book records purchases of dung; sales of hay; sales of cows and sheep; income from 'keeping' horses; carting stones, bricks and tiles (including from Bury Hill, Henhurst Farm and Wellers Yard); implements 'bought for Albury Farm'; purchases or sales of lime; purchase of stock; wages paid for reaping, threshing, mowing, hoeing etc (with labourers' names); and notes concerning crops grown. At front and rear are miscellaneous jottings relating to payments and loans to members of the Wonham family, addresses of suppliers, the apprenticeship of George Wonham, 1845, and the purchase of equipment, including a winnowing machine, 1838.

Improved facilities for selling agricultural produce were established at Redhill in 1857 with the setting up of the Redhill Market House Company (SHC ref 8328). A meeting was held in 1856 to consider 'the great public benefit to be

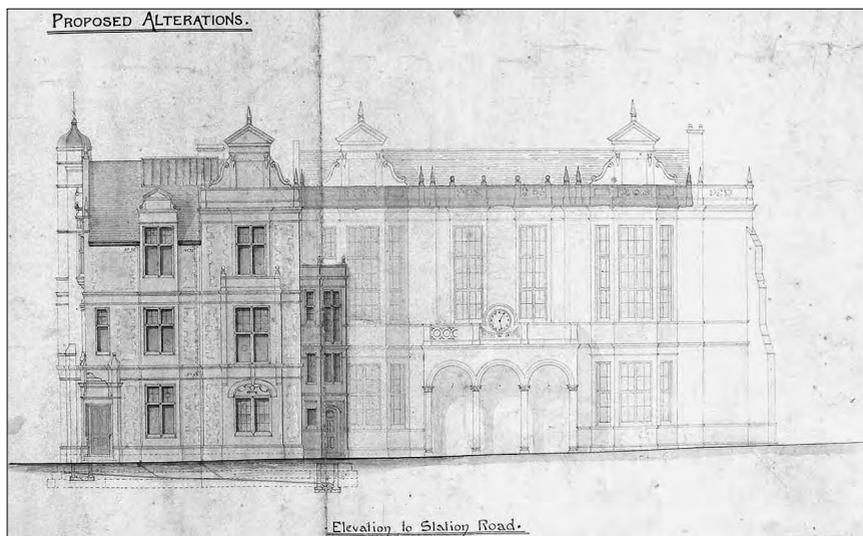


Figure 1 Plan of proposed alterations to Redhill Market Hall, 1891, Charles Taylor and Ernest Black, architects (SHC ref 8328/6/8).

derived from the erection of a corn exchange and a market house and from the establishment of a cattle market near the Junction Station, Redhill'. A public meeting was held on 26 March 1857, the Company was formed and shares issued. In 1870 the Company was wound up and its property and business transferred to a new company, the Redhill Market Hall Company Limited, to allow for increasing the share capital and making new articles of association. The Hall was designed by Messrs J & H Francis of London. The initial building consisted of a Market Hall on the ground floor with an assembly room on the first floor and a committee room. A gallery and stage was added to the assembly room in 1873, a west wing added in 1891 (figure 1) and an east wing in 1904. Land opposite the hall was acquired for an outdoor cattle market in 1870, which operated until the 1970s. The property of the company also included shops and premises at 4 and 6 London Road, Redhill. At the turn of the 20th Century shops were built along Station Road and the High Street sides of the market fields. The site of the Market Hall was compulsorily purchased as part of the re-development of the central area of Redhill in the 1980s. The building was demolished and the company was voluntarily wound up in 1991.

Health and Welfare in Surrey

Our holdings are particularly strong in records relating to the care of the poor and sick within the county and we have continued to add significant collections in 2008.

A somewhat surprising accession was a bound volume (SHC ref: 8370) containing a wealth of documents relating to poor law administration in the parish of Pirbright, 1705–1859 (figure 2). We had thought that we had gathered in almost all surviving ‘old’ poor law parish records, and assumed that the few scattered documents held for Pirbright were all that had survived. The papers in the book included settlement certificates and papers, removal orders, filiation orders, bastardy bonds and apprenticeship indentures, 1705–1841; printed instructions, copies of vestry minutes and landowner returns relating to the setting of a labour rate and employing the poor of the parish, 1832–1834; overseers’ and churchwardens’ accounts, bills and vouchers, 1795–1857; voters list for Pirbright, 1859;



Figure 2 Settlement certificate of William Seller junior and family who moved from Farnborough to Pirbright, 1711 (SHC ref 8370/1).

and a Guildford Union list of indoor and outdoor poor for whom relief is charged to Pirbright parish, giving name, age, number of days maintenance, cause of requiring relief and amount of relief given, 1859.

