



Historic Graffiti Survey of Kibworth Harcourt Windmill, Leicestershire

**Kibworth Harcourt Windmill,
Windmill Farm, Langton Road, Kibworth Harcourt, LE8 0PR**

**James Wright FSA
Triskele Heritage, Sneinton, Nottinghamshire**



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Summary

During May 2021 Triskele Heritage were invited to conduct a historic graffiti survey of Kibworth Harcourt Mill in Leicestershire by the Society for the Protection of Ancient Buildings. The building contains a main post which dates to at least 1711 (according to a graffiti inscription), a buck which contains timbers felled in 1773 and a brick wheelhouse constructed in the 1850s. The windmill was in active use until the early twentieth century and has seen several programmes of conservation since the mid-1930s. In total, 264 graffiti inscriptions were recorded within the interior of the ground, first and second floors. The inscriptions were made with pencil, paint and sharp points.

The majority of inscriptions (185; 70.07%) are literate – comprising initials, names and other information. Of these literate graffiti, 8 can be positively identified as former millers active at the windmill – many of them members of the nineteenth century Smith family. There is a significant assemblage of apotropaic marks (47; 17.8%). This is considered significant as the traditional archaeological view has been that the use of such marks was in decline by the later eighteenth and nineteenth centuries. Two inscriptions were found to be located upside-down on timbers, which also featured chamfers unnecessary to the status of windmill, and may offer evidence that elements of the structure may have been reused from another building.

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1 Introduction

This report was commissioned from Triskele Heritage by the Society for the Protection of Ancient Buildings, the landowner of Kibworth Harcourt Windmill. The building is situated at Windmill Farm, Langton Rd, Kibworth Harcourt LE8 0PR and the National Grid Reference for the site is SP 68876 94407 (Figure 1). The property is a grade II* listed post windmill (National Heritage List: 1360710) and Scheduled Ancient Monument (National Heritage List: 1005061).

The mill is due to undergo extensive conservation works during the summer of 2021 and it was deemed necessary to engage a buildings archaeologist to make a survey of the historic graffiti present with the building.

2 Outline Description of the Building

Kibworth Harcourt Mill is a three-storey building standing on the crest of a hill, 123 metres Ordnance Datum, approximately 275 metres to the east of edge of the built environment of the adjacent village (Figure 1). It consists of a brick-built ground floor roundhouse, accessed via doors to the north and south, which contains the main post, cross-trees and quarter bars. Above is the timber-framed and weatherboarded buck. The stable doors of the first floor to the buck are accessed from a ladder beneath the tail pole. Internally, the buck contains the meal floor, below a stone floor, which is also accessed via a ladder. The building is roofed with weather boards and the poll end remains in situ, although the windmill sails have been removed.

3 Historic Background of the Building

Estate maps commissioned for the manorial owners, Merton College Oxford, reveal that a mill was first established on the site at a point between 1609 and 1635 (Pearce & Davies 2019, 11, 14). Of the in situ architectural features, it is likely that the main post is the oldest element. It features a graffito, dated 1711, which predates the dendrochronology of the buck – in which 11 out of 13 timbers sampled yielded a felling date of 1773 (Arnold, Howard & Litton 2004, 3-4). This data has been interpreted as the main post being either re-used or retained from an older structure during a period of rebuilding or remodelling in the later eighteenth century (Pearce & Davies 2019, 12; Arnold, Howard & Litton 2004, 3-4). To this composite structure was added the brick roundhouse during the 1850s. This work probably took place during the period when the Smith family leased the mill (Pearce & Davies 2019, 12, 15). During the late nineteenth century, new iron cogging and gearing was inserted (Pearce & Davies 2019, 15, 18).

The building remained a working windmill until the early twentieth century, was derelict by 1934 and was donated to the Society for the Protection of Ancient Buildings in 1936 (Pearce & Davies 2019, 12-14). Repairs, undertaken in 1936-38, included new sails and softwood plates added to the quarter bars. Further work took place in 1971-72 and incorporated an external skin of weatherboards added to the buck, new tailpole, ladder and millstones, plus repairs to the timber-framing and floors. More repairs were carried out in the 1980s and 1990s, although it is not clear what works were undertaken beyond the replacement of the sails. Limited interventions were also made after 2004 to stabilise the quarter bars (Pearce & Davies 2019, 19-20). In 2017, the mill was added to Historic England's Heritage at Risk Register (Historic England 2017, 19).

4 Background to Historic Graffiti Studies

In the modern world, graffiti is often seen as a problematic, transgressive and visually unappealing element which is an unwanted addition to the built environment. It is sometimes interpreted as being the result of "vandalism" or "boredom" and such notions have previously impacted on assessments of historic graffiti. However, we must be very careful not to project modern opinions backwards when analysing historic graffiti. Instead, graffiti is an incredibly important heritage asset. Literate graffiti on historic buildings has a great capacity to inform subjects such as genealogy, tourism and travel, prisoners, warfare and trade. Meanwhile, pictorial graffiti has a tremendous potential to reveal the psychologies and emotions – hopes, fears and desires – of individuals. The pre-modern age was a time when entry in the documentary record was rare and usually reflective of the extraordinary moments in life or death. Instead, graffiti offers an invaluable resource as a social document, just as important as those found in formal archives, which can offer valuable insights on everyday lives.

The serious systematic study of historic graffiti in England is a relatively new addition to the mainstream archaeological profession. Antiquarian interest in the subject was sporadic and inconsistent during the nineteenth century (Ewing 1852, 176-228) although the archives of the Society of Antiquaries of London include references to various researchers, including F. Wormald and S. J. Forrest, who noted the presence of historic graffiti in English buildings (<https://subjectindex.sal.org.uk/> - accessed 27/05/2021). The earliest scholarly article on the subject was G. G. Coulton's observations, made in 1915, of mediaeval Latin inscriptions, figural imagery, architectural drawings, armorials and various other illustrations including a post mill from Gamlingay, Cambridgeshire (Coulton 1915, 53-62). Further references to historic graffiti were subsequently made in publications by Reginald Hine (1916; 1951), George Curzon and Avery Tipping (1929, 139) and R. H. D. Short (1946-48, 21-36). However,

the first significant text on the subject did not appear until Violet Pritchard's 1967 book *English Medieval Graffiti* which concentrated primarily on examples recorded as rubbings from buildings in the hinterland of Cambridge.

Although Pritchard's book failed to ignite further deep research, several articles on specific sites or aspects of graffiti did begin to appear more regularly – including St Mary's Ashwell, Hertfordshire (Sherlock 1978), ship graffiti (Christensen 1988, 13-26) and masons marks (Alexander 1996, 219-36). The most consistent scholar during this period was Doris Jones-Baker who published numerous graffiti studies on subjects such as the Old Tannery House, Whitwell, Hertfordshire (1968), Windsor Castle (1984) and funerary monuments (1996). The study of apotropaic graffiti – marks potentially created to ward away evil or bad luck - was given a kick-start by Timothy Easton (1999) and then followed up by authors who focussed on regional studies (Lloyd, Dean & Westwood 2001, 57-70) and practices in vernacular buildings (Hall 2005, 150-53; Meeson 2005 41-48).

The last decade has seen an incredible amount of attention devoted to historic graffiti studies. A great catalyst for this new focus was the ambitious community archaeology project to record the graffiti of Norfolk and Suffolk's mediaeval parish churches led by Matthew Champion (<http://www.medieval-graffiti.co.uk/> - accessed 28/05/2021). This project sought to instil a systematic and forensic methodology that was capable of capturing large amounts of data by volunteers, guided by archaeological expertise, using the raking light technique. This methodology relies upon systematically casting an oblique artificial light over a wall surface to illuminate graffiti inscriptions which can then be captured using a fixed position camera and logged on recording sheets. Champion consolidated his award-winning project with numerous academic articles based on the findings (2014; 2015a) and a widely accessed book on the subject (2015b).

The study of historic graffiti has subsequently become an archaeological mainstream area of research which is routinely incorporated in fieldwork projects (Champion 2019, 68-81; Wright 2017, 71-81) and reported on in the media (Keys 2015, 15; Kennedy 2014). Graffiti studies are now routinely represented at academic conferences (for example, *Making Your Mark: The National Symposium for the Study of Historic Graffiti* at the University of Southampton in October 2019; *Vernacular Architecture Group Winter Conference: Marks on Buildings* at the University of Leicester in January 2020) and has been the subject of numerous university doctoral and post-doctoral research projects.

5 Kibworth Harcourt Windmill and Graffiti Studies

The research potential of the graffiti assemblage at Kibworth Harcourt Windmill has been previously noted by Dave Pearce and Martin Davies (2019, 12, 14-15). In particular, a graffito on the main post – “DANIEL. HUTCHINSON. MILLER. 1711.” – has been identified as an indicator that this element of the building probably pre-dates the later eighteenth century dendrochronology of the buck (Figure 3). Pearce and Davies (2019, 15) also indicated that the names and dates of other eighteenth and nineteenth century millers which appear on the walls had the potential to tie in with the known documented history of the leases of the building. They concluded that ‘*there is obviously much more research to do on this*’.

However, on top of the graffiti related to milling activities, the building also contains examples of inscriptions which relate to craftspeople who both constructed and repaired the mill. This includes at least two examples of graffiti which are upside down and may be evidence for the re-siting or re-use of timbers. The building contains many examples of dated graffiti which can be used to help an understanding of access and visitation at the mill. A significant percentage of the graffiti may possibly be connected to apotropaic practices which offers an introduction to the folk beliefs of the people who worked or visited the building during the historic period.

