Carew Manor, Beddington
Finds from the moat culvert, 1991

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1 INTRODUCTION

Carew Manor, at Beddington near Croydon, was once a large country house which belonged to the Carew family and their successors from the 14th to the mid-19th-century.

This report deals with a collection of pottery, tobacco pipes, wall tiles, marble, metalwork and other items salvaged from the bed of a culvert at Carew Manor in 1991. It also includes a few related items found elsewhere on the site. It was part of a wider investigation into the history of Carew Manor which started in 1979 and is still continuing. The results of the whole project have appeared in a series of Carshalton and District History and Archaeology Society Occasional Papers. One of these – Phillips and Burnett 2016 – provides an account of the development of the house and the history of the Carew family which forms the background and context of this investigation.

The project was possible because of the support and encouragement of the London Borough of Sutton and what was then Carew Manor School. Numerous people have been involved and thanks are due to all of them. Doug Cluett, Barry Weston, Nicholas Burnett, Bev Shew and Roger Browne were involved in the original wark in the culvert. Many more people have been involved in the subsequent recording of the material. Thanks are due to Clive Orton for his specialist knowledge of pottery, Phil Johnson for photography, Steve Morris and Jane Howard for numerous things and Val Murphy and Siobhan Kneale, former and current curators of Sutton's museum collections.

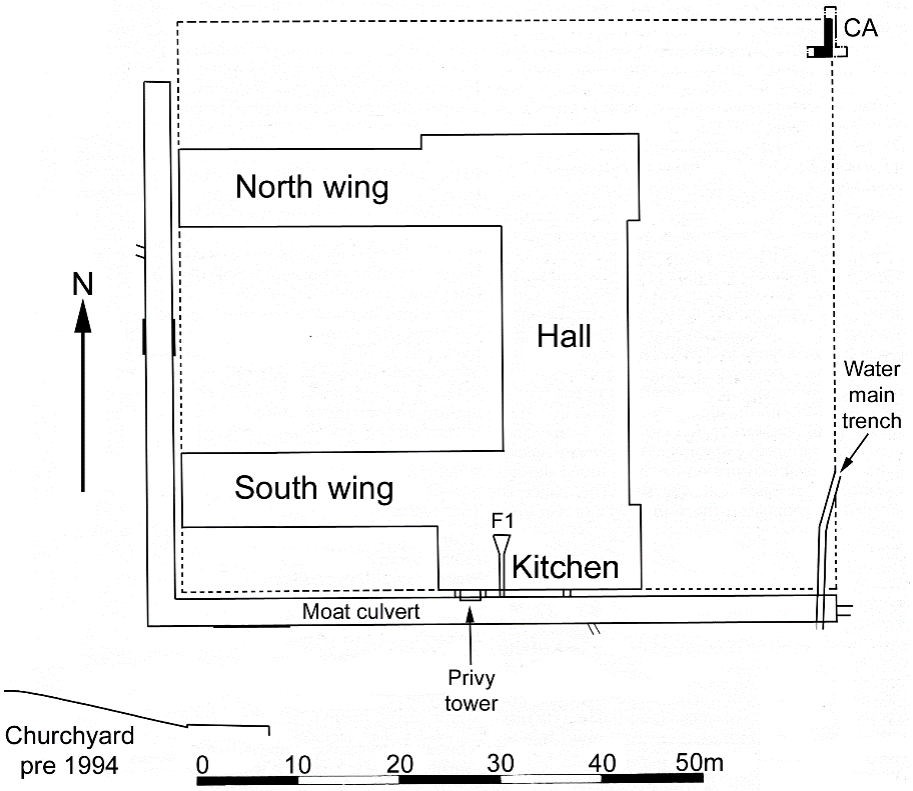
2 THE SOUTH MOAT CULVERT

The finds reported here came from a large culvert which ran along the south side of the house in the bed of a former moat. The western and eastern arms of the moat across the front and back of the house were filled as part of a major remodelling around 1710-12. A large 2.7m wide culvert was created which ran along the southern and western arms of the moat close to the house. This carried water from the garden at the back of the house to a lake at the front and also collected water from various drains flowing from the building. The western arm of the culvert was covered with a brick arch, but the southern arm seems initially to have been an open channel. It was covered with a vault at some date in the later 18th or early 19th-century.[1]

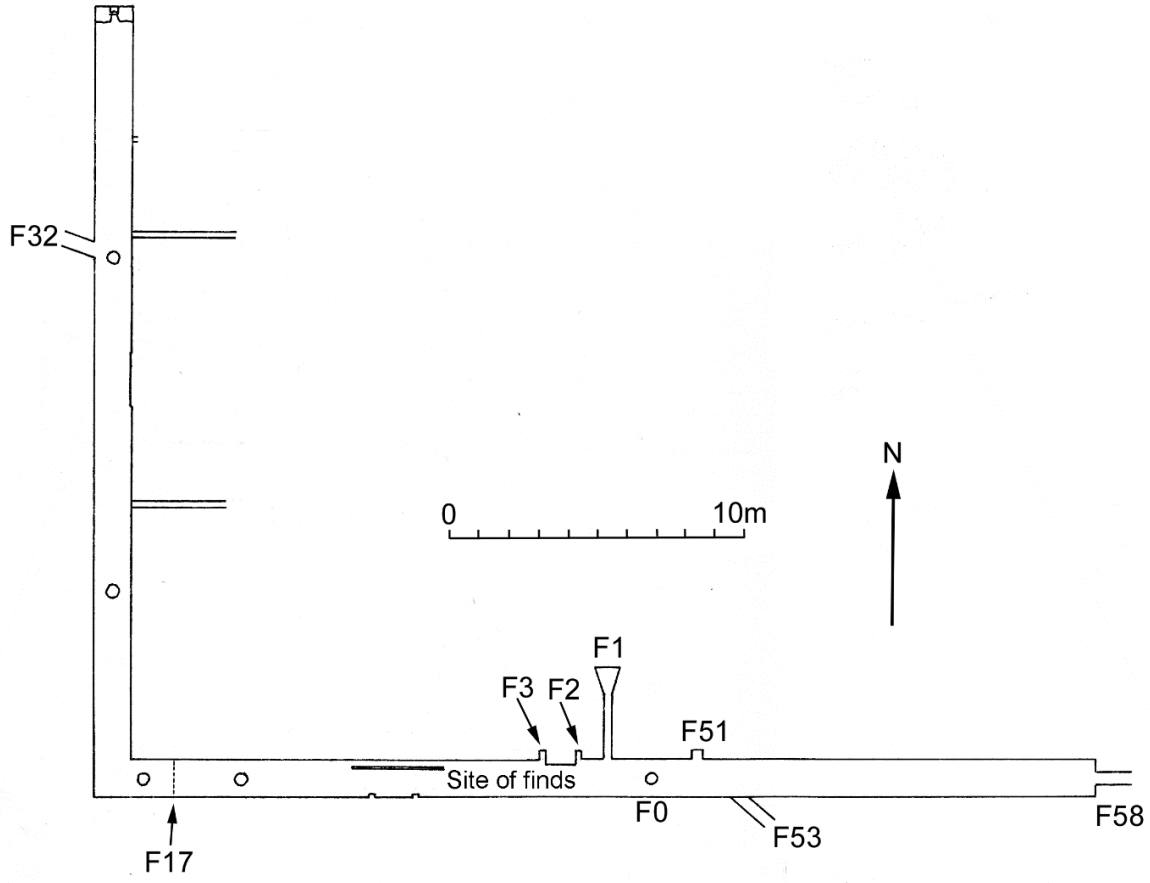
The finds described here were found in the silt and gravel in the southern arm of the culvert in the area shown in the plans below.

The material was collected in difficult conditions in poor light without any systematic sifting of the deposit. Larger pieces were therefore more likely to be recovered than smaller ones, and it is possible that there was a bias towards those of lighter and brighter colour.

[1] A detailed description of the culvert and its development can be found in Phillips and Burnett 2016 vol. 2, p. 32-9 and 109-110.



The moat culvert in relation to the 18th-century house.



Plan of the culverts showing the finds site and selected features.

3 POTTERY

The assemblage consists of 734 pieces with a weight of 33,369g. Of these 272 pieces weighing 10,163g were chamber pots or bowls and 74 pieces weighing 2,314g were drug jars. The chamber pots accounted for 30.45% of the assemblage by weight and the drug jars 6.93%.

The table below shows that the collection consists of fabrics current in the 18th-century, with a small amount of material such as the transfer-print and soft paste China which date from the 19th-century. There is nothing which need predate the creation of the channel about 1710-12.

	Pieces	Weight (g)	Pieces	Weight
Border ware	37	1583	5.04%	4.74%
Creamware	81	2776	11.04%	8.32%
Porcelain	83	1805	11.31%	5.41%
Redware (PMR)	81	12301	11.04%	36.86%
Redware unidentified	1	42	0.14%	0.13%
Soft paste porcelain	55	776	7.49%	2.33%
Staffordshire	11	293	1.50%	0.88%
Stoneware	30	1914	4.09%	5.74%
Stoneware black	1	7	0.14%	0.02%
Stoneware white salt glaze	21	740	2.86%	2.22%
Tin-glaze	333	11132	45.37%	33.36%
Totals	734	33369		

About 45% of the collection by weight is made up of tin-glaze, mostly chamber pots, chamber bowls and drug jars. If these forms are removed the assemblage has a rather different character. The figures below are approximate, as in some cases it is difficult to draw a distinction between a piece of a chamber pot and a bowl. However, it is clear that without the chamber pots and drug jars tin-glaze is much less significant and the bias towards early 18th-century fabrics largely disappears, as demonstrated by the following table.

	All pieces			Without chamber pots & drug jars		
	Pieces	Weight (g)	Weight	Pieces	Weight (g)	Weight
Borderware	37	1583	4.74%	29	992	4.77%
Creamware	81	2776	8.32%	67	1941	9.32%
Porcelain	83	1805	5.41%	83	1805	8.67%
Redware (PMR)	81	12301	36.86%	79	12208	58.64%
Redware unidentified	1	42	0.13%	1	42	0.20%
Soft paste porcelain	55	776	2.33%	49	676	3.25%
Staffordshire	11	293	0.88%	11	293	1.41%
Stoneware	30	1914	5.74%	30	1914	9.19%
Stoneware black	1	7	0.02%	1	7	0.03%
Stoneware white salt glaze	21	740	2.22%	21	740	3.55%
Tin-glaze	333	11132	33.36%	13	200	0.96%
Totals	734	33369		384	20818	

The table below shows the fabric of the pieces with identifiable form, with the chamber pots, chamber bowls and drug jars removed. The collection is varied, with fabrics such as redwares which are likely to have been used in the kitchen and service areas of the house and others such as porcelain which would have been used to serve the Carews and their guests. The forms more or less reflect the differing status of the fabric, as would be expected.