The documents had been assembled in a leather-bound volume entitled 'The Church of St Michael the Archangel [sic], Pirbright, Surrey. Documents from the Parish Chest, 1705–1859'. A note inside the front cover of the volume indicates that 'this collection of parochial documents and overseers accounts, 1705–1859, found in the chapel in the old oak parish chest, which is mentioned in the inventory, made on 26 August 1712, were restored March 1924 ... as a gift to the parish from Lady Stanley and Henry Curtis, FRCS of Furze Hill, Pirbright'. It is possible that the volume remained with the Stanley family from the 1920s until they moved out of Pirbright about 2004. It was recently found in a locked filing cabinet at the church and deposited with us.

Also representative of an age when the parish or private charity were the main sources of welfare provision are the records of the Andrew Windsor Almshouses in Farnham (SHC ref 8421). Windsor, of Bentley, Hampshire, founded the almshouses in Castle Street, Farnham, in his own lifetime and they were completed by 25 January 1620. The almshouses were intended for the use of 'eight poor honest old impotent persons', who would regularly attend divine service in the parish church in Farnham. They were also to be paid 20 pence a week raised from the income from a farm and lands belonging to Windsor in Buscot, Berkshire. He died in September 1621 and the failure of his heirs, his brother Peter and Peter's son Thomas, to pay the pension due to the inhabitants of the almshouses, led to an investigation by Commissioners appointed by the Court of Chancery in 1624 and 1625 which eventually found in favour of the trustees. The extensive records include an account book, 1673–1747, listing early tenants of the almshouses (with some notes of deaths of tenants and admission of new tenants) and amounts paid to them weekly, income received and some accounts of expenditure on clothing and building repairs.

In the late 19th and early 20th Century Surrey's green spaces became sites for several hospitals serving the burgeoning population of the capital. We have a huge collection of records of the 'Epsom Cluster' of mental hospitals, but have now added a file of case notes relating to the King George V Sanatorium at Godalming, 1935–1936 (SHC ref 8317). In 1922, a site at Highdown, Hydestile, Godalming, was purchased by the Metropolitan Asylums Board under agreement with London County Council and the London Insurance Committee, and a purpose-built sanatorium for male patients was erected. A central two-storey hospital block for febrile and bed-bound patients was surrounded by eight single storey pavilions with verandahs to allow for beds to be brought outside in good weather. On the creation of the National Health Service, the sanatorium was transferred to the jurisdiction of the local Godalming, Milford and Liphook Group of the South West Metropolitan Regional Health Board. The decreasing numbers of chest patients by the late 1960s led the Health Board to consolidate medical and surgical thoracic treatment at the neighbouring Milford Chest

Hospital in 1969. The King George V Hospital appears to have been used for the provision of some form of mental health care until the closure of the site, which was sold for housing in the late 1980s. The case notes, entered on London County Council Health Department *pro formas*, record for each patient family history (evidence of illness in the family, number of brothers, sisters and children); summary of onset of illness; general condition; date of birth, full address, occupation, next of kin, whether insured; date of discharge and condition; weight; examination of sputum; lung diagrams; and notes on progress.

The second half of the 20th Century witnessed a revolution in the care of the dying, with the growth of the hospice movement, and we were delighted to take in a first deposit of papers from The Princess Alice Hospice in Esher, which provides both in-patient and out-patient care to terminally ill people from a catchment area that extends to a ten mile radius of Esher. In addition it provides, through an Education Centre opened in early 1993, a range of courses aimed at enhancing the skills of those caring for patients in the local community and hosts international courses and conferences on aspects of palliative care.

The idea for a hospice serving Esher first arose in 1980, following discussions between Geoffrey Gardner, a retired Esher businessman and volunteer at Trinity Hospice, Clapham, and his friends Edwin and Kathleen Stevens. A trust initially known as the Elmbridge Hospice Charitable Trust was established in January 1981. A site on the corner of Lammas Lane and West End Lane, Esher, was acquired in August 1981 and the Hospice opened to patients in November 1985. In subsequent years the Hospice and the care it provided changed to reflect new developments. During the 1990s, the site was variously altered, on the construction of the Education Centre in 1993, and in 1996 to create a day care centre for out-patients. Provision for home care also increased, with 20 community nurses on the staff by 2004. By then it was perceived that the Hospice needed a major rebuild to adapt to the requirements of the Care Standards Act 2000. Because the site was within the Green Belt, it was not possible to extend the 'footprint' of the building, so it was decided to replace it. During 2005–2006, following the 'Dig Deep' fundraising campaign, the original hospice building was replaced with a new construction which allowed for more individual bedrooms (22 out of a total of 28) and greater space on the wards to accommodate new equipment.