By recording the entire assemblage of graffiti, it has been possible to add a new layer of understanding at the site which is intimately connected to the human agency of the people that have been present within the building.

6 Fieldwork Methodology

The graffiti survey of Kibworth Harcourt Mill took place in May 2021 and was compliant with a risk assessment generated by Prospect Engineering Ltd for the Society for the Protection of Ancient Buildings (PCE Ltd 2021). The author of this report led the recording work on the first and second floors and was assisted on the ground floor by Fiona Moore. Each archaeologist was working in low lighting levels, controlled by closing doors and windows according to need, to ensure that the raking light of torches would pick up the graffiti inscriptions. Working systematically around each space, all accessible surfaces of the building were visually surveyed (Figure 4). When a graffito was observed, it was photographed using either a Canon EOS 1200D or a Nikon D5300. The graffito was then recorded on a Triskele Heritage Historic Graffiti Survey Sheet which logged the photograph numbers, location of the inscription and a description of the graffiti. Finally, the photograph number of each graffito was located on plans and elevations of the building (see the Appendix to this report).

The methodology followed advice and guidance published by Matthew Champion for the Norfolk and Suffolk Medieval Graffiti Survey projects (<http://www.medieval-graffiti.co.uk/page11.html> - accessed 28/05/2021).

The locations of the photographs are included in the scanned plans, with accompanying survey sheets, from the fieldwork as an appendix to this report.

7 Surfaces

The surfaces on which the graffiti is inscribed includes painted render and exposed render in the brick ground floor roundhouse alongside the oak framing of the older post mill. There are also some twentieth century softwood repairs. At the first and second floor levels, the historic fabric of the interior of the buck and main post are constructed from oak with some softwood repairs. All of the graffiti recorded was found in the interiors of the building.

The graffiti was marked onto the walls using three primary techniques: pencil, a sharp implement (such as a knife blade) or paint. Most of the pencil graffiti survived at ground floor level (where it was inscribed on the plastered brickwork of the roundhouse) but could also be found at first and second floor. Conversely, the graffiti made with a sharp implement was mostly recorded at first and second floor level where it was cut into the timberwork. The paint graffiti was mostly created throughout the building by either craftspeople or possibly by the millers themselves.

8 Results of the Survey

Nine types of graffiti were identified during the survey. The characteristics of each type will be outlined in order alongside reference to notable examples from the assemblage.

8.1 Names and initials with further information

This category was the second-most numerous grouping within the assemblage (21.21%). This was reflected in the statistics of the ground floor (25.31%) and first floor (26.61%). It was only on the second floor where it had a relatively low percentage (4.91%). The vast majority of the graffiti recorded at Kibworth Windmill is literate (70.07%) and this category offers us the potential for significant data analysis because, alongside the names or initials, we have access to further information about the person who made the inscription. For example, although the initials “JWD”, recorded on the ground floor, tell us relatively little the additional date of “1932” allows us to understand a little more about the time period when the windmill was being accessed.

The first half of the 1930s was a time when the windmill was no longer in use and was slipping in an advanced state of disrepair. It is plausible that we may be able to see a spike in graffiti made by trespassers or visitors to a derelict building as other ground floor inscriptions include “WATTS 31.1930”, “FG 17 1932”, “HAROLD MASON 1932”, “H. FILWELL MEDBOURNE JULY 1934” and “S. NOURIOH MAY 1935”. There is a strong possibility that the upper floors of the windmill were kept more securely locked as only one confirmed date from this period was observed on the first floor (see section 8.5).

Locational graffiti includes a name or initial alongside what is assumed to be the place of residence of an individual. There are relatively few examples, but the most far-flung visitor to the windmill appears to be “SONAROK 1968 CANADA”, with another outlier being “W H H HOTCHKIN SIDCUP KENT”. Otherwise, the visitors were fairly local and include 1 from Birmingham, 3 from Leicester and 1 from Kibworth itself. The latter is especially interesting as the inscription comes with a fair degree of information: “V GILLOTT APRIL 7 1936 AGE 11 THE VILLAS”. The Villas are a row of late nineteenth century houses, originally called Beauchamp Cottages, on Church Road which were designed and built by John Mason (Butt 2021). When the census data for 1931 and 1941 are eventually released it may be possible to track down further information on V Gillott.

The only other graffiti to specifically mention Kibworth as a placename are those made by millers occupied at the windmill. There are 8 inscriptions which can be positively identified as millers, all of them on the first floor. This space would have been used by the millers for longer

periods of time than the ground or first floor. It also had better lighting, when the stable doors were open, to carry out graffiti by. The known miller graffiti is listed below:

| Graffito | Location |
|---|--|
| DANIEL. HVTCHINSON. MILLER. 1711. | 1F , Main post |
| MILLER W. S. 1837 SEPT 21 | 1F, E elevation, N jamb of door |
| T SMITH MILLER OCTO 17 1837 | 1F, E elevation, weatherboard N of door |
| C SMITH MILLER MAY 27 1851 | 1F, E elevation, weatherboard N of door |
| [Indecipherable initial] SMITH MILLER 1865 | 1F, S elevation, weatherboard east of ladder |
| W SMITH MILLER FE 64 MDCCCLXX [1870] | 1F, E elevation, N jamb of door |
| W SMITH MILLER MAY 11 1876 [includes graffito of a post mill] | 1F, E elevation, N jamb of door |
| W W SMITH MILLER 1880 KIBWORTH | 1F, N elevation, post to W of door |

Of these millers, the importance of Daniel Hutchinson’s inscription to the relative phasing of the windmill’s structure has already been discussed (see Chapter 3, Figure 3). It is also worth mentioning that the 1876 inscription by W Smith includes a very charming illustration of a post mill (Figure 5). This is somewhat anomalous as Kibworth Windmill had already had a wheelhouse inserted at ground floor level, by the 1850s, which had fundamentally altered the profile of the building to something really quite different to the structure portrayed in 1876.

Further anomalies can be detected in the chronology of miller names. Drawing on the work of R. J. Brown (1976), Pearce & Davies (2019, 15) noted that it is conventionally believed that for around 60 years, in the nineteenth century, the windmill was worked by the Smith family – initially by Thomas, then his son Charles and finally by Charles’ assumed widow Elizabeth. They also noted that Charles appeared to be missing from the graffiti assemblage. The current project is able to refine this slightly to state that in 1837 there were two millers active: W. S. Smith on 21 September and T Smith on 17 October. Unfortunately, the census data for the period is unclear and we cannot be sure if they were working concurrently or not. However, later census data indicates that T Smith was probably Thomas Smith, born c 1799, who was the head of the Smith family by the time of the 1851 survey.

Subsequently, the young Charles Smith probably did leave an inscription behind, in May 1851, when he was just 13 years of age (Figure 6). At the time, his father, Thomas Smith (aged 52) was still head of the family and was still active as a miller and baker in the 1861 census. His widow, Mary Smith, was apparently in charge of the business in 1871 when the family are recorded as living on Main Street, Kibworth Harcourt. Charles himself, was specifically recorded as a miller in the 1861 and 1871 census, but was not noted as head of the family until the surveys of 1881 and 1891.

It appears that Charles' son William Ward Smith was himself active at Kibworth Windmill from an early age as three inscriptions, dated 1870, 1876 and 1880 survive from years when he would have been 8, 15 and 19. There were no other individuals with the initial "W" in the Smith family during this period so we must reasonably conclude that all three graffiti were cut by the same individual. The knowledge that the artist who inscribed the graffiti of the post mill was just 15 adds a certain significance to the piece (Figure 5). William's mother, Elizabeth, outlived both her son and husband and was listed as miller along with another of her children, Charles, in the 1901 and 1911 surveys.

There are other examples of graffiti which are almost certainly related to the millers of the Smith family. These are listed below along with their probable attributions:

| Graffito | Location | Possible attribution |
|---------------------------------|--|---|
| C SMITH 1894 | 1F S elevation, weatherboard E of ladder | Charles Snr or Charles Jr? |
| TS 1875 June 3 rd KH | 1F N elevation, post to W of door | Thomas Smith, son of Charles Smith? KH = Kibworth Harcourt? |
| WWS | 1F Main post | William Ward Smith? |
| WARD SMITH | 1F Main post | William Ward Smith? |

Alongside the known millers, we also have evidence for other early dated graffiti although the context for the creation of these inscriptions is uncertain. However, it does help to demonstrate the antiquity of the building and illustrates that many people other than the Smith family had access to the interior of the first floor: "GR 1793", "WILLIAM FELLOW 1794", "EPW 1805", "WT 1811", "1819", "CC 1821", "EG 1838", "CH 1861" and "T WELLS 1866".

Some of the graffiti is likely to have been related to the craftspeople who worked on the conservation of the windmill and can be potentially identified by reference to dates associated with periods of work on the building. Examples of this are confined to the ground floor and include: "FM 1936", "R. S. N. COX 1936" (Figure 7), "D. R. REAES MAY 1936" and "TC 1938".