The presence of transfer-print shows that material was still entering the assemblage in the 19th-century.

Fabric	Form	Pieces	Weight (g)
Border ware	Bowl	8	382
Border ware	Bowl large	1	92
Border ware	Jar	2	105
Border ware	Jar large	1	84
Border ware	Jug?	1	18
Border ware	Porringer	1	73
Creamware	Bowl	3	86
Creamware	Cup	5	38
Creamware	Dish	11	1264
Creamware	Jar	7	217
Creamware	Lid	2	18
Creamware	Plate	7	124
Creamware	Saucer	1	12
Porcelain	Bowl	5	41
Porcelain	Cup	12	111
Porcelain	Dish	13	787
Porcelain	Jug	1	17
Porcelain	Ointment pot?	1	3
Porcelain	Plate	30	581
Porcelain	Plate / bowl	10	126
Porcelain	Saucer	1	42
Porcelain	Small closed vessel	1	14
Porcelain	Spout	1	5
Porcelain	Tea bowl	3	65
Redware	Bowl	7	1222
Redware	Chicken feeder	2	828
Redware	Dish	2	109
Redware	Flower pot	1	601
Redware	Jar	40	5176
Redware	Jug	6	317
Redware	Milk pan	12	3335
Redware	Pipkin	1	601
Redware unidentified	Jar	1	42
Soft paste	Bowl	10	169
Soft paste	Cup	6	9
Soft paste	Dish	4	101

Fabric	Form	Pieces	Weight (g)
Soft paste	Jar	1	10
Soft paste	Jug	2	46
Soft paste	Mug?	1	4
Soft paste	Plate	12	308
Staffordshire	Tea pot	6	216
Staffordshire	Jar or jug	2	41
Staffordshire	Plate	3	36
Stoneware	Bottle	1	24
Stoneware	Bottle / jug	2	76
Stoneware	Bottle or jar - large	1	223
Stoneware	Bottle or jar - straight sided	6	101
Stoneware	Bowl	1	6
Stoneware	Bulbous bottle / jug	6	239
Stoneware	Coffee can?	1	4
Stoneware	Jar	2	298
Stoneware	Jar - large	2	543
Stoneware	Jug	1	88
Stoneware	Mug	1	150
Stoneware	Mug - straight sided	1	76
Stoneware white salt glaze	Bottle or jug	1	47
Stoneware white salt glaze	Bowl	2	32
Stoneware white salt glaze	Jar	1	28
Stoneware white salt glaze	Jug	2	164
Stoneware white salt glaze	Jug or bottle	1	56
Stoneware white salt glaze	Mug	1	57
Stoneware white salt glaze	Mug or bottle	1	70
Stoneware white salt glaze	Plate	2	14
Stoneware white salt glaze	Plate - octagonal	2	57
Stoneware white salt glaze	Vase	1	61
Stoneware white salt glaze	Vase or jug	1	51
Tin-glaze	Bowl	6	43
Tin-glaze	Char pot	2	93
Tin-glaze	Plate	3	46
Tin-glaze	Plate or bowl	1	9
Tin-glaze	Tea bowl	1	9

3.1 Chamber pots and bowls

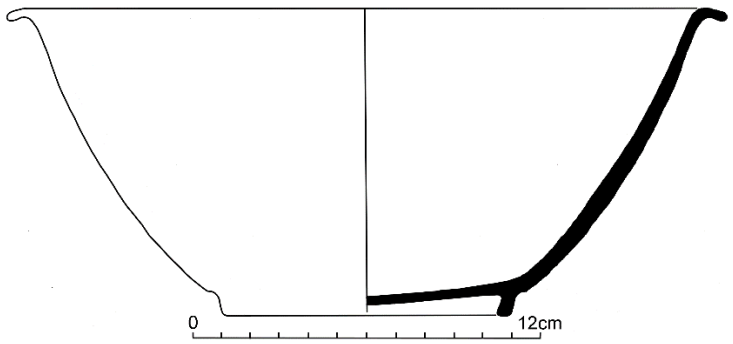
Chamber pots and bowls made up 37% of the entire assemblage by pieces and 30% by weight.

	Pieces	Weight (g)
Chamber pots		
Border ware	8	591
Creamware	7	600
Redware	2	93
Soft paste	3	53
Tin-glaze	184	5781
Chamber bowls		
Tin-glaze	17	1012
Chamber pot or bowl		
Creamware	6	208
Tin-glaze	45	1825
Total all	272	10163

Chamber pots and bowls by fabric			
	Pieces	**Weight (g)**	**Weight**
Border ware	8	591	5.78%
Creamware	13	808	7.90%
Redware	2	93	0.91%
Soft paste	3	53	0.52%
Tin-glaze	246	8618	84.90%
Total all	272	10163	

The chamber pots have a rounded form curving in at the top whereas the bowls have more open flared as shown below. The bowls were confined to tin-glaze, and in that fabric the form was less common than pots. The rims of all the identifiable pieces gave an EVE of 6.45 for pots and 1.29 for bowls.

The chamber pots were overwhelmingly tin-glaze with only a few pieces in border ware, cream ware and redware. It seems likely that most of the material dates from the first half of the 18th-century with only the cream ware likely to postdate the death of the second Baronet in 1762.



A chamber bowl.

3.2 Drug jars

The dug jars were tin-glazed with the possible exception of one piece in porcelain (see <1004> below). and were of two types, large ones with more or less straight sides and smaller ones shaped like an inverted bell with a flared-out rim.

Tin-glazed drug jars.	Pieces	Weight (g)
Drug jar large	29	1187
Drug jar small	29	1051
Drug jar no size	16	76
All drug jars	74	2314

There was an equal number of pieces of each type although the smaller ones were probably more common as the total weight of them was not much less despite the fact that each complete jar would have been significantly lighter.



A collection of small drug jars.



A large drug jar.

3.3 Porcelain

<76> and <77>
Plate. Blue flowers in geometric design around the edge. Unknown design on underside. 2 joining pieces. 39g.





<902>, <1001> and <1007>
Dish. 12 pieces which join in 3 groups of 4 pieces. From 2 or 3 very similar dishes. Blue floral decoration both sides. 399g.








<918>
Plate? Inscribed on base underside: COPELAND & GARRETT FELSPAR PORCELAIN LATE SPODE. Base. 1 piece, 28g. The Copeland and Garrett lasted from 1833-47.





<923>
Dish. Blue rim with isolated flowers.
Back plain apart from a few spots of blue.
Rim 160mm diameter, foot ring 100mm.
1 piece, 111g. Possibly English.



<926> and <1014>
Plate. Floral decoration both sides. Maker's mark. Rim 260mm diameter, base 130mm. 2 pieces, 150g.









<946>
Plate? One side decorated the other plain. 28g.



<954>
Bowls? Blue and white transfer-print decoration on the outside, line of floral decoration inside. 19g.





<962>
Handle from a small jug or cup. 17g.





<971>
Plate. Three non-joining pieces with similar transfer-print decoration. Plain underside. Diameter 16cm. 83g.

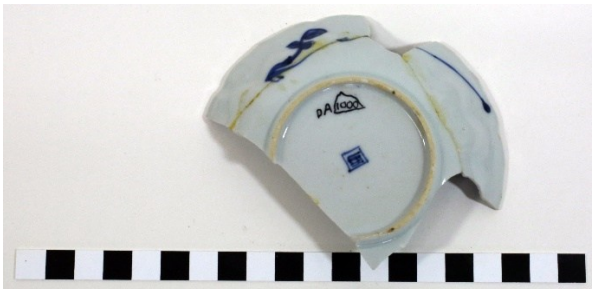


<972>
Cup. Gold line just above the base. Base angle. 1 piece, 8g.



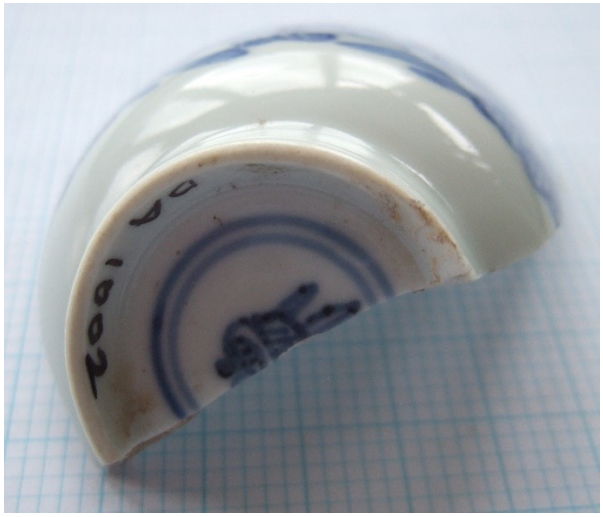
<1000>
Saucer. Rim wavy and lower part of the side fluted. Blue floral decoration with bugs. Floral decoration on underside and maker's mark. Rim diameter 120mm, base 60mm. 3 joining pieces, 42g.





<1002>
Tea bowl. Floral exterior. Single flower inside. Marked with incense burner on base. Diameter of base 34mm. 24g.





<1004>
Small closed vessel with thick walls. Blue decoration on the outside. Inside unglazed prominent turning marks. Base diameter 22mm. 1 piece, 14g.





<1010>
Dish. Octagonal. Willow. Underside plain with unglazed base. 2 pieces, 170g.



<1016>
Cup. Blue floral. Line inside at bottom with flower in the centre. Flowers on exterior. Base. 1 piece, 16g.





<1017>
Cup with out-turned rim decorated with a brown edge. Blue floral decoration with bug on the outside. Inside plain. Diameter about 90mm. 1 piece, 4g.



<1018>
Rim sherd from a plate or dish. Blue floral decoration. Plain underside. 1 piece, 4g.