The papers deposited reflect the huge fund-raising efforts of the local community to raise money for the building and maintenance of the Hospice. However, whilst publicity and papers relating to fund-raising form the bulk of the material so far deposited, the papers also include annual reports and accounts, some minutes of Council and committees (it is hoped that a full set may be deposited in due course), files relating to staffing and the role of volunteers, Chaplain's files, papers relating to the work of artists in residence and plans and photographs of the Hospice buildings. The collection and, indeed, the Hospice itself, is testament to what can be achieved through sheer hard work and commitment by a group of determined people.

Keeping the Peace in Surrey

In June 2008, we were contacted by the last chairman of the Leatherhead Area Police and Community Partnership Group with a view to depositing records of the group which had been wound up in 2007 (SHC ref 8360). Police and Community Partnership Groups (PCPGs) were statutory bodies that operated under the aegis of the Surrey Police Authority (SPA), to provide liaison between the police and the local communities. They had their origins in Lord Scarman's inquiry and report into the Brixton riots of Spring 1981 which, as part of its key recommendations, concluded that closer links needed to be forged between the police force and the local areas it served. PCPGs were set up across the county in 1995 and each PCPG typically comprised county and district councillors, council officers, representatives of residents' associations and various voluntary workers whose activities brought them into contact with the community. PCPGs were formally dissolved in 2007 with the establishment of other vehicles for consultation.

Our attention having been brought to the network of Police and Community Partnership Groups, which, at the height of their activity, numbered 23 across the county, led us to attempt to contact the former chairmen of all Surrey groups to investigate whether they still held records. As a result, we have been delighted to receive additional deposits from the former Woking Area, Guildford East and Caterham Area PCPGs (SHC refs 8376, 8401 and 8497) and hope to receive more in the near future. The records are a valuable reflection of local concerns relating to law and order in the late 20th and early 21st Centuries. Matters considered by the Caterham Group in 2004–2005 included juveniles buying and drinking alcohol in the shopping and railway station area, the lack of a visible police presence on the streets, graffiti (“The police stressed the point that if graffiti is removed quickly, the offenders will give up doing it in that area. To take advantage of this, traders should be encouraged to remove graffiti quickly”) and the impact of the relaxation of the licensing laws.

Religious Surrey

Records of Surrey churches, Anglican, Catholic and non-conformist, are generally well represented in our annual intake. However we also occasionally take in other records and papers reflecting the religious life of the county. A pleasing little document (SHC ref 8394), is an anonymous memoir of the conversion and uplifting death of a young Cobham hairdresser, Edward Trigg, (died 1820), who was probably converted by William Huntingdon during a mission to Cobham during the evangelical revival of the early 19th Century. Trigg's hairdressing business ‘was in a great measure executed on the Sabbath morning as those will readily believe who are acquainted with the awful neglect and profanation of the Lord's Day which prevails in villages’. After he had seen the light, he gave up Sabbath work, set up a Sunday School and distributed pious tracts. He died a lingering, but stoical, death from consumption and left shares to build an evangelical chapel in Cobham.

A rich albeit small collection of records of TOC H Woking, 1927–2001, was accessioned in March 2008 (SHC ref 8297) and clearly illustrates the activities

of a local branch of this national Christian-inspired movement, which grew out of the horrors of the Flanders trenches. Toc H started during the First World War when the Rev P T B Clayton was padre to the British forces in Belgium. He opened Talbot House in Poperinghe, west of Ypres, as a homely club for troops passing through. In service jargon Talbot House was abbreviated to Toc H and such was the success of the club there, appreciated by thousands of servicemen, that proposals were made in London in November 1919 to open a similar house in England. During 1920, two Talbot Houses were opened in London and a campaign throughout the country resulted in the formation of branches, some with houses of their own.

There were 70 branches by 1921 and each branch aimed to be of service to its local community, the four points of the Toc H compass being Fellowship, Service, Fair-mindedness and the Kingdom of God. The movement's symbol became a Roman lamp with a Christian Cypher and a double cross of Calvary to indicate its Christian foundation. The Woking branch minutes within this collection indicate that 50 years of Toc H in Woking was celebrated in 1982 and that men's and women's groups were run separately until the mid-1960s when a mixed branch was formed alongside the independent women's group. These two groups were then merged in 1985 to form Toc H Woking. It is believed that the movement no longer runs a branch locally.