8.2 Names and initials only

The vast majority of the graffiti features recognisable names or initials only and we have no further additional information. This represents 48.86% of the assemblage and is the highest proportion of graffiti in all three floors of the building: 58.22% on ground floor, 41.12% on first floor and 52.45% on second floor. Little further can be extrapolated from this type; although there is a possibility that the following graffiti, containing the second initial "S" may be from members of the Smith family:

| Graffito | Location | Possible attribution |
|-------------------------|---|--|
| TS | GF, Quarter bar 3 | Thomas Smith, son of Charles Smith? |
| TS | GF, Quarter bar 3 | Thomas Smith, son of Charles Smith? |
| TS | 1F, S elevation, post to E of ladder | Thomas Smith, father or son of Charles Smith? |
| TS | 1F, S elevation, post to E of ladder | Thomas Smith, father or son of Charles Smith? |
| HS | 1F, S elevation, rail beneath crown tree | ? |
| WS | 1F, W elevation, stub to W of SW post | William Ward Smith? |
| WS | 1F, W elevation, stub to N of SW post | William Ward Smith? |
| WS | 1F, W elevation, bracket for support behind main post | William Ward Smith? |
| TS | 1F, N elevation, weatherboard to W of crown tree | Thomas Smith, father or son of Charles Smith? |
| WS | 1F, N elevation, weatherboard to W of crown tree | William Ward Smith? |
| JS 1821 | 1F, N elevation, weatherboard below crown tree | ? |
| HxS TxS MDCCCXII [1812] | 1F, N elevation rail | Unknown and Thomas Smith, father of Charles Smith? |
| ES | 1F, N elevation rail | Elizabeth Smith? |
| JHS | 1F, N elevation rail | ? |
| TxSx DCC | 1F, N elevation rail | Thomas Smith, father or son of Charles Smith? |

8.3 Apotropaic Graffiti

Of the 264 inscriptions recorded at Kibworth Windmill, 47 (17.8%) can potentially be classed as apotropaic in character. Apotropaic marks are related to folk traditions concerned with warding away bad luck or evil and are a common feature within historic buildings. Matthew Champion (2015, 25) has made the claim that they are the single most numerous graffiti type found within mediaeval parish churches. By the eighteenth and nineteenth century it has traditionally been thought that there had been a decline in apotropaic folk traditions; however, studies at properties such as Knole (Kent) have demonstrated that the phenomenon continued well into the 1870s (Wright 2016, 11, 25, 26). Consequently, a substantial minority of the assemblage at Kibworth has been identified as relating to such practices. Those on the

principal elevations of the first and second floors have been schematically represented in Drawings 1-4 so that their spatial distribution can be understood.

Apotropaic practices were hardwired into the mediaeval Catholic church within rituals such as the blessing of candles which were explicitly given the power to ward away the Devil on Candlemas (2 February) (Duffy 2005, 16). Fears of the power of evil or of bad luck continued long after the Reformation. Historians such as James Sharpe (2001, 15-16, 35, 38-39) have made connections between the socio-political, economic and religious turbulence of the early modern world and accusations of witchcraft. Meanwhile, anxieties about thunderstorms, lightning strikes and conflagration have been explicitly connected to apotropaic practices (Lloyd, Dean & Westwood 2001).

8.3.1 Circles and rosettes

There are 23 examples (8.71%) of circles (Figure 8) and rosettes (Figure 9) recorded on the first and second floors - the most common form of apotropaic graffiti at Kibworth Windmill - sometimes commonly called daisywheels, hexfoils or compass-drawn circles. We must be careful of the latter term as it is by no means certain that circular marks were created with a pair of compass dividers. Such items were expensive tools that were only commonly owned by craftspeople. Whilst it is allowed that some of the circular inscriptions at Kibworth could have been created by carpenters, it is also worth bearing in mind that the designs recorded in the windmill could be easily created with a pair of sprung shears or two nails driven through a piece of timber.

In the Anglo-Norman period, rosette designs were commonly associated as a symbol related to the Crucifixion and many examples of its use can be found either as a stand-in for the cross or in association with crosses (Champion 2015, 39-40). In the East Midlands, a version of this tradition can be found from the twelfth century at Hawksworth (Nottinghamshire). The importance of such designs continued within formal ecclesiastical art until at least the earlier fourteenth century at sites including the Ethelbert Gate in Norwich. However, the tradition passed into apotropaic graffiti practices and is a common type found in securely dated mediaeval and early modern contexts at buildings such as St Mary's Happisburgh (Norfolk) and Holme Pierrepont Hall (Nottinghamshire) respectively. Folk traditions connected with the protective power of endless line designs, including pentagrams, knots, meshes, rosettes and circles, were current during these periods (Champion 2015, 29-60). Although they may have been imbued with specific holy power during the mediaeval era, by the time of Kibworth Windmill the traditions may have been simply related to bringing good luck to a building whilst simultaneously averting bad luck.

By spatially modelling the distribution pattern of the circle and rosette designs we can begin to understand the particular anxieties and motivations encountered by those who were occupied at the windmill (see Drawings 1-4). For example, there are 7 circles or rosettes carved in the immediate vicinity of the first floor northern window – either on the adjacent studs or on the rail beneath (Figure 8). The eastern door has 3 circles cut on its north jamb (Figure 9), with a further 2 on the adjacent weatherboarding of the north elevation and 1 on the weatherboarding of the south elevation. On the second floor, there are 3 circles located close to the window of the south elevation. In total, 16 of the 23 examples recorded at the windmill were found in close association to windows and the door – portals into the building. Additionally, those near the windows and door were also found to be near other apotropaic marks including a VV inscription adjacent to the door, 2 burn marks next to the first floor northern window and 5 burn marks near the second floor southern window.

The importance of apotropaic marks and portals into buildings has been noted by many graffiti specialists (Lloyd, Dean & Westwood 2001, 57; Hall 2005, 151; Easton 2012, 44-46) and may be related to a documented belief that evil spirits were able to pass into a building on the air – wherever there was a draft there was a risk, hence the portals were considered vulnerable (Tyson 2011, 252).

8.3.2 Mesh patterns

As noted in section 8.3.1 a tradition emerged during the mediaeval and early modern periods which favoured the protective power of endless line designs. A simple version of this phenomenon are the 3 mesh patterns which were found on the north elevation of the first floor. Two were on the mostly westerly stud located below the rail and one such example may have been created using a carpenter's rase knife - which leaves a half round profile (Figure 10). Other examples of carpenters creating apotropaic marks have been noted at Knole (Wright 2019, 78). It is perhaps noteworthy that the Kibworth examples were found in the vicinity of a partial circular design (Figure 10; see section 8.3.1) and a burn mark (Figure 11; see section 8.3.3).

However, further questions must be raised about this discreet assemblage. The burn mark is upside-down as is the adjacent graffiti which reads: "TO 1757" (Figure 12). The studs below the rail in this part of the windmill are all unusually chamfered on both external corners. Both observations are suggestive that the timbers may have been reused from another structure and the graffiti has migrated from elsewhere. This is given further credence by the results of the dendrochronological survey which indicate that the buck was constructed in 1773 (Arnold, Howard & Litton 2004, 3-4) – 16 years after the dated graffiti.

8.3.3 Burn marks

Burn marks are the second most common form of apotropaic marks at the windmill with 19 examples recorded (7.19%). Of these, the majority (12) were found on the second floor (Figure 13). Alike to the other forms of apotropaic graffiti, burn marks are also well known in mediaeval and early modern contexts. The earliest known examples come from Donington-le-Heath Manor House (Leicestershire) and have been dated to the late thirteenth century (Fearn 2017, 102-09) with the latest coming from the 1870s at Knole (Wright 2016, 11, 25, 26). It used to be commonly thought that tear-shaped burn marks were caused, inadvertently, by unattended rushlights, tapers or candles – for example in the interpretation at Haddon Hall in Derbyshire (Cleary 2014, 33). However, peer-reviewed, experimental archaeology has demonstrated that the characteristic tear-shaped marks cannot be created accidentally – instead they are the result of deliberate human behaviour in which a light is held steadily at a 45 degree angle for between 5 and 20 minutes (Dean & Hill 2014).

Specialists including Virginia Lloyd (2001), Timothy Easton (2012), Matthew Champion (2018) and Brian Hoggard (2019) have pointed towards an apotropaic function for burn marks. This may have been related to both general fears of evil or bad luck and more specific anxieties connected to the conflagration of timber-framed buildings. The power of blessed candles in the mediaeval period has already been noted above (section 8.3) and it is not a great leap to consider that they may have been taken home by parishioners to use in private domestic rituals. Such traditions continued past the Reformation, with contemporary illustrations such as Peter Breugel the Elder's *The Peasant Wedding* (1565) including representations of them. Archaeology has also provided securely dated examples, such as those from the King's Tower at Knole from 1606 (Wright 2019, 78). The fear of fire-setting by malicious spirits was a common early modern anxiety as expressed c 1600 in the German illustration *Hort an new schrecklich abentheur Von den vnholden vngehewr* (British Museum: 1880,0710.582); however, other traditions relating to purification, healing and prayer may have also been at play (<https://triskeleheritage.triskelepublishing.com/mediaeval-mythbusting-blog-8-burn-marks/> - Accessed 14/07/2021).

It has already been noted, in section 8.3.1, that burn marks were recorded in close association with circles and rosettes located close to the portals of the building. Two burn marks were placed, equidistant and at the same height, either side of the first floor window in the north elevation. At second floor level the northern window has two burn marks located on the stud immediately to the west of the opening. Similarly, the second floor window of the south elevation has a total of 5 burn marks around it - 1 on the stud to the east, 1 on the rail below and 3 on the stud above. There is also another burn mark located nearby to this window which

is located on the weatherboarding directly above the head of the ladder, linking the first and second floors, with the hatch also acting as a portal.

One of the most interesting assemblages of burn marks in the windmill is the group of 4 which sits on the western wall plate directly behind the gear wheel (Figure 14). Such liminal places, especially in roof structures, have also been noted as a classic location for burn marks as they were areas of buildings which were dark and may have also been considered vulnerable to spirits (Lloyd, Dean & Westwood 2001, 57).

The implications of a burn mark which was observed to be upside-down (with its tapered point facing downwards) is discussed in section 8.3.2 (Figure 11).