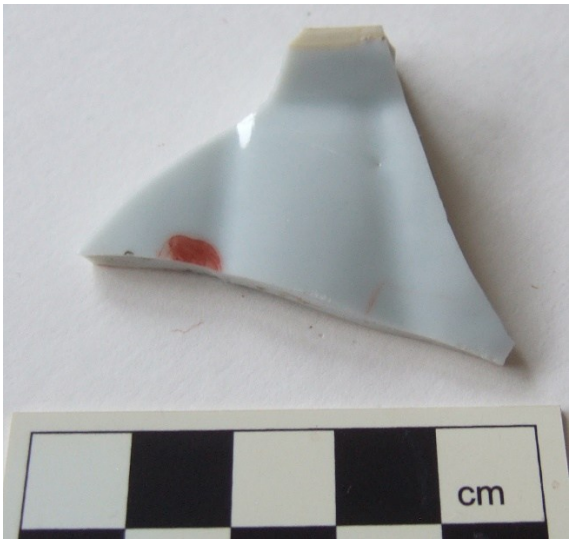


<1019>
Plate diameter about 300mm. Floral border with cross hatching. Underside plain.
Rim. 1 piece, 5g.



<2031>
Bowl. Fluted body. Inside decorated with two blue underglaze lines and overglaze polychrome. Outside has a scrap of brown overglaze decoration. Base angle. 1 piece, 9g.





<2029>
Bowl / dish. Blue rural scene.
Base angle. 1 piece, 8g.



<2034>
Bowl? Blue. Greek key, a flower and other patterns. Back plain. Rim. 1 piece, 2g.



<2035>
Cup with blue floral decoration. Part of base and side. 1 piece, 16g.



<2032>
Cup? Green leaves and a brown line on the exterior, a green and gold line, a scrap possibly the tip of a bird wing and traces of a red flower on the inside. Overglaze. Wall sherd. 1 piece, 3g.





<2027>
Dish. Blue decoration possibly with an island. Underside plain. Base angle. 1 piece, 23g.



<2028>
Dish with floral decoration. Base. 1 piece, 22g.



<2026>
Dish. Blue water design? Base unglazed Base. 1 piece, 62g.



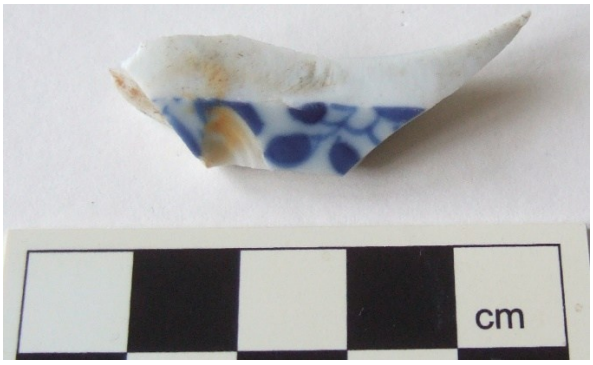


Open form. Blue glaze.
Body. 1 piece, 4g.

<2033>
Open form. Scrap of blue glaze, red line. Other side plain. Body. 1 piece, 2g.



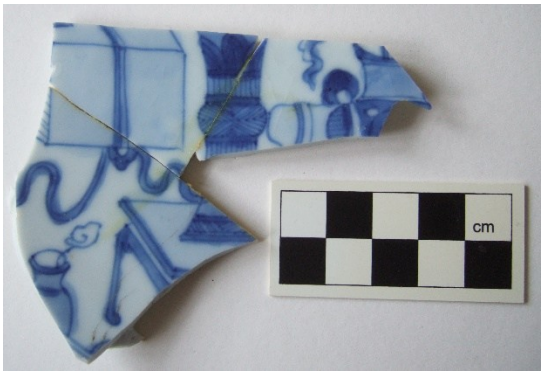
<2030>
Open form. Scrap of base angle with blue leaves on the inside. 1 piece, 3g.



<2039>
Plates. Blue bands with geometric lines. Brown rim. One piece has a surviving scrap of decoration in the centre. Underside plain. Rim. 3 pieces 30, 5 and 4g.



<2038>
Plate. Blue indoor scene. Underside plain.
Base. 3 joining pieces, 28g.



<2036>
Plate. Floral with blue line on underside. Rim. 1 piece, 11g.





<2037>
Plate / dish. Blue floral decoration with blue lines on underside. Base. 1 piece, 30g.





<2040>
Tea bowl. Blue decoration including 2 birds. Rim and side. 1 piece, 11 g.



Accession 1991-5-8.
Tea bowl base. Blue foliate decoration. 30g.





3.4 Stoneware mug

Find <973>. Side of a brown glazed stoneware and is decorated with three wide rouletted bands around the outside. Stamped 'AR' below a crown. Surviving height 85mm. Rim diameter 71mm, weight 150g.





3.5 The Char pot



Find <2004>. Two joining pieces from a char pot. Diameter 23cm. Height 4cm. 93g.

This is similar to a char pot in the Fitz William Museum in Cambridge.[2] The catalogue entry in the museums collections explorer says:

[2] Accession number C.17-1993.

Shallow delftware dishes decorated with fish were used for potted char, a popular delicacy in the 18th-century. This fish, whose full name is the arctic char (Salvelinus alpinus), is related to the salmon, and in England is only found in deep land-locked lakes, notably lake Windermere in Cumbria. Recipes for potted char appeared in several of the best-known 18th-century cookery books such as Elizabeth Moxon's 'English Housewifery exemplified in about Four Hundred and Fifty Recipies'. Fragments of char dishes have been found on the site of the Lancaster delft ware pottery, as well as in Liverpool, where Zacchariah Barnes of the Old Haymarket pottery is said to have specialised in making char dishes to send to the Lake District. Char dishes were also made in creamware.

The Fitz William example has a diameter of 20.5cm and a height of 4.2cm.

3.6 The chicken feeder <21>



Four joining pieces of a post medieval redware 'chicken feeder' about 220mm in diameter. Height 38mm. 827g. This type of pot is usually called a chicken feeder although the exact use is by no means certain.[3] This use seems unlikely given the nature of the rest of the assemblage. The outbuildings such as the barns, kennels and woodyard were on the north side of the house well away from the find spot. The 1764 inventory mentions a lead pipe which took water from the kitchen to the 'Avery in the garden'.[4] The exact location of the aviary is unknown although

[3] Examples in Border ware are detailed in Pearce 1992 p.44.
[4] Surrey History Centre 281/3/1 f7r.

it was probably near the kitchen and therefore near the find site. The bowl could have been used in this context rather than around the farmyard.

The bowl bears some resemblance to some modern dog feeders which are divided by ridges to stop the food being eaten too quickly.

3.7 Tea pot

<1006> Green with dark spots. Leaves moulded around top. Foliate spout. Handle missing. Rim top 75mm diameter. Base 60mm diameter. Height 88mm. 216g. Possibly Wedgewood.



3.8 Black stoneware

<810>
Stoneware. Black body. Dark brown glaze with white roundel on outside. White glaze on inside. Possibly about 1800. 7g.



3.9 Post medieval redwares

The following forms were present:

Fabric	Form	Pieces	Weight (g)
Redware	Bowl	7	1222
Redware	Chicken feeder	2	828
Redware	Dish	2	109
Redware	Flowerpot	1	601
Redware	Jar	40	5176
Redware	Jug	6	317
Redware	Milk pan	12	3335
Redware	Pipkin	1	601

This fabric seems to have been most used for storage jars and milk pans in the dairy. There are very few pieces that would have been used directly in food preparation and cooking – just one pipkin and two pieces of dish. This fits well with the 1764 inventory. There were very few ceramic items in the kitchen but the dairy contained 'Six red earthen milk pans two crocks four pitchers a skimming dish a milk bowl'.[5]

3.10 Border Ware

This included very few forms:

Fabric	Form	Pieces	Weight (g)
Border ware	Bowl	8	382
Border ware	Bowl large	1	92
Border ware	Jar	2	105
Border ware	Jar large	1	84
Border ware	Jug?	1	18
Border ware	Porringer	1	73

The limited range of forms may be due to the fabric was going out of fashion around the time that the formation of the assemblage started. The chamber pots were superseded by tin-glaze, the other forms by Post Medieval Redware.

3.11 Food service

The plates give an idea of how much of the assemblage was used for the service of food. The following table includes pieces firmly identified as such:

Fabric	Pieces	Weight (g)
Porcelain	30	581
Soft paste	11	275
Salt glazed white stoneware	4	71
Staffordshire	3	36
Tin-glaze	3	46

[5] SHC 281/3/1 room 36.

The biggest component is porcelain which would have been used by the family. Once this has been removed the plates are most often soft paste porcelain (mostly transfer-print) with some salt-glaze stoneware and Staffordshire wares. These are all fabrics which appeared in the mid- to late-18th-century. It seems that the early 18th-century the servants did not eat off ceramics: they probably used the 43 pewter platters recorded in the kitchen in the 1764 inventory.[6] There seems to be a lack of cups and mugs for the servants – perhaps they supplied their own as in many modern offices.

4 TOBACCO PIPES

Pipe bowls

The form numbers refer to Oswald 1975 and Atkinson and Oswald 1969

Find no	Form	Mark	Date	Notes
<1>	L25	RC	1700-70	Bowl and 228mm of stem. Marked RC? The wrong way up
<2>			1690-1710	Bowl and part of stem. No exact match. Late 17th or early 18th-century.
<3>	G23 L26	RG	1740-1800	Marked on spur. Close to G23 or L26 except that the spur is shorter
<4>	L25	?	1700-70	Unclear mark on one side of foot. Similar to L25 but taller
<5>	L25	RG	1700-70	Mark on foot.
<6>	G17		1640-1700	No mark. Slight traces of rouletting
<7>		IW		Foot, small part of bowl and 190 of stem
<8>	L25		1700-70	Bowl and 114mm of stem. Taller than L25. No mark.
<9>	L25	GS	1700-70	Bowl and 60mm of stem. A little taller than L25.
<10>	L21 G9 ?		1680-1710	Part of bowl and 11mm0 of stem. Possibly L21 G9 but uncertain. No mark.
<11>	L21 G9		1680-1710	Part of bowl and 110mm of stem. Fairly close to L21 G9 but bowl more upright
<12>	L25		1700-70	Part of bowl and 158mm of stem. Unclear mark on side of foot.
<13>	L25		1700-70	No mark.
<14>	L25		1700-70	No mark. Stem on the thick side for L25.

[6] SHC 281/3/1 room 34.

Find no	Form	Mark	Date	Notes
<15>	L23 G20		1690-1730	No mark.
<16>	L21 G9		1680-1710	Bowl and part of stem. No mark. Similar to <7>
<17>	L21 G9		1680-1710	Most of bowl and part of stem. Similar to <16>.
<18>	L25?		1700-70	Front part of bowl. Form doubtful possibly L25.
<19>	L25	CS?		Bowl and 200mm of stem. Mark CS or GS. Upper end of the L25size range.