In 1948, Moor Park near Farnham, once the home of the 17th century diplomat Sir William Temple, and the writer Jonathan Swift, was in a dilapidated state and threatened with demolition. The local campaign to save it caught the eye of Canon Richard Parsons, the rector of Wotton, who was looking for a location where he could realise his concept of a Christian Adult Education College. Funds were raised to purchase the house and the College was formally launched in September 1950. The College ran a wide range of religious and cultural courses with students from both the United Kingdom and overseas, but the College was often beset by financial difficulties. In 1975 Surrey County Council decided to buy the College as a means of enabling continuing provision in the county of residential adult education. This only lasted until 1980 when courses ceased and Surrey County Council decided to sell Moor Park. Subsequently the Moor Park College Trust developed a new way forward in partnership with the Department of Adult Education at the University of Surrey and the Diocese of Guildford.

The records deposited in 2008 by the Rev Desmond Parsons, son of Canon Richard Parsons, and himself formerly secretary of the Trust (SHC ref. 8398), include minutes of meetings of the Council of Management, annual reports and accounts, course leaflets and programmes, newsletters, and research papers and publications relating to the history of Moor Park. The records also include a scrapbook, with photographs, kept by a group of German students relating their experiences on a 'Britain Today' course at Moor Park College in 1952, and their visits to Waverley Abbey, London and elsewhere. A stray title deed was also found with the archive relating to the earlier history of Moor Park – a lease of the property in 1779 by Charlotte, Dowager Duchess of Atholl and Strange.

Educating Surrey

Among the many school records taken in during the course of the year, two accessions, perhaps, stand out.

By her will of 18 Aug 1719 Dorothy Lady Capel of Kew House left to four trustees Perry Court Farm in the parishes of Preston, Faversham, Ospringe and Luddenham, Kent, which she had inherited from her father. The rent from the farm was to be distributed annually among 11 existing charity schools, a twelfth part to be given to the minister and churchwardens of St Anne's, Kew, to establish a similar school. This charity school, later known as the King's or Queen's School, was established in 1810 according to *The Reports of the Commissioners ... concerning Charities in England and Wales relating to the County of Surrey, 1819–37*. New buildings were completed in 1826. Before 1810, under the terms of Lady Capel's will, Kew's portion of the money was used to bind out as apprentices poor children of the parish who had been educated at any of the other schools. Further endowments included £40 bequeathed by Barbara Meyer, widow of Jeremiah Meyer RA, in 1818; £300 given by King George IV in 1824 to build the school house, with the command that in future the school should be called 'The King's Free School'; and the sale of the Dame Holford £75 South Sea Stock in 1827 to help pay for building the school house.

The school was supported by annual subscribers, but from the latter part of the 19th Century received increasing amounts of government grant. The trustees were to be appointed from 'the most substantial and wealthiest inhabitants of Kew' but two of them were to be the minister of Kew and the owner of Kew House. This meant that a member of the royal family was long one of the trustees. The Queen's School came into the state education system under the terms of the Education Act, 1902, becoming a Voluntary Aided School, but the Foundation, via the Diocesan Board as trustees, still owns the school and as such has the right to have a majority of governor representatives to ensure that the character and conduct of the school are preserved in accordance with its trust deed. The records of the school have now been deposited (SHC ref 8306), including managers' minutes from 1835, the earliest volume of which includes pasted-in leaflets advertising the fund-raising services in Kew church, annual statements of accounts from 1847, lists of children admitted to the school at committee meetings and lists of books in the school.

A record of an entirely different school is the copy of a diary (SHC ref Z/509) of G W Post, a Dutch youth leader charged with care of Dutch children during their journey to, and stay at, Marchant's Hill Camp School, Hindhead, at the end of the Second World War. The original diary was discovered by the depositor of the copy at a market in The Hague in autumn 2007.

During the Second World War, the Dutch Government was in exile in London, having escaped the German occupation. For some years there had been plans to send Dutch children to Britain for recuperation as soon as the war allowed it and at the end of 1943 a committee was formed called the Netherlands Government Children Committee to organise this. By the start of 1945, the Allies

had liberated the south of the Netherlands and a second committee was set up there (the National 1945 Commission for Sending Dutch Children Abroad), which was to organise the Dutch end of the transports. On 5 February, the first transport of children to England took place; from then until the end of the transports in September 1946, 9,283 children were brought to England for a break from their war-torn homeland.

The British government had put numerous camps in the north of England at the disposal of the Netherlands Government Children Committee but since they were mostly located in heavily industrialised mining districts, air pollution made them unsuitable for many children. Fortunately there were also 4 camps owned by the National Camps Corporation which the Committee could use, two of which were located in Surrey, namely Sayer's Croft and Marchant's Hill. This second camp, near Hindhead, was only used to house Dutch children twice: on 21 November 1945, 98 boys and 3 adults travelled there, and on 7 December 1945, 46 boys, 50 girls and 12 adults arrived, this being the transport described in the diary.