8.3.4 Other potential apotropaic marks

Two further marks were observed on the first floor of the windmill, representing 0.74% of the entire assemblage, which may be apotropaic in character. It should be noted that there is some debate around the exact nature of both forms, but they are usually included in graffiti surveys as apotropaic.

8.3.4.1 Conjoined VV marks

These marks are perhaps the most hotly contested type of graffiti in current studies. At one end of the spectrum are researchers, including Timothy Easton (2015, 42-43), who are firmly convinced that such marks represent devotion and appeal to the Virgin Mary through the combination of conjoined VV's symbolising "Virgo Viginum" – the Virgin of Virgins. The practice may have then continued post-Reformation as the symbol had become one associated with bringing good luck and averting evil. However, at the other end of the scale are Owen Davies and Matthew Champion, who both expressed extreme scepticism in their separate papers given to the Vernacular Architecture Group Winter Conference in January 2020.¹ Champion, in particular, noted the prevalence of VV marks was almost certainly related to the frequency of post-mediaeval personal names with the initial W. The author of this report stands somewhere between these two positions. Whilst it is admitted that many examples of initials have probably been misinterpreted as apotropaic marks, there are others which do seem to be comfortably in the latter category.

¹ Vernacular Architecture Group Winter Conference 2020: Marks on Buildings. Held at College Court Conference Centre, Leicester. Owen Davies' paper was entitled: 'Graffiti, ritual marks, and 'witch marks': challenging current interpretations and taking a social-historical perspective on folk building magic' and Matthew Champion's paper was entitled: 'The six petal rosette: an evolution of belief'

Archaeological and artistic evidence does appear to point towards for the association of some VV marks with protection from evil or bad luck. In the mediaeval period, the device can be found in association with the less controversial Marian “M” symbol in both formal ecclesiastical and domestic architecture at sites including St Peter and St Paul Fakenham (Norfolk), Holy Rood Buckland Newton (Dorset), Christchurch Priory (Dorset), Haddon Hall (Derbyshire) and Tattershall Castle (Lincolnshire). In the post-mediaeval period, it is considered significant that graffiti recorded in the western lodging range of the gatehouse at Holme Pierrepont Hall (Nottinghamshire) contains only examples of apotropaic circles, rosettes and burn marks alongside VV marks – suggesting that the symbol is also related to protective measures (Wright & Beresford, forthcoming).

At Kibworth Windmill the only conjoined VV mark was found on the northern door jamb in close association with three circles or rosettes (Figure 15). It was unlike any other representation of the letter “W” in the building and the combination of its form, location and proximity to other apotropaic marks indicates the potential that it should be considered in the apotropaic category.

8.3.4.2 *Butterfly marks*

Much less literature has been generated by these marks, which essentially see a saltire cross placed between two upright lines. Although the mark is somewhat similar to certain stonemason’s marks and also to carpenter’s levelling marks, the example at Kibworth is very small and was found cut into the main post (Figure 16). Timothy Easton (2015, 54-55) has interpreted the crossed lines to be a variant of the mesh pattern which essentially prevents access by an unwanted force.

8.4 Craftspeople marks

Given that Kibworth Windmill is largely a timber-framed structure it is considered somewhat anomalous that there are so few marks left by the carpenters. There are no levelling marks at all and very few setting-out lines. However, there are some modern Arabic numerals marked up on the quarter bars at ground floor which were probably left during twentieth century conservation works to the building. Additionally, there may be a single sub-Roman numerical assembly mark: “I” on the rail of the south elevation, located below the crown tree. At second floor level, we can be more certain in ascribing a total of 16 chisel-cut marks as relating to carpentry assembly of the brake wheel (Figure 17). Ronald Brunskill (1985, 34) has pointed out that the use of chisels to cut carpenter’s assembly marks was part of a quite late tradition of eighteenth and nineteenth century working practices.

8.5 Miscellaneous

A small number (5; 1.89%) of graffiti does not quite fit into any of the above categories or comes with problematic interpretation. For example, these include an anomalous group of drilled holes into a post beneath the ladder of the first floor which may possibly pick out a letter “J” (Figure 18). At first floor level, a pencil inscription which reads: “64th LEICESTERS MAY 4 1935” was probably a reference to the 64th Leicester scout troop (now the 12th/74th Leicester Scouts).

8.6 Indecipherable

Due to the condition of the graffiti, a small number (11; 4.16%) of inscriptions were illegible. No meaningful archaeological statements can be made about these examples.

9 Statistical Tables

9.1 Entire assemblage

| Kibworth Windmill: Types of Graffiti | Number of Examples | Percentage of Assemblage |
|--|---------------------------|---------------------------------|
| Names / Initials with other information e.g. dates | 56 | 21.21% |
| Names / Initials only | 129 | 48.86% |
| Craftspeople Marks | 16 | 6.06% |
| Circles / Rosettes | 23 | 8.71% |
| Burn Marks | 19 | 7.19% |
| Mesh Patterns | 3 | 1.13% |
| Other Apotropaic Marks | 2 | 0.74% |
| Miscellaneous | 5 | 1.89% |
| Indecipherable | 11 | 4.16% |
| TOTAL | 264 | n/a |

| Kibworth Windmill: Miller & Apotropaic Figures | Number of Examples | Percentage |
|---|---------------------------|-------------------|
| Total of Possible Miller Graffiti | 22 | 8.33%% |
| Total of Definite Miller Graffiti | 8 | 3.03% |
| Total Apotropaic Marks | 47 | 17.80% |

9.2 Ground floor

| Ground Floor: Types of Graffiti | Number of Examples | Percentage of Assemblage |
|--|---------------------------|---------------------------------|
| Names / Initials with other information e.g. dates | 20 | 25.31% |
| Names / Initials only | 46 | 58.22% |
| Craftspeople Marks | 4 | 5.06% |
| Circles / Rosettes | 1 | 1.26% |
| Burn Marks | 0 | 0.00% |
| Mesh Patterns | 0 | 0.00% |
| Other Apotropaic Marks | 0 | 0.00% |
| Miscellaneous | 2 | 2.53% |
| Indecipherable | 6 | 7.59% |
| TOTAL | 79 | 29.92% |

| Ground Floor: Miller & Apotropaic Figures | Number of Examples | Percentage |
|--|---------------------------------|------------------------------------|
| Total of Possible Miller Graffiti | 2/79 | 2.53% |
| Total of Definite Miller Graffiti | 0/79 | 0.00% |
| Total of Entire Miller Assemblage | Possible: 2/22 Definite: 0/8 | Possible: 9.09% Definite: 0.00% |
| Total Apotropaic Marks on Ground Floor | 1/79 | 1.26% |
| Total of Entire Apotropaic Assemblage | 1/47 | 2.12% |

9.3 First floor

| First Floor: Types of Graffiti | Number of Examples | Percentage of Assemblage |
|--|---------------------------|---------------------------------|
| Names / Initials with other information e.g. dates | 33 | 26.61% |
| Names / Initials only | 51 | 41.12% |
| Craftspeople Marks | 1 | 0.80% |
| Circles / Rosettes | 19 | 15.32% |
| Burn Marks | 7 | 5.64% |
| Mesh Patterns | 3 | 2.41% |
| Other Apotropaic Marks | 2 | 1.60% |
| Miscellaneous | 3 | 2.41% |
| Indecipherable | 5 | 4.03% |
| TOTAL | 124 | 46.96% |

| First Floor: Miller & Apotropaic Figures | Number of Examples | Percentage |
|---|----------------------------------|------------------------------------|
| Total of Possible Miller Graffiti | 20/124 | 6.45% |
| Total of Definite Miller Graffiti | 0/79 | 16.12% |
| Total of Entire Miller Assemblage | Possible: 20/22 Definite: 8/8 | Possible: 90.90% Definite: 100% |
| Total Apotropaic Marks on First Floor | 31/124 | 25% |
| Total of Entire Apotropaic Assemblage | 31/47 | 65.95% |

9.4 Second floor

| Second Floor: Types of Graffiti | Number of Examples | Percentage of Assemblage |
|--|---------------------------|---------------------------------|
| Names / Initials with other information e.g. dates | 3 | 4.91% |
| Names / Initials only | 32 | 52.45% |
| Craftspeople Marks | 11 | 18.03% |
| Circles / Rosettes | 3 | 4.91% |
| Burn Marks | 12 | 19.67% |
| Mesh Patterns | 0 | 0.00% |
| Other Apotropaic Marks | 0 | 0.00% |
| Miscellaneous | 0 | 0.00% |
| Indecipherable | 0 | 0.00% |
| TOTAL | 61 | 23.10% |

| Second Floor: Miller & Apotropaic Figures | Number of Examples | Percentage |
|--|---------------------------------|------------------------------------|
| Total of Possible Miller Graffiti | 0/61 | 0.00%% |
| Total of Definite Miller Graffiti | 0/61 | 0.00% |
| Total of Entire Miller Assemblage | Possible: 0/22 Definite: 0/8 | Possible: 0.00% Definite: 0.00% |
| Total Apotropaic Marks on First Floor | 15/61 | 24.59% |
| Total of Entire Apotropaic Assemblage | 15/47 | 31.91% |

10 Conclusions

The graffiti survey of Kibworth Windmill yielded a total of 264 individual inscriptions. The significance of the Kibworth assemblage is considerable. The structure has a known structural history which indicates that although the main post may have been retained from an earlier windmill (the evidence actually coming from a graffito dated 1711), the buck was built from timber felled in 1773. This provides a terminus post quem for much of the assemblage. It is intriguing to note that a substantial amount of the graffiti – 17.8% - relates to apotropaic practices which have been conventionally ascribed to the mediaeval and early modern period by prior researchers (Dean & Hill 2014, 10). The data at Kibworth suggests that most of the apotropaic marks recorded at this survey were created in the late eighteenth and into the nineteenth century. This evidence can be paralleled through reference to the recent Triskele Heritage / MB Archaeology discoveries at Holme Pierrepont Hall (Nottinghamshire) which recorded the creation of circles and rosettes in a structure securely dated to 1876 (Wright & Beresford, forthcoming). Such findings demonstrate that apotropaic practices continued for much longer than conventionally appreciated – Kibworth Windmill fits in well within this emerging dataset.