<20> Stem 65 long. Marked WIL / LIAM / LARN / AR in a circle.

Pipe stems:

Bore (in)	Surviving length (mm)	Note
4/64	72	Smoker's end
5/64	29	
6/64	21	

4.1 The date range of the pipes

The pipe bowls have the following forms and dates.

Form	Number	Date range
G17	1	1640-1700
?	1	1690-1710
L21	4	1680-1710
L23	1	1690-1730
L25	10	1700-70
L26	1	1740-1800

The collection focuses on the late 17th and early 18th-century with five bowls from the period 1690-1710, one 1690 to 1730 and ten for 1700-70. There is one outlier in the 17th-century and one in the mid to late 18th-century. If the culvert was constructed about 1710-12, as suggested by documentary and archaeological evidence, the L21 pipes may still have been current although on the late edge of their date range. The pipes suggest that very little entered the culvert after about 1770, which roughly coincides with the death of the 2nd baronet in 1762. Pottery continued to enter the culvert, but it is possible that the small group of people looking after the house from 1762 to about 1780 or 1790 did not smoke much.

5 COINS

<2007> Hammered silver coin. Both faces worn smooth and corroded. Diameter about 25mm. 3g.

<2008> As <2009> but more worn with curved edge and a split. Diameter about 27mm. 2g.





<2009> Hammered silver testoon. Posthumous Henry VIII issue minted 1547-51 at the Tower. Rare variation of bust type 4. Bent and worn. Diameter about 27mm. 2g. Spink catalogue 37th edition 2002 p. 220 number 2401.





<2010> Copper coin. Heavily corroded. 1.5mm thick. Not completely circular. About 27mm diameter. Weight 7g.

<2011> Hammered silver shilling. Elizabeth I, 6th issue, 1602. Mint mark ‘2’. Worn. Hole drilled through the edge above the head for hanging. Approximate diameter 33mm. 5g. Spink catalogue 37th edition 2002 p. 241 number 2584.





WALL AND FLOOR TILES

5.1 A hexagonal tin-glazed tile

<2001> Hexagonal tile with blue and white tin-glaze. Fine pale pink body. Width 90mm. Thickness 17mm. Mortar on the edge and base. 154g.



Gaimster and Hughes 1999 illustrate a very similar tile from the Broad Arrow Tower in the Tower of London. It was one of three hexagonal and two square tin-glazed tiles found in a context dated to the first half of the 16th-century. Neutron activation analysis by the British Museum suggests that the tile was made in Antwerp.

A number of similar tiles were used in a pavement at the Abbey of Herkenrode in Belgium and are now preserved in the Royal Museum of Art and History at Brussels. A document of 1532 shows that the tiles were ordered from Peter Frans van Venedigen of Antwerp for delivery of Easter Day 1533. The pavement was for the Abbey choir and consisted of square tiles surrounded by hexagonal ones.[7] Herkenrode-type floor tiles have been found on at least 10 sites in southeast England.[8] They are usually single finds although there are about 400 tiles relaid in the chapel of the Vyne in Hampshire. These may have been brought to the site by Sir William Sandys who was treasurer of Calais from 1517. Sir Richard Carew was briefly Master Porter of Calais and then keeper of the castle there from 1507. He remained active in Calais until his death in 1520. He must have moved in the same circles as Sandys and would have been in a position to acquire tiles for Beddington. His son Nicholas was a Francophile who served on several embassies to the French court and must have been well aware of fashions at the French court.[9] The glass in the chapel at the Vyne was probably originally commissioned by Sandys for the Chapel of the Holy Ghost, Basingstoke and shipped from Flanders in 1524.[10]

5.2 Eighteenth century tin-glazed wall tiles

This set of tin-glazed tiles decorated with landscapes and flower head corners were mostly found in the gravel of the south arm of the main moat culvert. One was found in trench CJ which was dug into the fill of the southeast corner of the moat. Betts and Weinstein illustrate several similar tiles which they date from about 1730 to 1800.[11]

It is possible that they originally decorated the bath at the western end of the kitchen block shown in Colen Campbell's plan published in 1717 (section 14.4). One piece from the same set was found in trench CJ and is also included below.

<50> Top right-hand corner. Top edge slightly bevelled with some glaze on it. Edge bevelled at about 45 degrees. Surviving length of top edge 73mm, and side 65mm. Thickness 8 mm. 57g.



[7] Dumortier 1999 p. 108.
[8] Hurst 1999.
[9] Phillips and Burnett 2016 vol. 1, p. 10-13.
[10] Howard and Wilson 2003 p. 55.
[11] Betts and Weinstein 2010 p. 144-5. For trench CJ see Phillips and Burnett 2016 section 7.

<51> and <52> Bottom in two pieces. Full width 125mm. Maximum surviving height 54mm. Bottom and left edge bevelled in two facets. The right edge bevelled at less than 45 degrees. Thickness 5mm. Dimple on one corner. 65g.



<53> and <54> Two joining pieces from the top. The left-hand edge bevelled with two facets, the right bevelled at an angle of about 45 degrees. Full width 126mm, surviving height 73mm. Thickness 7 mm. One dimple. 103g.



<55>, <56> and <57> tile in three joining pieces. 124mm wide, 125mm wide, 7.5mm thick. Under cut edges. Dimples on top corners. Two layers of mortar on the back. 270g.



<58> Corner. Maximum surviving width 74mm, surviving height 105mm. Both edges bevelled with two facets. 52g.



<59> Corner with fine white mortar on part of the back up to 11mm thick. The mortar is of two types, the main mass is fairly fine very light grey. The mortar on the edge of the tile and an adjacent surface presumably where there was another tile is very fine and white. Surviving height 43mm, surviving width 48mm. Thickness 6mm. Edges square. Dimple on the corner. 24g.



<60> Edge near a corner. Surviving glazed edge 41mm, thickness 7mm. One edge slightly bevelled, the other cut at an angle of about 45 degrees. 10g.



<61> Fragment size 52mm. No edges. 6mm thick. 8g.



<62> Corner. Edges slightly bevelled. Surviving width 33mm, surviving height 34mm, thickness 7.5mm. 11g.



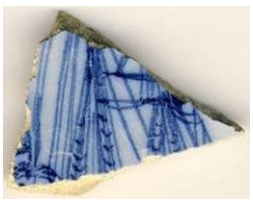
<63> Fragment size 64mm. Edge cut from back part way through and then broken Length 16mm. Thickness 7mm. 15g.



<64> Fragment from near a corner. 5mm of surviving edge. Thickness 7mm. 10g.



<65> Fragment partly cut through from the back and then broken. Surviving length of cut 32mm. Thickness 7.5 mm. 8g.



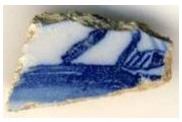
<66> Scrap with a short section of surviving edge which is bevelled with two facets. Maximum surviving dimension 35mm. Thickness 7.5mm. 4g.



<67>, <68> and <69> Left side of a tile which has been cut from top to bottom 91mm from the left edge. Height 123mm. Top bevelled with two facets. Left side bevelled at about 45 degrees. Bottom has simple bevel at less than 45 degrees. Two pieces, <67> and <68> have white mortar on the back with some chalk spots. Thickness 7 to 7.5mm. 206g.



<70> A scrap. Size 20mm, 7mm thick. 2g.



<71> A scrap size 35mm, thickness 8mm. 4g.



<2002> Corner of tile decorated with a tree, figure and the sails of 3 boats (?). Surviving edges 45mm and 53mm. Bevelled 7mm thick. Rounded undercut edges. 53g.



<2048> Corner of tile with water and two swans. Surviving edge 27mm. Bevelled 9mm thick. 26g.



The following pieces are included in this catalogue as they clearly belong to the same set as the above. Two were found in the south culvert, in 1979 and 1980, and the other in trench CJ which was excavated into the southeast corner of the moat fill in 1992.

Top half. Dimple on corner. Width 126mm. Undercut edges. Found 1979.



Top half. Width 125mm, thickness 6mm. Undercut edges. Dimple on one corner. Found in 1980.[12]



Find <39> from [CJ9].[13] Corner dimple. 7.5mm thick. Undercut edges. Saw mark on the back.



[12] Original reference CMP 80 CU MC sh56.
[13] Details of trench CJ can be found in Phillips and Burnett 2016 vol. 2, p. 62 and following.

Other tiles

<517> Light yellow body with prominent grog (?) inclusions. Thick grey-blue tin-glaze in the top. Size greater than 149mm by 130mm. 16mm thick. Slight bevel on the edge. 1 corner without dimple. Traces of mortar on base and edge. 312g.

<119> Floor tile 16mm thick. Red body with light wavy streaks. Top heavily worn. Some white slip on the edges. Pale yellow green glaze on parts of the edges and base. Mortar on the base but not the fracture. 85g

Plain tin-glazed tiles with yellow body

Colour	Thick (mm)	Corners	Weight (g)	Notes
Pale grey	8	1 with dimple	56	Possibly cut to 80mm width
Pale grey	7	1 no dimple	9	
Pale grey	6		15	
Pale grey	7	1 no dimple	30	
Pale grey	6		9	
Pale blue	8	1 with dimple	28	
Pale blue	8	1 no dimple	22	Corner possibly cut
Pale blue	8		9	
Pale grey-blue	8	1 with dimple?	37	
Pale grey-blue	8	1 no dimple	12	
Pale grey-blue			27	4 pieces
Pale grey-blue	7	1 with dimple	46	<109>

6 CERAMIC BUILDING MATERIAL

- Roof tile. Orange red fabric with gritty black inclusions. Rounded edges. Soot blackening on one side and the edges but fading out on the other side. Thickness 13mm. 4 pieces, 162g. Possibly blackened in the south wing fire of 1865.
- Soft red brick with impression from the ends of 5 closely spaced fingers, rough finish. Height 60mm, width 115mm. No stacking mark. 2,320g. Accession 1991-5-1.
- Brick with shallow frog. No stacking marks. Accession 1991-5-2. Height 64mm, width 103mm. 1,694g.
- Red floor tile. No glaze or grog 53mm thick. 741g. Accession 1991-5-3.
- Corner of red floor tile with mortar on one side and the edges. Groggy fabric. 39mm thick 777g. Accession 1991-5-4.
- Floor tile with brown glaze on one side and the edge. Other side has a thin white slip (?) with a patch of glaze. 23mm thick. 158g. Accession 1991-5-5.

7 GLASS

<2019>

Wine glass. Rim of base folded over. Base diameter 100mm. 237g.





<2020>

Wine glass. Bubble in stem. 87g.



