

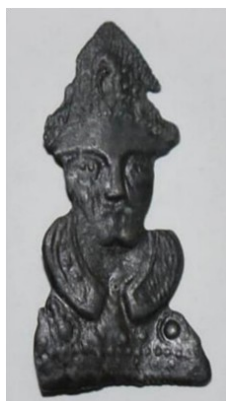
The Friends of Henfield Museum, Winter 2019-20



Tales of the Pilgrim Badges *by Graham duHeaume*

Henfield Museum has a wonderful collection of memories from the past, each with its own story. One such piece can be found in one of the display cases on the left hand side as you enter the museum. Hiding away in one of these cases is a little pewter casting.

This little figure has a mitred head and an *amice* which is a small decorative collar around the shoulders. What you see is a pilgrim badge depicting Thomas Becket (left).



The world of the pilgrim was often hard, brutal and generally short and in an age where superstition and evil were commonplace, the possibility of divine help from saintly relics or even the saints themselves was a way of life during the fourteenth and fifteenth centuries. Pilgrimages became a national event here in England and

on the continent which resulted in shrines appearing at many sites, notably Walsingham in Suffolk, Windsor, London and of course Canterbury.

The church for their part cast these little badges in pewter, tin or brass in their thousands and sold them to the pilgrim for a few pennies which must have contributed to their funds hugely. For the pilgrim however, this little sign was tangible proof of a visit to a shrine or holy place and was worn in their hats or sewn on their clothing. They regarded these badges as a talisman to ward off evil, or even to protect them on their long journeys to and from the holy sites. They believed that the robbers that preyed on unsuspecting travellers along the tracks that wound through the countryside might be deterred from their intentions if the pilgrims were protected by a divine insurance.

The pilgrim would also hope to receive saintly understanding in other matters such as health, money, love, poor crops and probably any other thought that caused concern. Perhaps even a miracle might be forthcoming.

At Canterbury there were other variants to the Becket badges and pilgrims could also buy a Canter-

bury Bell which they wore around the neck on a cord. This bell tinkled gently as they walked thus alerting other folk including those with ulterior motives that the wearer was on a pilgrimage. The garden flower the Canterbury Bell (*Campula Medium*) indeed looks similar to an original (right).



Also available were Ampullae; these were small flat vessels made to hold holy water or the blood of the saint, again to be worn around the neck. The water was drawn from Becket's Well said to be "*Ting'd with ye Martyr's Blood.*" A small amount was put in the ampulla and its top pinched over to seal it.

A major shrine on the continent was Compostella in northern Spain. The sign was a scallop shell and was dedicated to St. James. The children's nursery rhyme refers to this sign...

*Mary, Mary (Mary Tudor), quite contrary,
how does your garden grow,
with silver bells (Sanctus bells),
and cockle shells (Scallop of Compostella),
and pretty maids (Nuns) all in a row.*

Article continues on page 6.



From the Chairman

Dear Friends,

Wishing you all a very Happy New Year! 2019 was a busy year - and one which I hope found you all well.

Community engagement & curation and effective framing of exhibits are constant themes in current museum discussions. Several projects with an emphasis on these proceeded apace: the *Favourite Object* project continues with your selected objects telling stories both of their own journeys, but also of the varied thoughts and pictures they paint for different individuals. If you haven't yet, please do pick a museum object and let us know what it means to you.

The *Heritage of Horsham District in 100 Objects* project culminated this autumn with the launch of the book, temporary exhibitions in Horsham and now Henfield and object in focus labels which will continue to pop up around the village as a project legacy.

Social media engagement and followers have continued to increase, particularly on Facebook: both via in depth posts on the museum

page and also via numerous museum (and other) photos posted onto the Henfield Club's page - please do follow both if you are online!

We have also been digitising some of the museum's collection of paintings. Beginning with Lewis Pinhorn Wood's 1877 painting of 'Tipnoak Corner' this December, we now intend to produce a series of greeting cards and prints in 2020. These will include several from Henfield's artistic Wade family who captured around the turn of the last century in watercolour many areas of Henfield that are now radically changed or lost.