The relative dating of the phasing of the building's structures also feeds into the discussion of the popularity of apotropaic marks. For example, only 1 of the 47 apotropaic marks (2.12%) was recorded in the ground floor wheelhouse - which was constructed in the 1850s. The implication is that although literate graffiti was popular in this part of the building (66 inscriptions) the time of apotropaic marks may have largely passed by the later nineteenth and twentieth centuries. Meanwhile, the spatial distribution of apotropaic marks – found mostly at first and second floor levels - was found to be largely similar to other graffiti surveys which have noted the congruence with portals and darkened spaces.

A very high proportion of the building's graffiti assemblage was found to be located on the north elevation of the first floor - 46 inscriptions (18.69%). This is in contrast to the opposing south elevation which has just 26 inscriptions (10.56%). It may be that when the doors of the windmill were open during the daytime the sun, rising in the east and passing through the southern sky, better illuminated the north elevation and allowed a visibility to create graffiti that was lacking elsewhere in the building. This is, of course, at odds with the need in other parts of the building to locate apotropaic marks in particularly dark spaces.

It has also been possible to partially use the evidence of the graffiti to inform an understanding of the building's archaeology of the structure. The dating of the main post is largely reliant on the 1711 graffito which indicates that it probably predates the buck. Furthermore, the studs

beneath the north elevation rail at first floor are probably reused from another structure. This can be proposed by reference to the presence of chamfers on many of the timbers – an unnecessary architectural flourish in such a low status part of the building – however, it is the presence of an upside-down burn mark and dated graffito (1757) which really helped to confirm that these timbers had probably come from elsewhere.

It should always be born in mind, when assessing historic graffiti, that these are the marks left behind as a result of the human agency of individual human beings. Graffiti is not necessarily born out of boredom or rebellion (although it can be). We must be careful not to project modern opinions of graffiti back into the historical moment. Instead, historic graffiti offers us the opportunity to come to understand the psychologies and emotions of people who may not themselves appear in the archives of conventional historical sources. Ultimately, graffiti offers us an archaeological resource as important as anything available in a local record office.

The significance of particular elements of the graffiti assemblage at Kibworth Windmill is to understand something of the hopes and fears of the occupants and visitors to the building through analysis of the apotropaic marks. They also help us to redefine graffiti studies as a result of dating from a much later period than has been conventionally understood to have produced such inscriptions. Equally, the building has allowed us to understand the chronology of the construction of the building and the millers who worked there – especially those who are not known from the archival record.

Graffiti studies enable us to come that little bit closer to the historic world by helping us to fill in the gaps left by conventional documentary research and buildings archaeology.

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Accessed 27/05/2021

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13 Illustrations



Figure 1 Location of the site



Figure 2 Kibworth Harcourt Mill, looking north-east



Figure 3 'DANIEL. HUTCHINSON. MILLER. 1711.' inscribed onto the east face of the main post



Figure 4 The author of this report using the raking light technique to observe and record graffiti at Kibworth Windmill



Figure 5 "W SMITH MILLER MAY 11 1876" with a graffito of a post mill

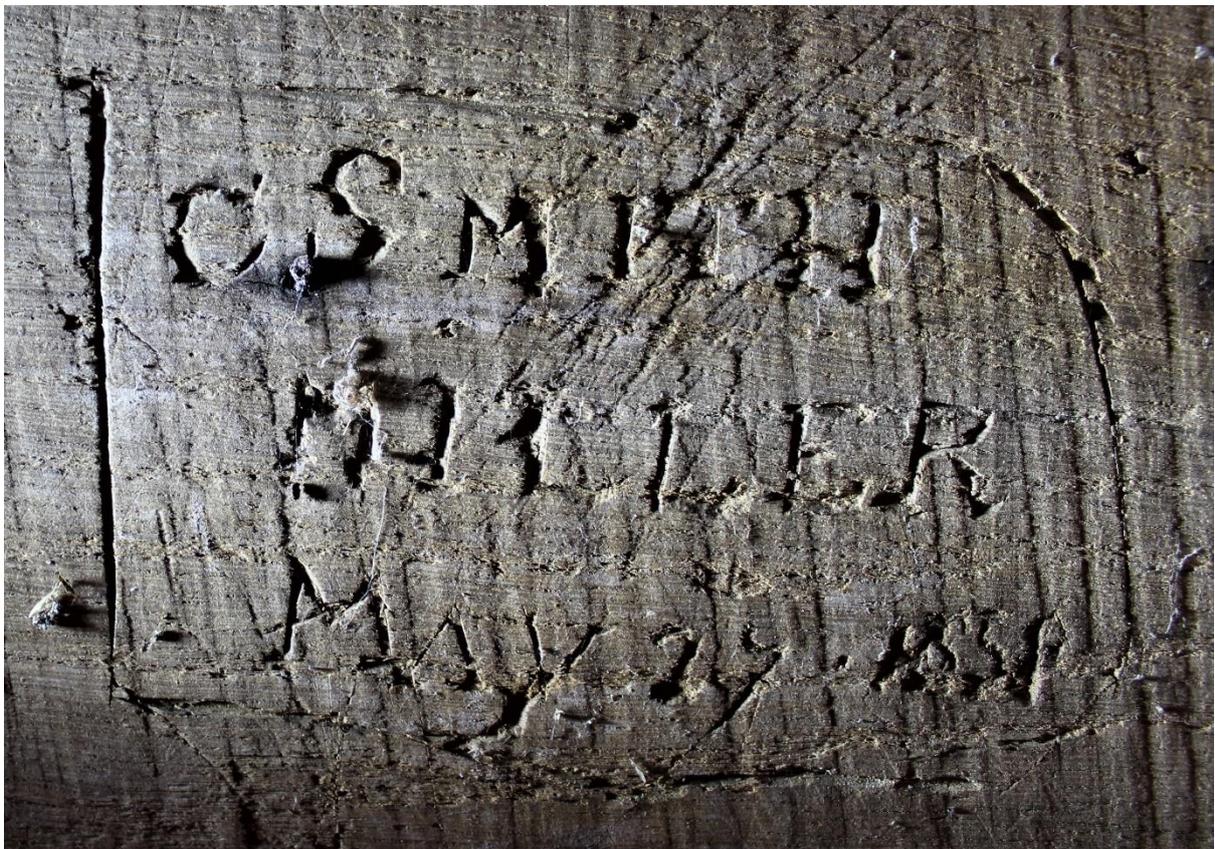


Figure 6 "C SMITH MILLER MAY 27 1851"



Figure 7 "R. S. N. COX 1936"



Figure 8 Concentric circles on stud to west of first floor north window



Figure 9 Rosette on north jamb of door



Figure 10 Partial circle and mesh pattern on a stud in the north elevation, note the chamfers

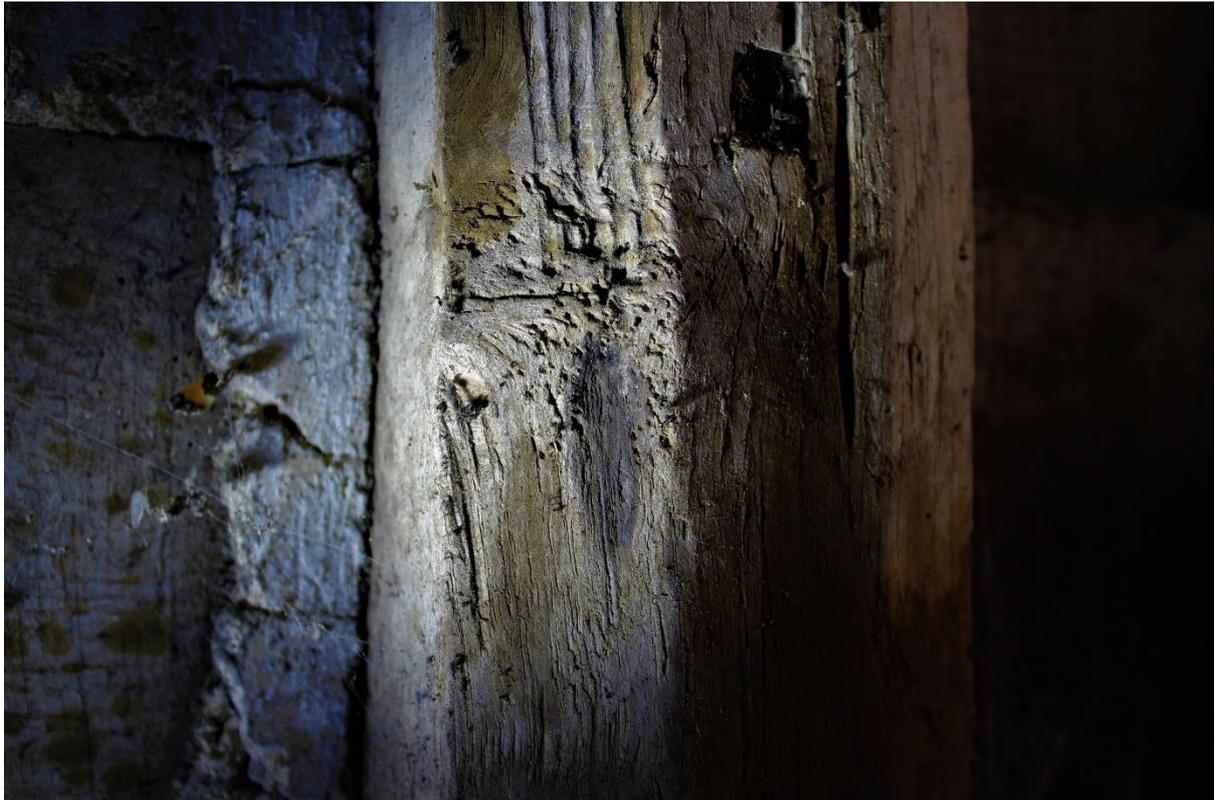


Figure 11 Burn mark, upside down, on a stud in the north elevation, note the chamfers