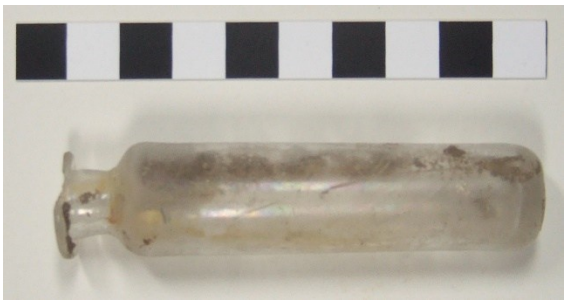
<2021>

Wine glass. 2 bubbles in stem. 254g.



<2022>

Cylindrical phial. Height 86mm. 26g.



<2023>

Bottle neck. Clear glass. Rim 30mm. 17g.



<2024>

Octagonal syllabub glass with no stem. with 2 swan-necked handles. Base diameter 55mm. 145g.

Form does not appear in Hugh Willmott Early post-medieval vessel glass in England c. 1500-1670 which suggests it is an 18th-century type.



<2025>

Syllabub glass with no stem. Base diameter 45mm. 35g.



- Burnt green glass. 15g.
- Fragment of glass bowl. 9g.
- Fragment of glass bowl. 4g.
- Pale window glass mostly about 2mm thick. 18 pieces. 41g.
- Clear glass from the neck and shoulder of a bottle. 9g.
- Three pieces of heavily patinated wine bottle including part of a neck and rim. 51g. Accession 1991-5-6.

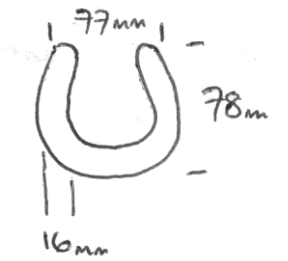
The identifiable pieces of glass appear to be 18th-century. There is very little glass listed in the 1764 inventory:

> Flint Glass Ware In the Storeroom
> A round pyramid sweetmeat stand with eight branches and nine glasses to dº. a large round sweetmeat stand with rim and foot a dº. with broken rim, two small dº. with border'd rims three dº. plain rims Twentysix cutt sweetmeat Jelly and water glasses sundry size, fortyone plain dº. fifteen small flower bottles and four small round stands.
>
> Dº. In the Butler's Case three two quarts six quarts and two pint dicanters and stoppers, five tumblers Twelve wash hand glasses and twelve saucers, six water glasses, two cruets and stoppers four dozen wine glasses and one flint dram bottle
>
> 13-16-6

8 IRON

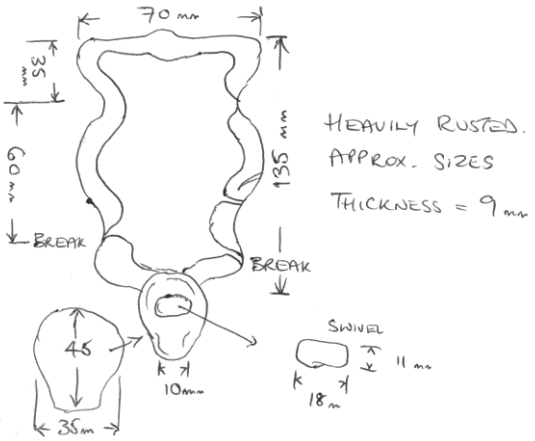
- Belt or strap buckle. Rounded arm which are thicker at the centre, where there is a bar or roller possibly with the remains of two prongs or pins. Arched profile. Size in belt direction 47mm, width 42mm. Heavily rusted.

- Small horse or pony shoe. Bar about 10mm thick. Heavily rusted.



- Small iron stone mason's chisel made in one piece. Blade 42mm wide tapering to the narrowest point of the haft which is 18mm. Then widens to 32mm Overall length 166mm. Large lump of rust and stone corroded to the blade surface.

- Elaborate iron handle probably with swivel fixing. About 9mm thick.



- Ring made from rectangular iron bar about 10mm by 4mm. About 125mm diameter. Circular plate fixed to the 'top' which projects beyond the ring and turns upwards to form a hook. There is a similar arrangement at the 'bottom' but it ends in a triangular rivet plate instead of a hook.
- Large rectangular nail with large head. Surviving length 70mm.
- Part of a horseshoe. Accession 1991-5-9.

9 NON-FERROUS METAL

<2000> Pewter plate about 201mm in diameter. Rim about 20mm wide raised about 20mm from the centre of the plate. Bent and heavily corroded with numerous holes. 318g.

<2012>

Teaspoon. Copper with some surviving areas of silver. Phoenix (?) crest engraved on the underside of handle end. Lion mark on handle close to bowl. 120mm long. Bowl width 24mm. 15g.







<2013>

Pewter spoon Length 207mm. Bowl width 41mm. 75g. Marked ‘London X’ and a flower on underside of the handle.





<2014>

Teaspoon. Copper possibly originally silvered. Surviving length 70mm. Bowl width 28mm. 7g



<2015>

Spoon. Copper with some surviving silver plate. Marks on back of handle end. Length 185mm. Bowl width 42mm. 34g.





<2016>

Spoon with heart-shaped bowl. Traces of decoration on the bowl which is corroded. Surviving length 129mm. Bowl width 47mm. 28g.

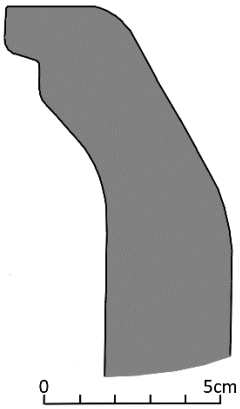




- L-shaped brass object, possibly half of a belt, strap or shoe buckle. Under side smooth. Upper side has two rows of raised pyramidal squares. One arm (the bar) is 3.5mm thick while the other (the side) which bulges in its centre is 2.5 to 5mm. At the centre of this arm (the side) is a hole presumably for a pin of T-piece. Surviving arm lengths 40 and 37mm.7g.
- Copper or copper alloy disk which has a central hole and slopes away to its edges. Probably a rose for a small handle or knob. 37mm diameter, 13mm diameter central hole. 3.5mm thick. 12g.
- Brass ring. Slightly flattened and not completely circular. Approximate external diameter 38mm, internal diameter 31-32mm. 7g. Possibly a strap, harness or curtain ring.
- Lead drip. Smooth upper surface with rough contact surface on underside. Size 64mm. 59g.
- A piece of lead. Size 27mm. 25g. Accession 1991-5-10.

10 STONE

<133> Reigate stone moulding. One side has a moulding, the other roughly shaped.



- Fissile fossiliferous limestone. One smooth side and one rough. Some brown stain. Thickness 7 to 13mm. Size 104mm. 111g.

11 MARBLE

Nine pieces of medium grey 'marble' veined with white. The white is easily scratched and is probably calcite. Scratches seem more common on the polished faces although they are much more visible there.

A tiny drop of dilute hydrochloric acid was put on the grey part of the unpolished side of <126>. There was strong effervescence. The stone was washed in water and a second drop of acid put on the same spot. The reaction was the same as before so surface contamination was not involved.

This test was also carried out on two white areas on the same slab. In both cases there was strong effervescence which shows that the white is not quartz.

<124> Two joining parts of a slab with one sawn and one polished face. One roughly tooled edge with a lip left by sawing the adjoining face. 19mm thick at the tool-marked edge (excluding the lip) thickening to 24mm at the fracture opposite. Orange clay stain on the polished face and a patch of iron stain on the sawn face and the fracture. Joins with <127>. 539g.

<125> Two joining parts of a slab with one sawn and one polished face. 25 to 26mm thick. Patch of clay stain on the fracture and iron stain on the sawn face and adjacent fracture. 95g.

<126> Slab with one sawn and one polished face. One roughly tooled edge with a lip left by sawing the adjoining face. 19mm thick at the tool marked edge (excluding the lip) thickening to 23mm at the fracture opposite. Two small patches of iron stain on the fracture. 254g.

<127> Slab with one sawn and one polished face. One roughly tooled edge with a lip left by sawing the adjoining face. 18mm thick at the tool marked edge (excluding the lip)

thickening to 25mm at the fracture opposite. Some orange clay stain on the polished face and a patch of iron stain on the sawn face and the fracture. Joins with <124>. 212g.

<128> Slab with one sawn and one polished face. 21 to 23mm thick. 70g.

<129> Corner of a slab 25mm thick with parts of two faces and two edges. One face has been polished. The other face and the edges are sawn. Peg hole in the edge. 8mm diameter, 16mm deep and 35mm form the centre to the corner. 837g. (see photos below).





<130> Slab with one polished and one sawn face. One cut edge. 22 to 26mm thick. Brown deposit on parts of the unpolished face, edge and fracture. Some iron stain mostly on the fracture. 442g.

<131> Slab with one polished and one sawn face. 24 to 29mm thick. A small area of lime scale on the fracture. 661g.

<132> Slab with one sawn and one polished face. One roughly tooled edge. The thickness increases from 26 to 27mm by a ridge at right angles to the roughly-tooled edge. This is appears to have been caused by irregular sawing. 515g.

This stone appears to be similar to find <25> from CN [12/13] which was a trench near the centre of the lawn to the east of the house. It was below the foundation of a chalk walk which ran eastwards along the axis of the early 18th-century garden. This was almost certainly made by Nicholas Carew 1st baronet who owned the house from 1707 to 1727.[14]

I have examined the polished surface of one piece of white-veined grey marble (DA <129>). This is covered with a network of scratches both straight and curved and lacking any overall alignment. They are very similar to the scratches on the marble floor in the bathroom of the Carshalton Water Tower. <129> has a peg hole in the side which suggests that it was originally used as cladding. If the scratches suggest a floor, reuse seems likely.

12 BONE

- Molar – probably horse. 14g.
- Counter or token. Orange-brown polished disk 22mm diameter and 2mm thick. 5.5mm diameter hole in the centre. Weight 1g. Possibly plastic.
- Bone. 20g. Accession 1991-5-11.

[14] Phillips and Burnett 2021 p. 61 and section 9.2.

13 SHELLS

- Oyster shells, largely complete, 15 and a fragment with part of another oyster shell attached to it. 371g.
- Part of a scallop shell. 8g.