This year the stories of individuals have been highlighted: with a talk on Elizabeth Robins, a talk and BN5 article on Henry Bishopp, a parish magazine article on the hitherto uncelebrated gardener Charles Green, and with the first display in our new roving Victorian display case telling the story of 'Mr. Borrer's Garden'. **Continued on page 3.**



From the Curator

This year, with continuing articles and photographs in the Parish Magazine & BN5 magazine and a Facebook page which is becoming more active, I was hoping for a much better footfall through the doors of the museum. As it is the estimated number of visitors will be 1870 which is about 140 up on last year. Well at least it is moving in the right direction.

We had two visits from the children of St. Peter's School with a total of about 110 students. The Garden & Arts weekend in June attracted 183 visitors, and at the Charity Fair in November we had 20 visitors. It is hoped that the museum will have been open for longer hours on the day of the General Election.

A group of 17 from the Cranleigh U3A visited the museum in July, and were given a guided historical walk around the village. Stephanie Richards had four small groups of women to look at parts of the costume collection.

Throughout the year there have been temporary displays on The Devil's Dyke Pleasure Ground, The War in the East, and The Hamlet

of Small Dole. Stephanie put on a new dress display in February called "Monochrome" showing black and white costumes. In November a display case was given over to some objects which feature in *The Heritage of Horsham District in 100 Objects* project. In addition a display case featuring William Borrer has been moved around the village and has been in the hall, the library, at The Haven, and in St. Peter's Church.

A *Favourite Object* project was instigated by Christophe Fernandez to try to get people to engage with the objects in the museum, and write a small piece about them. This is ongoing and continues to need the word raising. The oral history project is progressing well with a small band of volunteers continuing to record people's memories of Henfield. Please contact Rose Sharp (01273 494566) if you know of any candidates for recording.

Continued on page 3.

Alan Barwick

Picture Gallery

Below: L-R, Assistant Curator Steve Robotham, Friends Committee Member Christophe Fernandez & Curator Alan Barwick after Christophe's talk at Bexhill Museum, Nov 2019



Right: A close-up section from the painting 'Threshing' by Veronica Burleigh; the full painting is in the museum

Below: becaped-Friends Secretary Rose Sharp, Brighton Police Cells visit, Nov 2018



Below: Friends visit to Christ's Hospital and CH Museum, March 2018



Envy of toddlers ahoy - this lifeboat pram of the Rowes', inherited by Henfield GPs the Squires just after the war - where is it now?



What's coming up?

New Year Temp Display
On St. Peter's Church to mark its 1250th anniversary.

New Year Roving Display
For its 2nd cycle, Henfield's illustrious stage coaching history will be featured.

The Friends AGM, Thurs 28th March 2020

Official business, election of officers and an update on the year followed by a talk (to be announced).

Visits later in 2020

Spring visit TBC; future plans include a canal boat trip, guided walks, the newly opened Shoreham Fort, Halnaker Windmill & Boxgrove Abbey and historic houses of Henfield.

From the Chairman (*continued*)

Robert Gordon

One point which I hope we in Henfield can bring further into focus is our natural history - be it our strong surviving heritage of mature trees and ancient defined landscapes or the intertwined tales of celebration and sustainable use of flora & the land. We have plenty of fine examples: perhaps best known is Borrer's famous garden, botanical research and status as national sounding board of botanists - but less so his renowned head gardener Charles Green who tallied Borrer's 6,600 species and also went on himself to acclaim.

Also born in Henfield was another Georgian gardener and botanist, Henry Phillips, a late flourishing visionary and advocate for natural planting whose crowning glory was the hugely ambitious but doomed bio-dome 'Anthaeum' in Hove, which tragically collapsed in controversial circumstances in the 1830s before it could cement its position as a pre-cursor of the Crystal Palace and today's Eden Project in Cornwall.

And not to forget the more recent history of Henfield's railway driven century as a market gardening hub for Brighton and London - with Henfield violets exported internationally and worn as a potent symbol of women's suffrage!

In this year where public consensus and action on the climate has finally seemed

achievable, I hope that this type of heritage can play its part and that we can all also take another, closer, look at the living historical landscape around us.

One project aiming to celebrate our local environment in 2020 will be *Arborea*. This will be launched to encourage local residents to take an imaginative look at their favourite local trees and celebrate them in picture, word, song, soundscape or any other conceivable medium! Trees can be presented in isolation or direct connection with the subject. When collated, we will hope to present contributions as creatively as possible.

Museum management-wise, cooperation between the Parish Council and Friends has been formally increased this year with the Chair and Vice Chair of the Friends also now sitting on the Parish Council Museum Committee.