Figure 12 "TO 1757", upside down, on a stud in the north elevation, note the chamfers



Figure 13 Burn mark on the stud to the west of the second floor window of the north elevation



Figure 14 Group of 4 burn marks on the wall plate of the west elevation



Figure 15 Conjoined VV mark on the north door jamb



Figure 16 Butterfly mark on the main post at first floor level



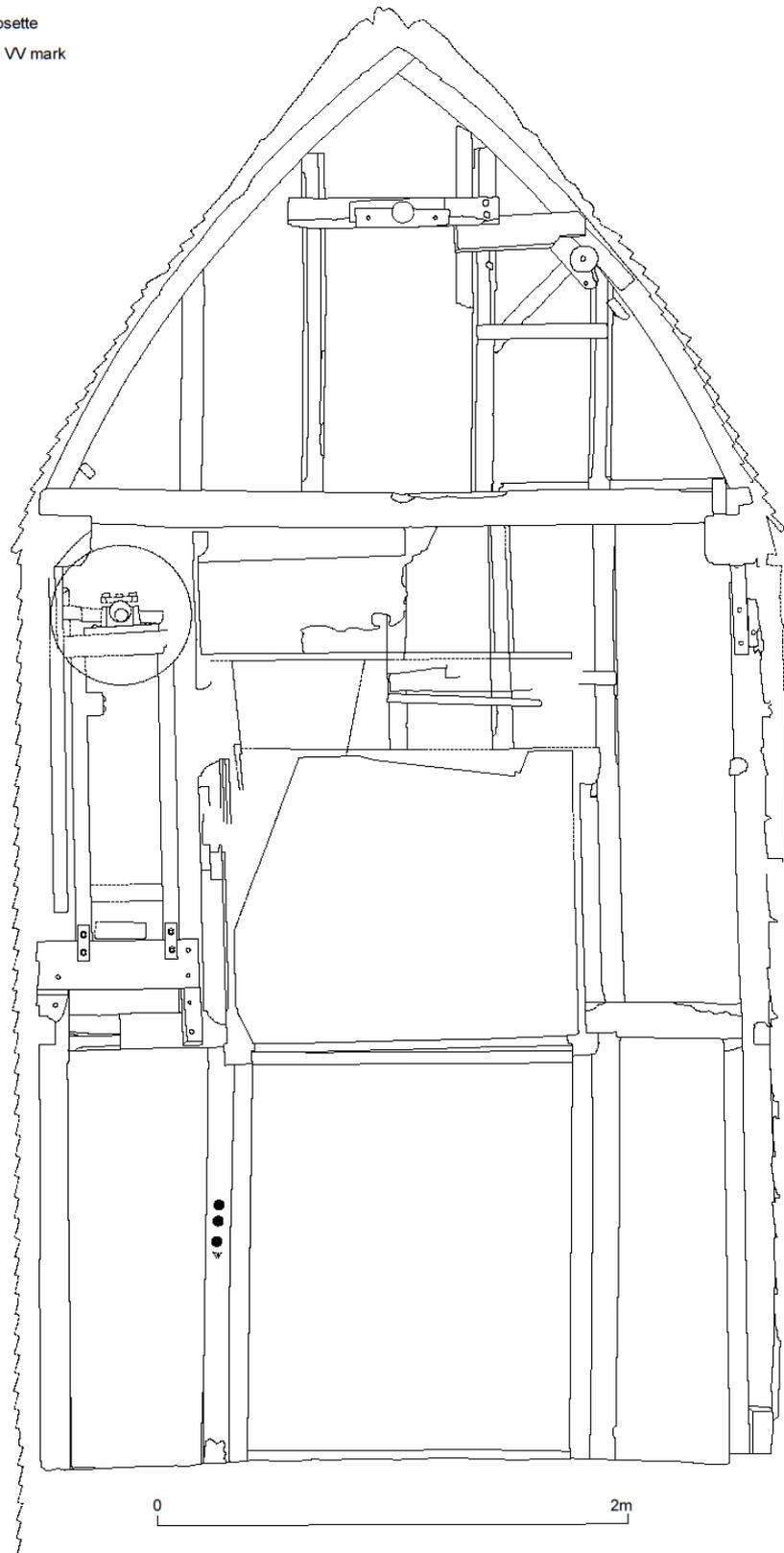
Figure 17 Chisel-cut carpentry assembly marks on the second floor brake wheel