14 DISCUSSION

14.1 The date of the collection as a whole

The culvert from which the finds came was probably created about 1710-12 with the filling of the greater part of the moat that formerly encircled the house. Two of the coins are Tudor as is the hexagonal tin-glazed floor tile. One of the tobacco pipe bowls dates from the late 17th-century and 5 others would be towards the end of their date range by 1710. Just over half the bowls were L25s with a date range of 1700-70. There was one L26 from the second half of the 18th-century. This suggests that the greatest period of deposition was the early to mid-18th-century. The evidence offered by the pottery is less clear. Border ware which formed 4.74% of the collection by weight was going out of fashion by the early 18th-century. Tin-glaze was also going out of fashion through the 18th-century, but the Frank Britton's London Delftware shows that decorated form were being made up to the end of the century.[15] Plain utilitarian wars such as chamber pots and drug jars may have been in production for longer. Redware and stoneware were current through the century. The porcelain has not been examined in detail but appears to be a mixture of oriental imports and later wares decorated with transfer-print. Just over 13% of the total collection by weight consisted of fabrics or mid-late 18th or 19th-century date.[16] This included soft paste porcelain which was often transfer-printed and might easily be 19th-century. deposition did continue into the 19th-century as a sherd marked 'COPELAND & GARRETT FELSPAR PORCELAIN LATE SPODE' refers to a partnership that lasted from 1833-47.[17]

14.2 The Carews in the 18th-century

The Beddington line of Carews were established in the second half of the 14th century and were at their height in the Tudor period. In 1611 Francis Carew died without a male heir so the estate was split between the descendants of his sisters. The 17th-century estate was therefore smaller. The mid-century was a financial disaster: the estate came into the hands of a waster, and there were heavy fines for backing the Royalist side in the Civil War. Nicholas Carew died in 1688. His heir Francis died the flowing year leaving a very young son who came of age in 1707. In this period the estate was run by trustees who seem to have built up some financial reserves but neglected the house and garden. The heir Nicholas Carew, who became the first baronet, was financially incompetent. A memorandum book in the British Library suggests that he was starting to run up debts before he came of age. He subsequently remodelled the house and park and spent a great deal on elections without securing a profitable office. He probably lost a significant sum in the South Sea Bubble. His early death in 1727 may have saved the estate from bankruptcy. Another minority followed

[15] Britton 1987 p. 153-167.
[16] The creamware, soft paste porcelain, Staffordshire wares, creamware, white salt glazed stoneware, black stoneware and soft paste porcelain.
[17] Find <918>.

when the estate was run by William Chetwynd who married Nicholas's widow.[18] The heir, Nicholas the 2nd baronet, came of age in 1737 and soon had money troubles.[19] He died in 1762. His only child was a daughter, Katherine, who was allowed to occupy the house for life. The estate was put in the hands of William Pellatt in trust for the oldest son of the Rev John Fountayne Dean of York when he came of age or in default of him to Richard Gee of Orpington.[20] Fountayne's son died in 1780 before he came of age so the estate passed to Richard Gee, who obtained an Act of Parliament to adopt the name and arms of Carew in accordance with the 2nd Baronet's will. The estate, however, remained in the hands of the trustee Pellatt. This was almost certainly the result of the massive debts left by the 2nd Baronet. He was in the process of selling the manor of Banstead when he made his will on 1 July 1762. He hoped to get £15,000 for it which was to go towards the reduction of the debt. A set of Pellatt's accounts survive, which run from Michaelmas 1773 to Michaelmas 1787.[21] These show that even after Banstead had gone the estate was burdened with a mortgage of £24,000. The interest on this was £960 a year rising to £1,200 in 1780 and the estate was also charged with £500 a year in annuities. The average net income was only £2,341 a year. There was very little left to pay down the debt and the house and park were run on a care and maintenance basis throughout the accounts. Richard Gee inherited in 1780 but Pellatt was still acting for the estate in 1783 when he started litigation about the tithes.[22] Richard's brother William was allowed to occupy the house. He and his wife Ann Paston appear to have moved in about 1795 although the trust may have continued into the early 19th-century.[23]

William Gee died in 1815. His wife continued to live in the house and she inherited it on the death of Richard in 1816. She died in 1828 leaving the estate to a Canadian Admiral Charles Hallowell who took the name Carew. His grandson had a passion for horseracing which ended in his bankruptcy. The estate was sold in 1859 and became an orphanage and then a school. The 18th-century Carews were therefore old money. They were a long-established gentry family with status to uphold and appearances to maintain but they were often financially stretched and the house was not fully occupied for long periods.

14.3 The 1764 inventory

The Surrey History Centre has a detailed inventory of the contents of the house made in 1764 in accordance with the terms of the will of Nicholas Hackett Carew, 2nd baronet. Pages 10 and 11 list the contents of a storeroom which contained:

> A deal Case of Twentyseven drawers, a deal cupboard
> Chest with three Shelves in dº. lock and key a wainscot
> Cupboard with two Shelves in dº. lock and key and
> a drawer underneath dº. a wainscot claw Table –

[18] The family history and finances are described in more detail in Phillips and Burnett 2016 vol. 1, p. 25-34.
[19] He was baptised at St Martin in the Fields on 22 January 1715/16.
[20] PCC probate 3 September 1762.
[21] TNA C 101/5668.
[22] Phillips 2020 p.3.
[23] The 2nd Baronet's trustee William Pellatt paid the land tax in 1793. The is no record for 1794 but in 1795 payment was made by William Gee. Ancestry. Surrey, England land tax records, Beddington and Wallington. In 1801 there was an Act of Parliament to resolve various issues relating to the estate. (41 George III chapter 34).

a walnut Chair stuff'd seat cover'd with needlework –
a small mahogany arm chair matted on Castors –
with steel back spring and Collar, a brown Dutch
Tea kettle with lamp, and mahog: octagon stand –
lin'd with tin, a iron japan'd scallop'd tea waiter –
Six Colour'd views of Battles in black peartree frames
carv'd sanded and gilt inside and glaz'd, Two –
black prints of the late Sir Nicholas's father in –
black frames gilt in edge and glaz'd, a hair trunk
with round top lock and key, a small red leather dº. –
with lock and key, a Elm box with lock and key, a wain:
=scot dº. with lock and key, two deal boxes with hasps –
an iron pulley rod a bronzed figure and mahogany –
pierced pedestal, two Dutch matt face skreens, an Elm
dresser on three streight feet and shelf under dº. and two
shelves and Cutt uprights over dº. Two lath bottom –
sieves, two shelves with cut uprights for China –

[Page 11]

Nº. 24 Contin^{d}. Two round and one Square tin Canisters, two
tin Candlesticks and two glass lamps, a tin scallop'd
mould, a dº wax Candle box, Two sugar choppers
a small pewter tunnil and three brushes – Delft
and Stone Ware A blue and white wash hand bason
a jug a mug a plate Two tea pots two cream pots
a salt six heart cake pasty pans, two stone jars –
fifty seven small jars bottles and gally pots of –
Little value, Two pounds, three ounces and three
Quarters of brass weights, a small paste pin –
thirteen Glass bottles for pickles &c 4-14-8[24]

On page 21 there are separate lists of China and glass some of which is said to be in the storeroom. It is not clear if this was the room above or elsewhere:

China In the Storeroom

Found One enamel'd guglet bottle and dº. bason imag'd
pattern one old japan dish blue and gold flowers. nine
dishes landscape pattern blue and gold of old China
Eighteen dº. plates (edges knick'd) two rib'd dishes
enamel'd sprig and bird pattern blue green and red
of old China Two scallop'd plates dº. Colour Landscape
and image pattern, one enamel'd Coloured dish, five
scallop'd colour'd old figur'd China fruit dishes, one
old blue and white fruit dish wav'd border and

[24] SHC 281/3/1 room 24 on pages 10 and 11.

scallop'd edge, a pair of artichoke pattern breakfast basons and plates, a half pint bason colour'd one dº. blue and white, a pair blue and white round dragon Custard cups and saucers, four dº. cups for Blomange a sugar saucer. Two small odd tea dº. three colour'd and two blue and white large dº. a sugar dish with cover and Saucer burnt in and pencil'd, four white octagon cups one oval top dº. ornamented sprig pattern a tera pot with Cover and stand, a cream pot and cover, a sugar dish and cover, a slop bason a bread and butter plate, a spoon boat Eight tea cups and dº. saucers and six coffee cups of imag'd and gold pencil'd China Flaw'd mended and broken five colour'd dishes and three flat plates, a blue and white deep dish and a soup plate, a flat dish and a flat plate, two colour'd round bowls and one scallop'd dº. Two colour'd plates, two dº. large saucers a dº. sugar dish and cover and six colour's small saucers, a blue and white bason five dº. scallop'd breakfast cups and a round dº. four scallop'd white breakfast cups and two small blue and white cups.

China in the Butler's Case
Eight blue and white soup plates, Eighteen table dº. a blue and white print bason, five half print dº. a blue and white bowl a dº. crack'd, six dº. tea cups and six dº. saucers.

China in the Cook's case
A blue and white round Turin and cover, a blue and white dish, a dº. rivett'd, Two dº. pasty pans.

Flint Glass Ware In the Storeroom
A round pyramid sweetmeat stand with eight branches and nine glasses to dº. a large round sweetmeat stand with rim and foot a dº. with broken rim, two small dº. with border'd rims three dº. plain rims Twentysix cutt sweetmeat Jelly and water glasses sundry size, fortyone plain dº. fifteen small flower bottles and four small round stands.

Dº. In the Butler's Case three two quarts six quarts and two pint dicanters and stoppers, five tumblers Twelve wash hand glasses and twelve saucers, six water glasses, two cruets and stoppers four dozen wine glasses and one flint dram bottle[25]

[25] SHC 281/3/1 pages

There are about 194 pieces if every separate thing is counted as an item. For instance, a cup and saucer are two items as are a pot and lid.

The china and glass were valued at £13 16s 6d which compares with £869 2s 10d for the silver which was valued at 5s or 5s 9d per ounce. The entire contents of the house were worth £1600 1s 10d.

The amount of silver in the house may have declined during the 2nd Baronets life. He appears to have spent much of his life in financial difficulty. On 3 March 1741 John Price (presumably his steward) wrote to him about the sale of 1,493 ounces of silver plate for which he had an offer of £418 7s which was less than they were hoping for.[26] He was asking for instructions so the sale may not have gone ahead, but there may have been other transactions we do not know about.

The inventory of the kitchen lists a great many items of iron, copper, brass, pewter and wood but few ceramics. The Upper larder, which was probably adjacent to the kitchen, contained among other things 'Ten stone jars one earth d^{o} six red pans a pudding dish three saucers'. There was also 'six red earthen milk pans two crocks four pitchers a skimming dish a milk bowl'. The servants hall in the north wing cellar was devoid of ceramics.