The diary relates how Post came to take the job of youth leader and what he made of the experience and records his journey to Hindhead with the children, the boys' daily timetable, staff duties including watch duty and nit-combing, the visits and entertainments offered the children, boys' personal stories of the war's effect on them and their families, visits to Dutch soldiers at Ramilies Camp (between Aldershot and Northcamp) and the closure of the camp and Post's return to Holland.

Albury History Society

A fascinating collection of records (SHC ref 8261) pertaining to the village of Albury, near Guildford, has been donated by Albury History Society. Six crates of material, covering over nine hundred years' history, and the result of many years' diligent accumulation by society members, were deposited with Surrey Heritage in January 2008. Albury History Society was established in 1971, the result of a growing interest in the preservation of the parish's records following a well-attended talk on Albury by local historian, Miss Helen Lloyd. Since then, the society has continued to take an active role in the interests of the village and its surrounding area.

The sheer variety of the collection offers a wealth of information for anyone interested in researching the people, politics, architecture or landscape of Albury, with original documents dating back to the early eighteenth century. These include the account books and indentures of Olave Duncumb's charity, established around 1710 to provide apprenticeships for the poor children of Albury. Nineteenth century logbooks of the village schools and inventories of the old parish workhouse form part of the parish record collection, along with a good series of church magazines from 1864 to 2005.

The records also contain a selection of material relating to the Catholic Apostolic Church, introduced to Albury in the 1830s by Henry Drummond, local patron, and devotee of the preacher Edward Irving. There are histories of



Figure 3 Illustration from booklet, *Fourteen Views in the Village of Albury near Guildford* drawn by a Lady, 1832 (SHC ref 8261).

prominent families, such as the Drummonds (who married into the Percy family) and Malthus family (including Thomas Malthus, whose population theories had a profound impact on 19th Century thought), as well as the personal papers of local personalities, such as Dr Maurice Burton, naturalist, zoologist, and first chairman of the history society, and the aforementioned Helen Lloyd who lived at Weston Lodge.

Papers relating to the buildings and grounds of Albury Park include details of John Evelyn's garden and Augustus Pugin's chimneys. Finally, a large photographic collection of local families, events, organisations and landmarks sit alongside illustrations such as the delightful *Fourteen Views in the Village of Albury near Guildford* drawn by a Lady, drawn in 1832 (figure 3).

The Future of Surrey's Past: the Challenge of New Technologies

Increasingly we are being offered records in electronic format, be it digital photographs, text files or databases. We have devised a set of procedures for dealing with such records, to ensure the data is not corrupted, is properly backed-up and is migrated to new software if necessary. Each digital accession is individually evaluated to determine how best to preserve the data. Sometimes we may decide not to retain the records in electronic format but to preserve paper copies (which do not come with the built-in problems of data obsolescence or the need to keep up with changing software and hardware).

An example of this pragmatic approach might be the records we have retained of The Surrey at War project, which was set up in 2003 to run in conjunction with the BBC People's War project, which ran from June 2003 to

January 2006. The aim of the project was to collect the memories and experiences of people who had lived and fought during World War II on a website; these would form the basis of a digital archive which would provide a learning resource for future generations. The BBC project eventually collected 47,000 stories and 14,000 images. In Surrey, many residents attended special events over the fortnight around Remembrance Day in November 2003, so that their World War II memories could be recorded for posterity. Events took place at Surrey History Centre and in local history centres in libraries around the county. It is probable that the BBC will seek to preserve the entire website, but to ensure that the Surrey stories, at the very least, are captured for posterity we have printed them all out and are holding them as an archive under the reference 8253.

However it is more usual for us to retain digital records as digital records - for example, oral history recordings of Surrey Travellers, made in conjunction with the first Gypsy Roma Traveller History Month, held in June 2008. This nationwide project was directed towards schools, libraries, museums and cinemas with the aim of educating a wider audience about Traveller history and culture. As part of the activities and to support its own oral history project, Woking Lightbox recorded a series of six interviews with Surrey travellers at Bourne Hall Museum, Ewell, and digital copies of these are now held here under the reference 8368. The formal records which constitute the bulk of our holdings scarcely touch upon the experiences of gypsies whose lives were generally lived outside the organisational and governmental structures which generated the records. Thus their experiences and lives have to be captured in another way, indeed have to be deliberately sought out, to ensure that our holdings are representative of the all the groups and cultures that make up modern Surrey.