Figure 18 Drilled holes on a first floor post

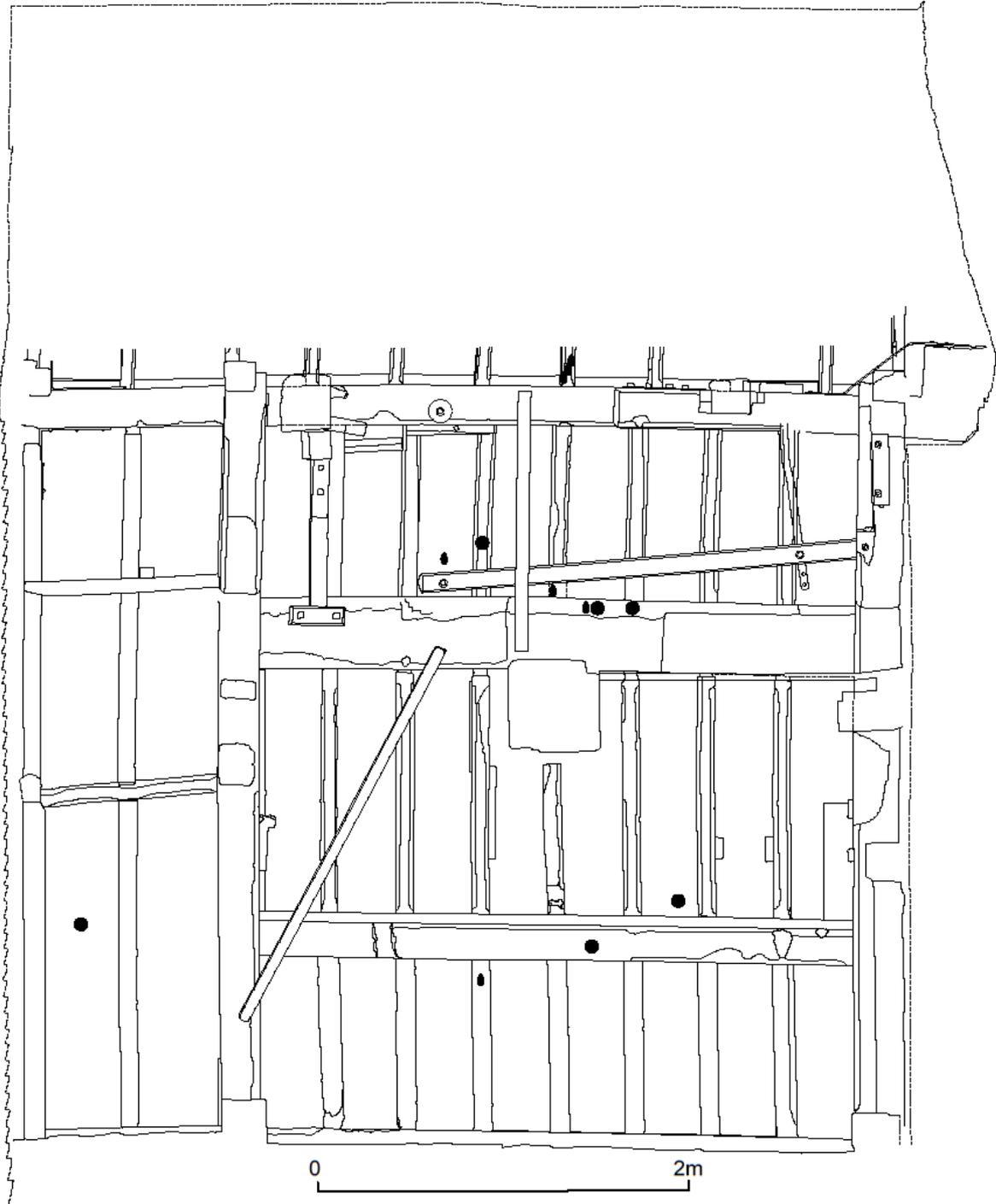
14 Drawings

- Circle / Rosette
- ∨ Conjoined VV mark



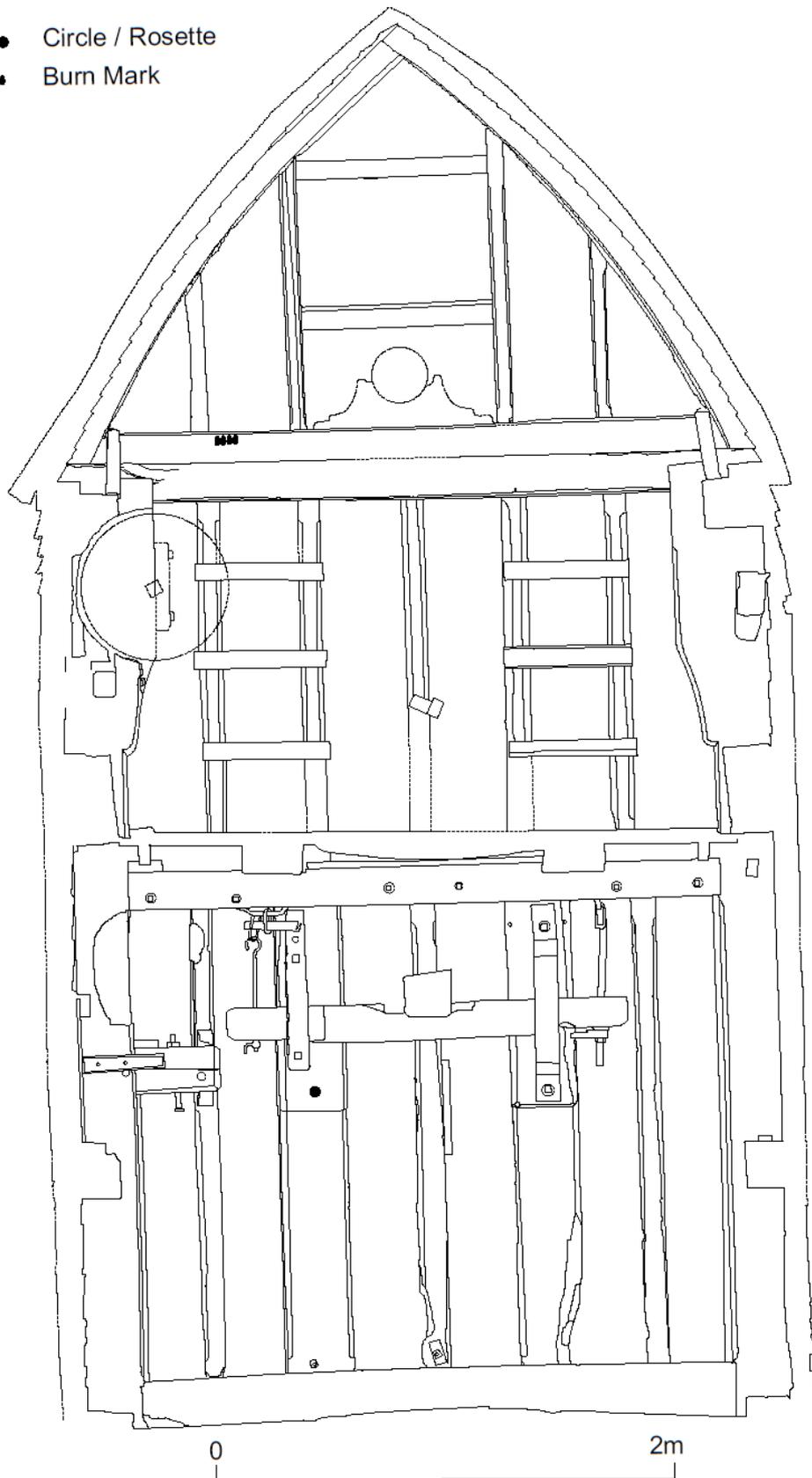
Drawing 1: First and second floor, east elevation, showing location of the apotropaic marks

- Circle / Rosette
- Burn Mark



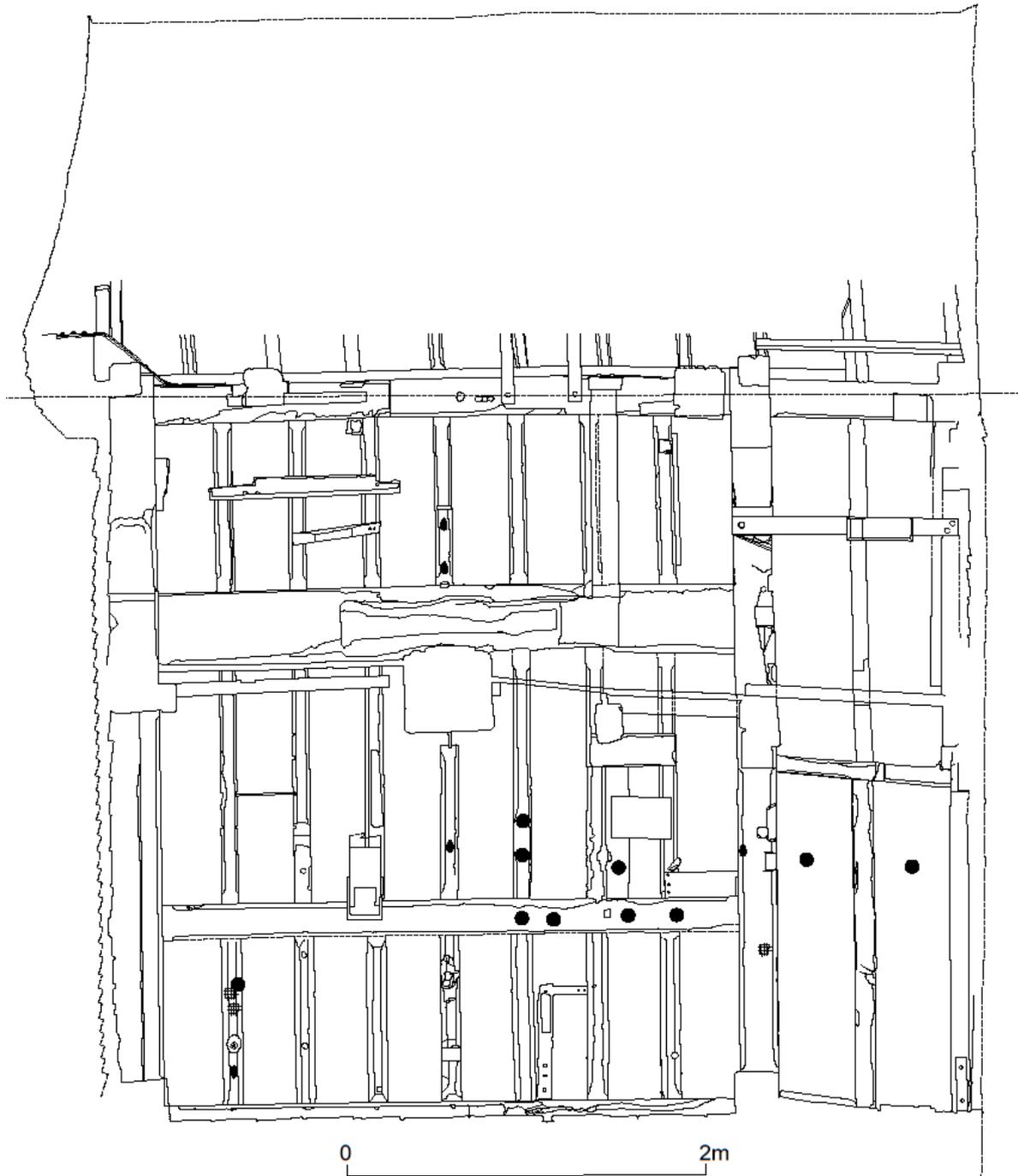
Drawing 2: First and second floor, south elevation, showing location of the apotropaic marks

- Circle / Rosette
- Burn Mark



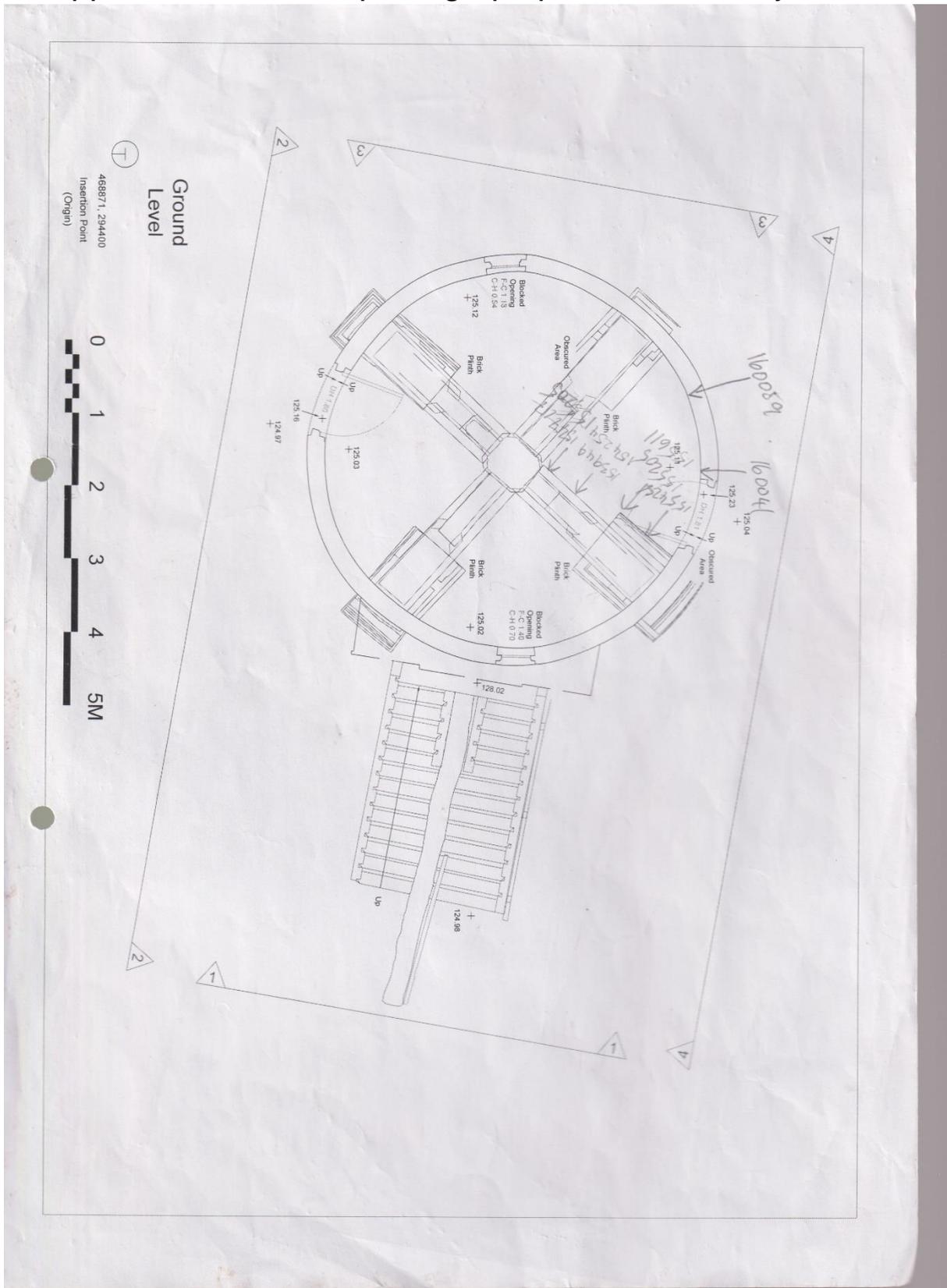
Drawing 3: First and second floor, west elevation, showing location of the apotropaic marks