14.4 The pottery and the house

Ceramics were used in a number of roles in the house but are somewhat surprisingly absent from other areas. In the first half of the 18th-century the main uses appear to have been:

- Chamber pots and bowls
- Drug jars
- The service of tea
- The dairy
- Storage jars in the larder

Early to mid-18th-century ceramics used for the preparation and service of food are surprisingly uncommon: there are not many cooking pots, bowls, plates. This is consistent with the 1764 inventory which lists few ceramics in the kitchen but records many pewter platters. The house also contained a large amount of silver. It seems likely that the servants ate off pewter and the family off silver. Both the assemblage and the inventory seem to lack cups and mugs which the servants might have used. This pattern appears to have changed in the late 18th or early 19th-century as the assemblage contains a number of pieces of cream ware and transfer-print plate.

The chamber pots would have been mostly used in the bedroom either as individual items or set within a close stool. The latter are recorded in the inventory (section 14.2). Their distribution is rather curious: they are not numerous and are not particularly associated with the highest status rooms.

The plain tin-glazed chamber pots look utilitarian and were almost certainly cheap. However, they could be used by people of some social standing as is evidenced by Hogarth's portrait of Francis Mathew Schutz throwing up into what appears to be a tin-glazed chamber pot after a

[26] BL Add MS 29599 f. 336.

heavy night's drinking.[27] Schutz was the third cousin of Fredrick Prince of Wales and his wealth and social standing are very evident from his richly furnished bedroom.

It is difficult to know what exactly went into drug jars, but they are likely to have been used for both medicine and cosmetics. The 2nd Baronet suffered from gout and it is possible that he used ointments to treat it.[28] In either case the place of consumption is likely to have been the bedroom. As rubbish they would have the same provenance as chamber pots. Hannah Glass's *Servants Directory* says that emptying the chamber chairpans was the responsibility of the housemaid.[29] The chambermaids work was more concerned with the care and repair of the mistress's clothing so cosmetics probably fell within her orbit. It is, however, likely that the housemaid was responsible for disposing of empty jars. The chamber pots and drug jars were likely to pass through the same channel of disposal.

It is likely that the jars were taken back to the pharmacy and refilled. This was sometimes done when my mother worked in Boots pharmacy in the 1940s and was almost certainly more common in the 18th-century when manufactured items were relatively more expensive. The pots that ended up in the culvert were almost certainly breakages rather than discarded single-use packaging.

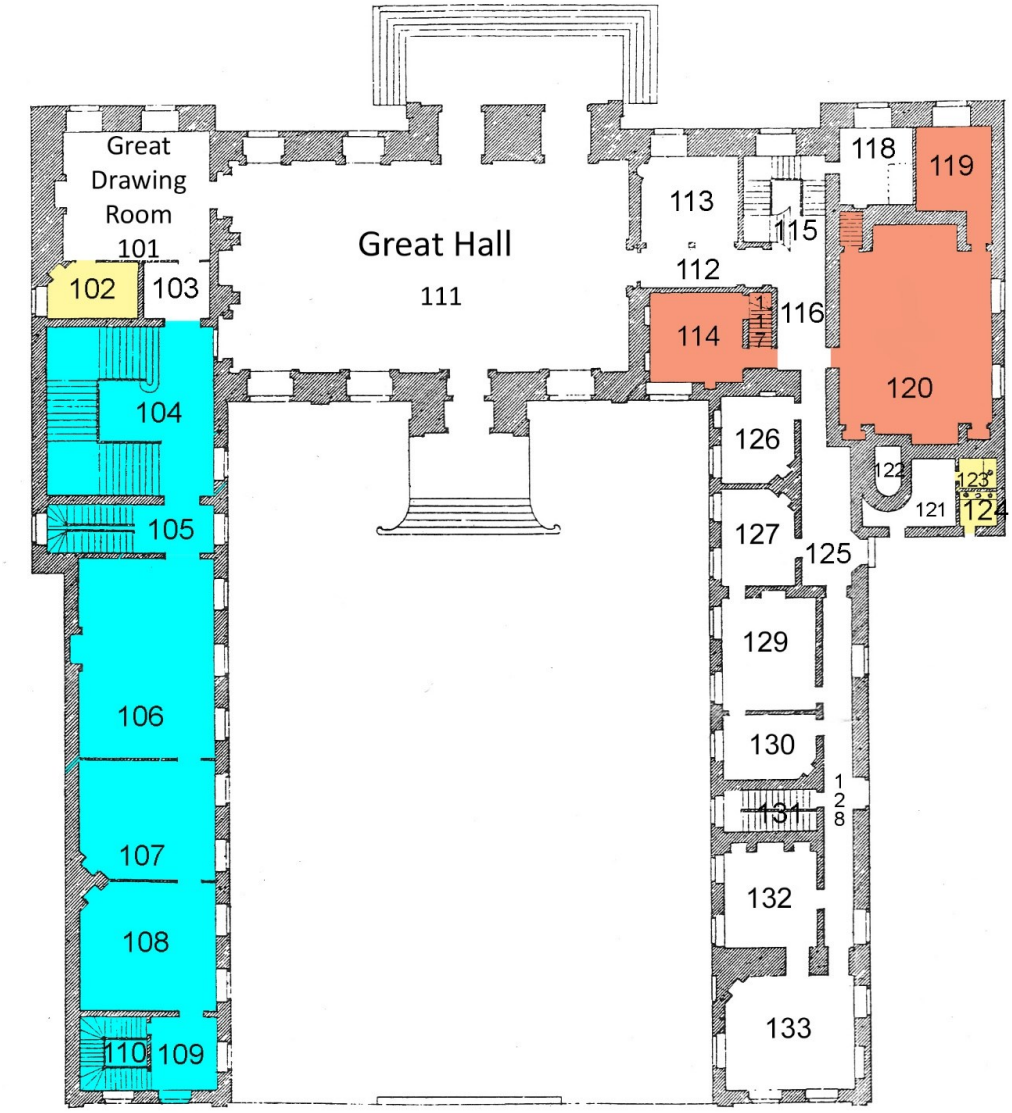
Colen Campbell's plan of 1717 shows four privies and a probable bath in a block of building attached to the western end of the kitchen (see opposite). This would be an obvious place to empty chamber pots and possibly dispose of unwanted drug jars. However, the privies are not mentioned in the 1764 inventory and the bath only appears indirectly in the list of the contents of the adjacent kitchen where there was "a lead pump with its apparatus at the End of the Cestern with lead pipe down to the arch, one other lead pump with its apparatus at the end of the Kitchen with lead pipe down to the arch and one other lead pipe up to the Bathing Room". The inventory mentions a water closet but this was adjacent to the great drawing room at the other end of the great hall. It was clearly a high status area and it is unlikely that the maids would have been allowed to empty the chamber pots there. It is possible that the pots were emptied into the drain from the kitchen which is discussed below. Would chamber pots be brought into a food preparation area to emptied? It seems somewhat unlikely but 18th-century views on hygiene probably differed from ours.

The rest of the assemblage is very varied and contains items which are likely to have been used in the dining and reception rooms as well as the service areas. The material is likely to have been brought together by the activities of the scullery maid who was responsible for washing it after use. It is not entirely clear where the washing was done as the inventory does not list a separate scullery. It would need a sink, and the sinks in other rooms are listed, showing that they were not omitted by the inventory takers. The most likely washing location is probably a large sink in the kitchen. This must have drained into the culvert. There are four drain connections between the kitchen block and the culvert. Two of these (F2 and F3 in section 2) were around the base of a former privy tower which originally projected into the moat. In the 18th-century they appear to have been connected with a group of four privies and bath which were built against the western side of the kitchen. These would make an obvious place to empty chamber pots. Another drain (F1) ran from a small chamber under the kitchen. The chamber roof is vaulted with peg tiles and the water entered through three fairly small lead pipes. There

[27] Hallett and Riding 2006 Plate 118 page 226.The original painting is in Norwich Castle Museum.
[28] British Library Add 29599 f443 and 444 show that he suffered from gout.
[29] Hannah Glass 1762 p. 15.

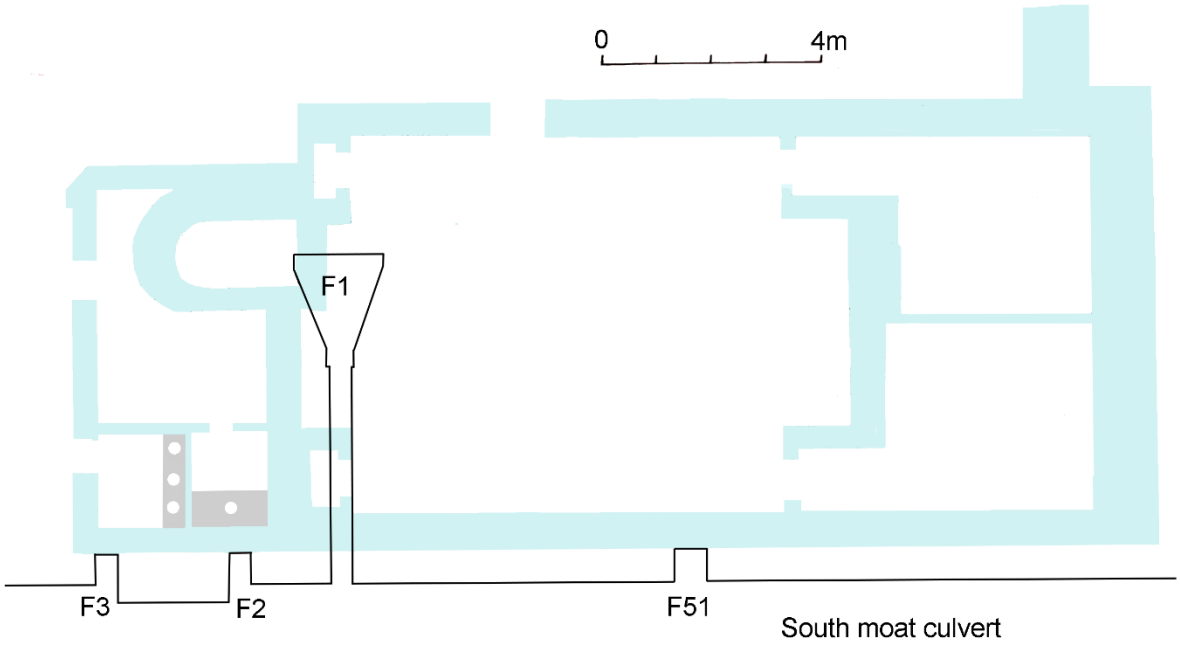
is no way that ceramics or other large objects could enter the culvert by this route. The remaining drain (F51) was a vertical shaft which extended from the culvert up the outer wall of the house. The top of the shaft is now capped by a stone slab. The shaft is outside the house and it would not connect with the kitchen unless there was a hole in the wall above the present cap stone. There is no evidence for this, but the relevant part of the wall is buried and has not been seen.[30]

The culvert was probably an open channel which was vaulted over at some point in the late 18th or early 19th-century. The vault could have concealed and blocked other drains running from the kitchen through which the pottery could have passed. It could, however, have been thrown out of the kitchen windows. Perhaps it was a way for the scullery maid to quietly dispose of broken items.