Surrey depicted

That William Bray of Shere collected illustrations of his native county should come as no surprise. The list of 'Prints of Maps, Views and Portraits relative to this County as have been engraved' that is given in the appendix of the third and concluding volume of his completion of Owen Manning's *History and Antiquities of the County of Surrey* (1814) was based upon his own extensive collection of Surrey engravings, as well as that of his friend, Arthur Tyton of Wimbledon; but the presence of only seven illustrations in the extensive Bray archive, which we hold as G52/- and G85/-, suggested that his collection had not survived. This was particularly tantalising, as it is clear from his correspondence with John Bowyer Nichols, printer of the county history and editor of the *Gentleman's Magazine*, that he was an enthusiastic collector of Surrey views. These letters, now held with the Nichols Collections of the Beinecke Library at Yale University, Connecticut, show that in 1825 Bray arranged for Nichols to send him any Surrey plates submitted to the magazine as a matter of course and, as late as 1832 when he was 96, was asking Nichols for the latest prints from Cracklow's *Churches and Chapels of Surrey* to add to his collection, saying that he would be 'very glad to receive from you all prints connected with Surrey, on which I spend many an hour by my fire-side.'

We were, therefore, delighted to discover last year that many of the illustrations Bray had collected had in fact survived. Members of the Bray family discovered them in a cupboard and deposited them with us to add to his archive (SHC ref 8363). Although the illustrations have not yet been catalogued in detail, it is clear that they include hundreds of engravings, sketches and watercolours covering most Surrey parishes that will be of considerable interest to local historians. Many of the engravings are proof copies of plates for the county history. Others, though clearly intended for the county history, were not used; they are not listed in the published volumes and are not found in our other collections of illustrations, suggesting that they may be the only surviving version of that particular engraving. There are also engravings from a wide range of topographical publications, including the *Gentleman's Magazine* as well as several original drawings and watercolours. Owen Manning's original sketch of Anstiebury Camp, dated 1781, was engraved for the county history (with corrections by Bray) and is mentioned in Manning's letter to Richard Gough of 19 August 1781, now held by the Bodleian Library as MS Gough Gen Top 43 fo.134. Henry Hill's ink drawing of 'Dorken Church in Surrey 1754' was later engraved by James Peake and used in the county history. The identity of the artist, or artists, responsible for the several exquisite watercolours of Surrey buildings also contained in the collection has, however, yet to be identified. We know that Bray knew Francis Grose, antiquary and artist, who made many sketches of Surrey buildings in the 1760s and there are stylistic similarities between other works by Grose in our other collections and several of the watercolours owned by William Bray. John Chessell Buckler's view of Chertsey is one of the highlights of the collection (figure 4) but the identity of the skilled draughtsman who drew a panorama of Dorking in such extraordinary detail remains a mystery. Though the work is very similar to panoramas of Hertfordshire towns by Bray's friend and travelling companion, the antiquary Thomas Baskerfield, an oil painting based on this drawing, now at Lord's Cricket Club, is attributed to James Canter. Several of the most detailed watercolours of houses near Croydon are similar in style to the work of Samuel Hieronymous Grimm, an artist patronised by Richard Gough, a close friend and supporter of Bray's antiquarian endeavours.

Over the course of 2008 we also completed the cataloguing of the mounted photographic prints which formed part of the Photographic Survey and Record of Surrey. The survey was inaugurated in 1902 'to preserve by permanent photographic process records of antiquities, anthropology, buildings of interest, portraits of notable persons, old documents, rare books, prints and maps, and scenery so as to give a comprehensive survey of what is valuable and representative in the County of Surrey'. Interest in the Survey began to decline during the 1930s and at a meeting held on 20 May 1953, it was decided that the Survey should cease to exist as a Society. The collection of approximately 10000 photographs and 1800 glass lantern slides was kept at Croydon Library until, in the early 1980s, following the formal establishment of Croydon Local Studies Collection, the decision was made to disperse the collection. Photographs



Figure 4 View of Chertsey by John Chessell Buckler, c.1820s (SHC ref 8363).

relating to individual London Boroughs were identified and transferred to the appropriate local studies collections. Likewise, photographs relating to the post-1965 administrative county of Surrey and the complete collection of photographs taken by Gertrude Jekyll for *Old West Surrey* were transferred to the Surrey Local Studies Library.

All those prints formerly at Surrey Local Studies Library and other records of the Survey have now been brought together as an archive (SHC ref 7828) and the prints added to our illustrations database which is searchable online on the 'Exploring Surrey's Past' website which also holds digital copies of many of the photographs. As yet the glass slides and glass plate negatives which were also donated to the Survey by local photographers have not been catalogued.