From our committee, we bid farewell to Conway Thorns, who we sincerely thank for serving as Treasurer for the first five years of the Friends - we are grateful to Arun Agarwal for having taken on the role. We are now happily at the point where we are able to fund projects while maintaining a decent reserve fund. As ever, we truly appreciate and give thanks for your continued support.

RG

From the Curator (*continued*)

Alan Barwick

A forward plan covering the next five years is nearing completion. The plan will include:

- Production of more imaginative displays
- Engaging with local schools
- Production of a new museum leaflet
- Looking into providing more storage for museum objects
- Carrying out a survey to find out why more people are not visiting the museum
- Building on digital engagement including creating a website
- Progressing with outreach projects of putting more displays in other venues around the village

- Continuing with the oral history project
- Increasing focus on the natural and ecological history of Henfield
- Increasing knowledge of Henfield's lost and intangible history
- Developing further the use of social media.

This is an ambitious programme of aims which can only be achieved with your help, so please do come forward and volunteer your services.

AB

The Monochrome Exhibition of 2019-20



Picture Gallery *(continued)*



Above: Jury Cramp's poster for his takeover of H.T. Milward's Henfield shop (c. 1880s). Interestingly, Jury took out aircraft bombing insurance for his Horsham shop during WW1 - see his spectacles shop sign in Horsham Museum

Below: distant view of the Henfield Nep Town ('old') wind-mill by Daisy Wade, c.1900



Clockwise from above: Brighton Old Police Cells visit, Nov 2018: Rob Gordon in Victorian police cloak, one of many painted truncheons, Cliff Seymour modelling police helmet, group photo.



Business Name

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Friends Secretary: Rose Sharp
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Chairman:
friendsofhenfieldmuseum@gmail.com

Museum opening times:

Monday	1000 to 1200
Tuesday	1000 to 1200
Wednesday	1430 to 1630
Thursday	1000 to 1200
Friday	1000 to 1200
Saturday	1000 to 1200
	1430 to 1600

Other times by arrangement.

Shut Bank Holiday w/e & between Christmas/New Year

The Story of a Museum Object - The Sexton's Pipe

This handsome meerschaum ('sea foam') pipe of around 1875-80 features an amber mouthpiece and belonged to local resident Mr. Arthur Hodges. Born in 1851, he was Parish Clerk, as was his father William before him. In addition he was also the sexton at St. Peter's and when he needed to be, a journeyman bricklayer!

Disposable clay pipes were the most popular option up until the mid 19th century, with meerschaum (or sepiolite) being a premium alternative known for retaining flavour and developing colour. Briar pipes of the type usually seen now had become the norm by the time this piece of art was produced, so it would certainly have created an impression... RG



Tales of the Pilgrim Badges (continued)

by Graham duHeaume

Even today, the shrine at Compostella attracts hundreds of folk from across the world who take the gruelling trek across northern France and Spain to this centre.

Pilgrim badges are still found today in fields and river beds where they were lost, or as in the case of rivers, thrown in for good luck some six hundred years ago. Being made of a soft metal, the condition varies, but the Becket badge you see in the museum was found on the Thames foreshore in the City of London and has survived in good condition.



This beautiful badge is called "Our Lady of Tombelaine"

and was found in the river Avon at Salisbury. Tom-

belaine is a small island on the north coast of France. Indeed one wonders what kind of journey the pilgrim had in his endeavours to reach that little island.

This badge is in the Salisbury Museum and features on the front of their Medieval Catalogue.



Right is "St. Peter with the key to Heaven" this was found in a layby at Dagenham. Its provenance is strange to say the least. Developers were clearing a site at Bull Wharf in the City of London and were contracted to take truckloads of spoil to a dumping site at the Thames estuary. One driver decided not to complete the journey and fly tipped it by the main road.

A Mudlark who was tailing the

truck waited until the deed was done and then found this badge in the unwanted spoil. A twentieth century end to a fifteenth century beginning.

What is so intriguing is that by looking at these little pewter castings, portals can be opened into another world. This is a world of pilgrimages, superstition and the belief that the souvenirs they wore in their hats or sewn to their garments engendered the powerful trust that their soul was in the safe keeping of the particular saint who protected them from danger and disease. Today, Canterbury has thousands of visitors every year, and a large number of folk buy mementoes of their visit. A t-shirt, a decorative plate or a book about the city, but as they wander the narrow streets, there under their feet will lie many forgotten badges, each with a story.