The plan of the ground floor of the house from Colen Campbell's Vitruvius Britannicus (1717) with added room numbers and shading showing room use at the time of the 1764 inventory.
Blue = areas semi-disused; red = service areas; yellow = toilets.

[30] These features are described in Phillips and Burnett 2016 vol. 1 p. 85-91.



The outline of the kitchen block from the plan in Colen Campbell's *Vitruvius Britannicus* with the north side of the south moat culvert and the drains running into it. The holes in the grey background are privies. The D shaped feature next to F1 appears to have been a cold bath.

While the channel was open material could obviously be thrown into it from the kitchen or other windows, but once it was vaulted the drains provided the only entry point near the house. There was one exception to this. There was a fire in the south wing in May 1865 when the house was being converted into an orphanage. A report in the *Sutton Journal* suggests that the culvert was broken through to get water for firefighting. This is likely to be the explanation for several rough holes on the culvert arch. It is possible that some rubbish was swept through these holes before they were blocked off.[31] The local paper says this started at the western end of the south wing and seems to have destroyed several rooms, but it is not clear how far it spread. There was no obvious sign of fire damage when the ground floor room at the southwest corner was repaired.[32] It is possible that the fire was largely in the first-floor and roof.

The pottery assemblage seems to have accumulated gradually over a long period from the beginning of the 18th-century into 19th. It is likely to be only part of the material in the culvert as the items were collected from the surface or near surface without much excavation. However, the rate of deposition was probably quite slow. The chamber pots and bowls, which account for 30% of the total assemblage by weight, amount to 5 to 11 estimated vessel equivalents depending on the method of counting.[33] Some vessels may have been washed away but the whole collection could be the result of the deposition of a few items a year over a century or more.

[31] The holes are detailed in Phillips and Burnett 2016 vol. 2 pages 3, 6 and 7.
[32] *Sutton Journal* 17 May 1865 front page and Phillips and Burnett 2016 vol. 1 p. 105-9.
[33] There were 11 handle tops, 5 handle bases and rim totalling 6.45 EVEs.

14.5 Rubbish disposal

The 1764 inventory shows that almost all the fireplaces, including the kitchen, burnt coal rather than wood. Coal generates a significant amount of waste in contrast to wood. The ash of the latter was also useful for washing clothing and removing grease when washing-up.[34] The household accounts for 1607-8 include payments for both wood and coal but it is not clear whether this was charcoal or sea-coal.[35] The abandonment of wood firing may have happened when the house was remodelled around 1710-12 but this is uncertain.[36] It is, however, likely that the house was burning coal throughout the period of deposition in the culvert. If all the house waste was dumped in the channel the quantity of coal ash would be large, and it seems likely that the material would have been noticed despite the dark muddy conditions. This suggests that some of the waste, including the ash, was taken to an external tip or possibly used as manure. In the early 19th-century large amounts of London coal ash were used in this way.[37]

The 1840 Beddington tithe award lists a rubbish yard in the corner of an area of land away from the house (see below) but I do not know how long it had been in use.

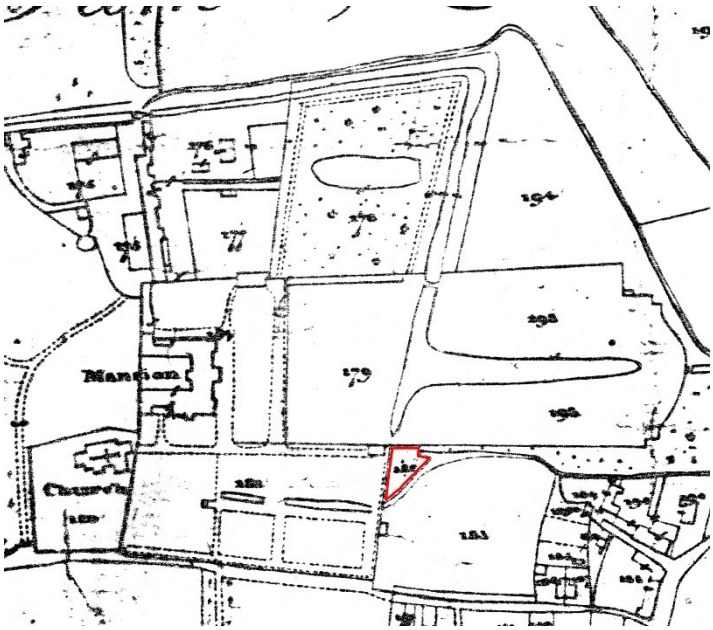
Ceramic and glass breakage would probably happen in the scullery, kitchen or while dining or drinking within the family parts of the house or the servant's hall. These are likely to have been cleared by the serving staff and would most likely have been taken to the scullery with the washing up.

The coal ash would be collected when the house maids lit the fire in the morning. They might also pick up other rubbish in the course of tidying the rooms. There would be no point in taking the ash to the scullery: it would almost certainly go to some external dump.

The inventory shows that butler was responsible for much of the china and also probably for the glass. His pantry contained a 'a wood bowl to wash glasses in' so the glasses was washed there and not in scullery.[38] This may also apply to the porcelain for which he appears to have been responsible.[39] However, a good deal of porcelain and glass ended up in the culvert and had most likely been discarded from the kitchen or scullery.

The chamber pots must have been to be emptied into a drain. The inventory shows that the bedrooms were in the south wing so the drains around the kitchen would be an obvious point of disposal. It is likely that some broken pots were also thrown in the drains. There was a drain along the north side of the wing but it may only have collected rainwater from the roofs and courtyard.[40]

[34] Goodman 2020 p. 229-31 and 264.
[35] SHC G6/3/1.
[36] Phillips and Burnett 2016 vol. 1 p. 28-32.
[37] Stevenson 1813 p. 506.
[38] SHC 281/3/1 room 32.
[39] SHC 281/3/1 page 21.
[40] Phillips and Burnett 2016 drain F28 pages 3 and 8.



The tithe award map of 1840 with the rubbish yard outlined in red.

15 APPENDIX CLOSE STOOLS IN THE HOUSE IN 1764

In 1764 an inventory of the house was made in accordance with the will of Nicholas Hackett Carew, 2nd baronet, who died in 1762.[41] He asked that "that all my plate pictures paintings household goods and furniture shall go along with and be annexed for ever to my said mansion house at Beddington and be held and enjoyed by such person and persons as shall be the owner and owners thereof for the time being". The table below shows which rooms had beds and the details of the close stools. The numbering of the rooms follows the original inventory.

	Room	**Beds and close stools**
	South Wing	
	Upper Gallery	
1	Gardener's Room	Bed
2	Next Room to do.	Bed
3	Next Room	
4	Coachman's Room	Bed
5	Aaron's Room (Footman to the late Sir Nich[s]).	Bed. Part of a round close stool
6	Powther Room	
7	Lumber Room	Old bedsteads clearly not in use.

[41] SHC 281/3/1.

	Room	Beds and close stools
8	Butler's Room	Bed
9	Keeper's Room	Bed
10	Groom and Postillion's Room.	Bed
11	Spare Room opposite Nº, 10	
12	Housemaid Room adjoining to Nº 11.	Bed
13	Cooks Room	Bed
	Grand Long Gallery	
14	Green Bed Chamber	Bed
15	Dressing Room to dº.	Bed
16	Needlework Bed Chamber and Dressing Room adjoining	Bed
17	Chintz Bed Chamber	Bed
18	Butler's Room	Bed. A mahogany Corner night chair stuff'd seat cover'd with Spanish leather and brass nail'd and earthen pan
19	Wrought Room	Bed. A mahogany Corner night chair stuff'd and cover'd with horse hair and pewter pan
20	Miss Sander's Bed Chamber and Dressing Room	Bed
21	Late Lady Carew's Bed Chamber and Dressing Room and small passage	Bed
22	Late Sir Nicholas's Dressing Room and Bathing Room	
23	Library	Bed
24	Store Room	
25	Grand Gallery and Landing Place of the Grand Stairs	A pewter bed pan
	Ground Floor	
26	Wainscot Parlour	
27	Drawing Room	
28	Late Sir Nicholas's Study	
29	White Parlour	

	Room	Beds and close stools
30	Hunting Room	
31	Breakfast Room	
32	Butler's Pantry	
33	Long Passage from the Wainscot Parlour to Grand Staircase	
34	Kitchen and Two Larders	
	Upper Larder	
	Lower Larder	
35	Laundry	
36	Dairy	
37	Little Hall	
38	Great Hall the Centre of the House	
39	Great Drawing Room at the further End of the Great Hall	
40	Water Closet to dº	
	North Wing	
41	New Room at the further End looking into the Front Park.	
42	Middle Room in dº Wing intended for the Tenis Court	
43	Nither Room in the dº Wing next the Great Hall	
44	Servants Hall and Dairy underground	
45	Wine and Beer Cellars	
	In the small Beer Cellars	
	Ale Cellar	
	Wine Cellar	
	Made Wine Cellar	
46	Brewhouse	
47	Summer house and the Room at the end of the Green house in the Garden	

Page 8 room 24, a store room, contained among many other things “A blue and white wash hand bason a jug a mug a plate Two tea pots two cream pots a salt six heart cake pasty pans, tow stone jarrs fifty seven small jarrs bottles and gally pots of Little value”.

16 APPENDIX: THE ALLOCATION OF SPECIAL NUMBERS

No special numbers were allocated when the material was salvaged from the culvert in 1991.

A large number of pieces were given finds numbers during several cataloguing campaigns which were not completed. A few pieces were also given Sutton museum collection accession numbers 1991-5.

When a new cataloguing campaign was started in 2019 a decision was made to treat a number of fabric types as bulk finds and the previous numbers were ignored. Where pieces did need special numbers the old were used or new ones allocated. The numbers were never a single continuous sequence.

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