Our Local Studies Library

In June we were invited to visit Ewell Library to view a collection of 17th and 18th century pamphlets bought in 1967 by the Epsom & Ewell Borough Librarian from Mr A.T. Morley Hewitt. The collection consisted of 29 very fine, and in some cases rare, pamphlets and it was agreed that for conservation purposes and for better access by researchers these would be transferred to the Local Studies Collection at Surrey History Centre.

Of especial interest was an early curiosity, *A discourse of the severall kinds and causes of Lightnings, written by occasion of a fearfull Lightning which on the 17. day of this instant November, Anno Domini 1606 did in a very short time burne up the spire steeple of Blechingley in Surrey, and in the same melt into infinite*



Figure 5 Title page of *A True Relation of the Late Hurliburly at Kingston upon Thames*, 1642 (SHC Library).

fragments a goodly Ring of Bells (1607). The majority of the pamphlets are representative of the outpouring of ephemeral news sheets and partisan broadcasts, which accompanied the turmoil of the English Civil War. Their titles alone give an indication of their tone and content: *A true declaration of Kingstons entertainment of the cavaliers...* (1642); *A true relation of the late hurliburly at Kingston upon Thames...* 1642 (figure 5); *A true relation sent to the honourable committee...of the Parliaments forces against those of Surrey...* (1648); *A declaration and ordinance...for the sequestering of estates...within the county of Surrey* (1648); *A letter of a great victory ... by Sir Miles Livesey, near Kingston...* (1648).

Others of later date included a pamphlet lacking a title page entitled *A survey of Nonsuch House and Park, cum pertinentiis, Anno Domini 1650* (1768) which does not appear

on COPAC or ESTC and another by 'Poor-Robin' entitled *News from Epsom: or, the revengeful lady...* (1679).

Items acquired for the Local Studies Collection come from many different sources, including many that are donated by authors who have used the resources of the History Centre for their research. Occasionally though we purchase from specialist auctions, and this year we put in a successful bid for a lot that consisted of 9 maps of Middlesex (to build up our inadequate holdings relating to Spelthorne Borough). As the auction house was in Gloucestershire we were unable to visit to view the maps and as the descriptions were very brief we found ourselves just hours before the auction having a rather frantic conversation with a member of staff to try to ascertain exactly what we were bidding for! We were very pleased therefore to find on their arrival that we had acquired a fine copy of John Norden's *Middlesex olim a trinobantibus habitata* dated c.1610/1637, engraved by William Kip. Another lucky moment occurred later in the Summer when one of our local studies librarians whilst on holiday in Shropshire visited an antiquarian bookseller and unearthed another rare item to add to our collection, a beautifully illustrated book by Robert Chignell published by Cassell and Company in 1898 entitled *The life and paintings of Vicat Cole, R.A.* This is the only book we know of about the life and work of this Surrey artist. In other

instances, trawling bookdealers' catalogues enabled the local studies librarians to fill gaps in holdings and help to build our collection of published works to support and inform researchers in our archive holdings. Recent purchases include A and C Reed's *Memoir of the life and philanthropic labours of Andrew Reed* (c.1866) – Andrew Reed being the founder of the London Orphan Asylum (now Reed's School, Cobham) and the Earlswood Asylum for Idiots – and Marriot Cooke and Hubert C Bond's *History of the Asylum War Hospitals, HMSO* (1920).

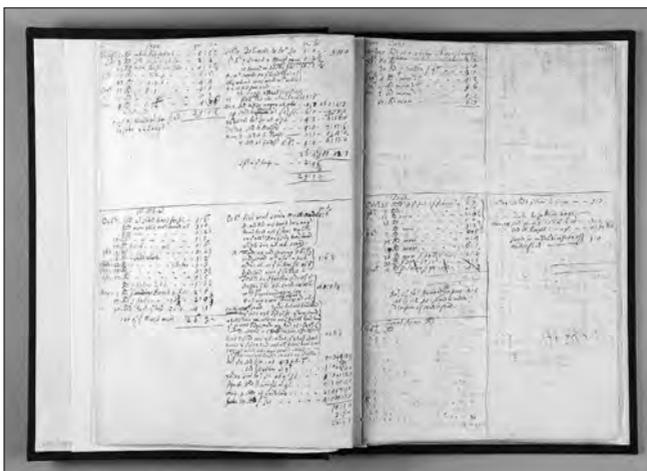
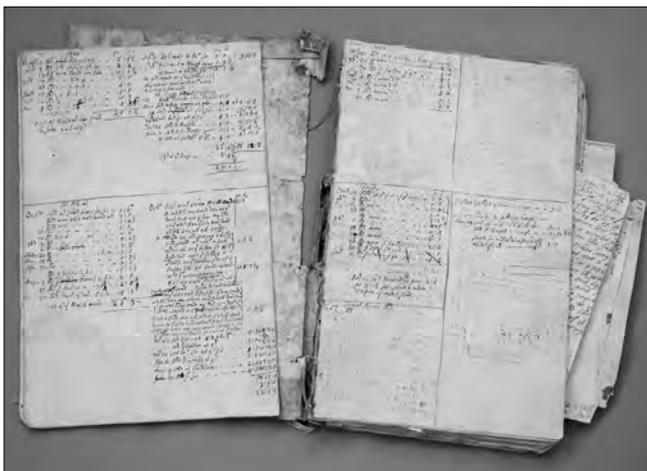
New publications such as Charity Scott-Stokes and Chris Given Wilson's transcription and translation of a rare manuscript chronicle in the Cranston Library, Reigate, the *Chronicon Anonymi Cantuariensis: the Chronicle of Anonymous of Canterbury* (Oxford University Press 2008) are also purchased and made available to researchers for reference.

News from conservation

Our two archive conservators, Catherine Carey and Jeff Dowse, during the course of the year have repaired a number of records hitherto too damaged to be consulted. Among the documents completed which are now available to researchers are two court rolls of the manor of Banstead, covering the years 1554–1629 (SHC refs 444/3/7–8). The rolls, originally tightly rolled parchment membranes, have now been flattened and tears and damage repaired. Anyone interested in the history of Banstead or in ancestors who lived within the manor, will find these fascinating records to be full of information about the tenants of the manor, the regulation of its affairs and the conveyance of plots of land forming part of the estate.

A very generous donation from the Loseley Family Trust has also enabled Catherine to work on several fascinating rolls and volumes of accounts from the Loseley Manuscripts archive, all of which had suffered from centuries of wear and damp. The earliest document is SHC ref LM/1499/2, a list of names of residents of Godalming Hundred (parts of the modern boroughs of Waverley and Guildford) assessed for the subsidy of 1489 (a tax assessed on land and goods and chattels). Survival of detailed accounts including the names of individuals are rare (local assessors' returns to the Exchequer might only record the totals of money assessed per parish) so we are fortunate in being able to gain a picture of the wealthier inhabitants, who include a number of women (up to one seventh of the property owners in the town of Godalming). Catherine has also restored a list (SHC ref LM/1330/20) of local men charged with acting as or providing pikemen, bowmen and billmen to defend the south east against foreign invasion, reckoned to date between 1572 and 1573 and relating to the hundred of Woking (a large area bounded west-east by Windlesham and East Horsley).

Sir George More of Loseley Park held several important posts in the government of King James I, and we can now study his daily life in London and his role as the receiver-general to Henry Prince of Wales, in three volumes (figures 6 and 7) which record his household expenses in London in 1611 (SHC ref LM/1087/1/4), and income from the Prince's widespread estates (SHC refs LM/1087/1/6–7). We have great reason to be thankful that the More family



Figures 6 and 7 Account book used by members of the More family of Loseley, 1611–1741, before and after repair (SHC ref LM/1087/1/7).

hoarded vast quantities of documents of every description from the very beginning of their tenure of the manor of Loseley (many Loseley documents such as the subsidy mentioned above predate the Mores' own activity in county government). They were not averse to re-using and recycling, however, and two of the volumes used by Sir George were up to 100 years later employed to record estate accounts of the specific crops sown and yields on the home farm at Loseley during the late 17th and early 18th Century, as well as other notes of receipts of rents and money Sir William More II paid out to his mother.

PUBLICATIONS

The former Surrey Local History Council produced *Surrey History* for many years and the majority of the back numbers are still available. In addition the following extra publications are in print:

Views of Surrey Churches

by C.T. Cracklow
(reprint of 1826 views)
1979 £7.50 (hardback)

Pastors, Parishes and People in Surrey

by David Robinson
1989 £2.95

Old Surrey Receipts and Food for Thought

compiled by Daphne Grimm
1991 £3.95

The Sheriffs of Surrey

by David Burns
1992 £4.95

(Published jointly with the Under Sheriff of Surrey)

Two Hundred Years of Aeronautics & Aviation in Surrey 1785–1985

by Sir Peter Masefield
1993 £3.95

The Churches of Surrey

by Mervyn Blatch
1997 £30.00 (hardback)

These books were published for the Surrey Local History Council by Phillimore & Co. Ltd. They are available from the Surrey History Centre, 130 Goldsworth Road, Woking, GU21 1ND. Tel: 01483 518740. Members of the Society are invited to obtain their copies from the Hon. Secretary, Surrey Archaeological Society, Castle Arch, Guildford, GU1 3SX. Tel/fax: 01483 532454. A Registered Charity No. 272098.

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