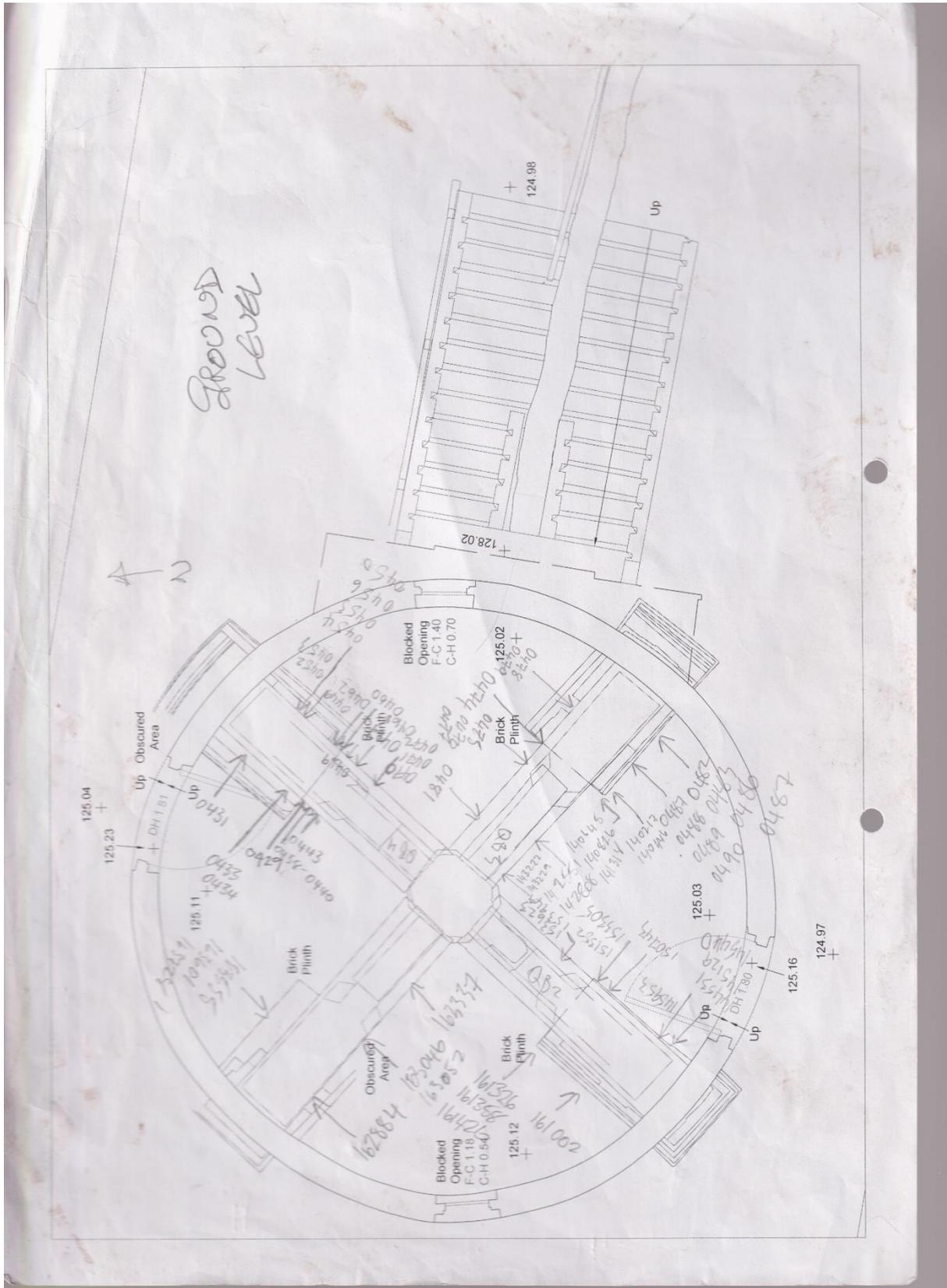
- Circle / Rosette
- Burn Mark
- Mesh Pattern



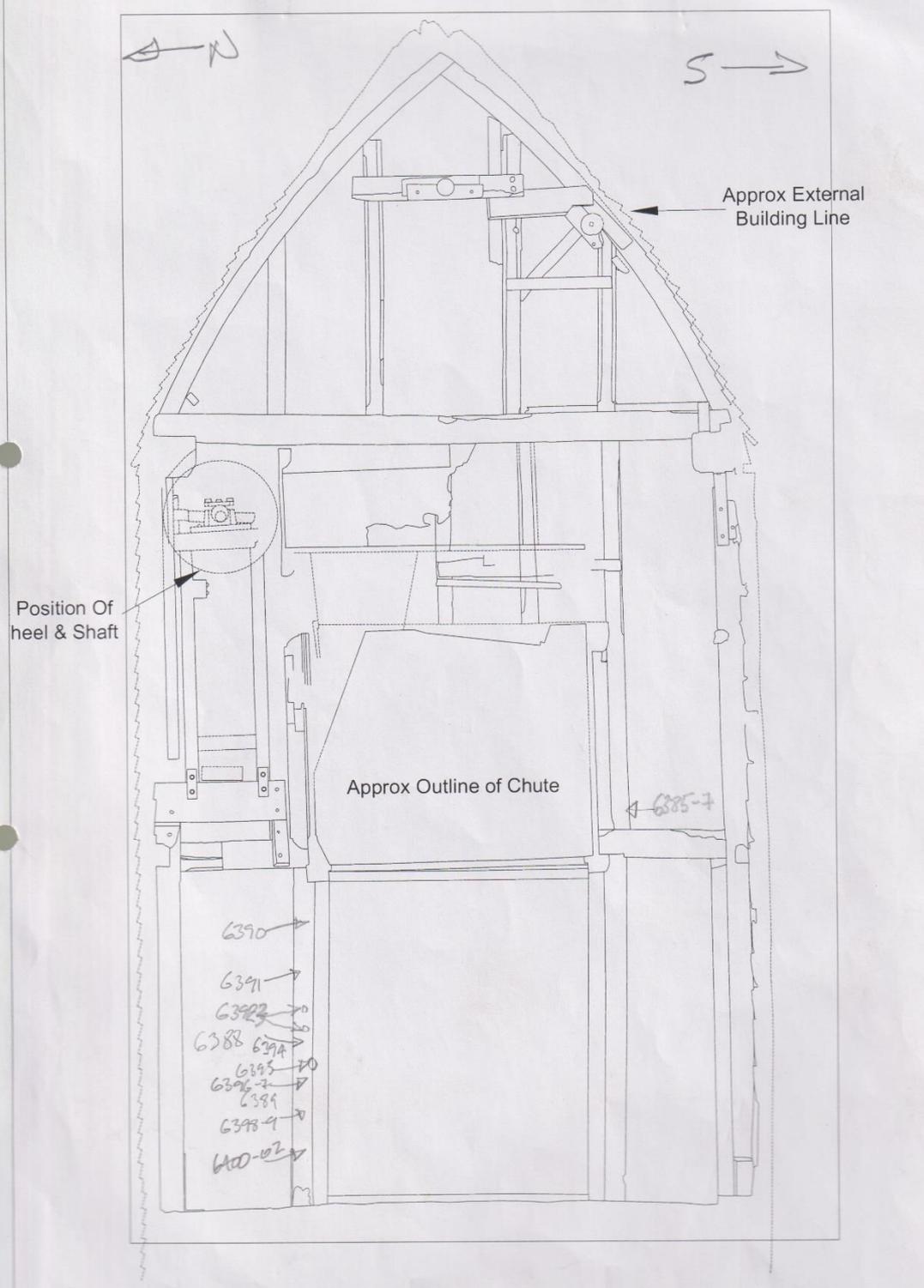
Drawing 4: First and second floor, north elevation, showing location of the apotropaic marks

15 Appendix: Fieldwork photograph plans and survey sheets



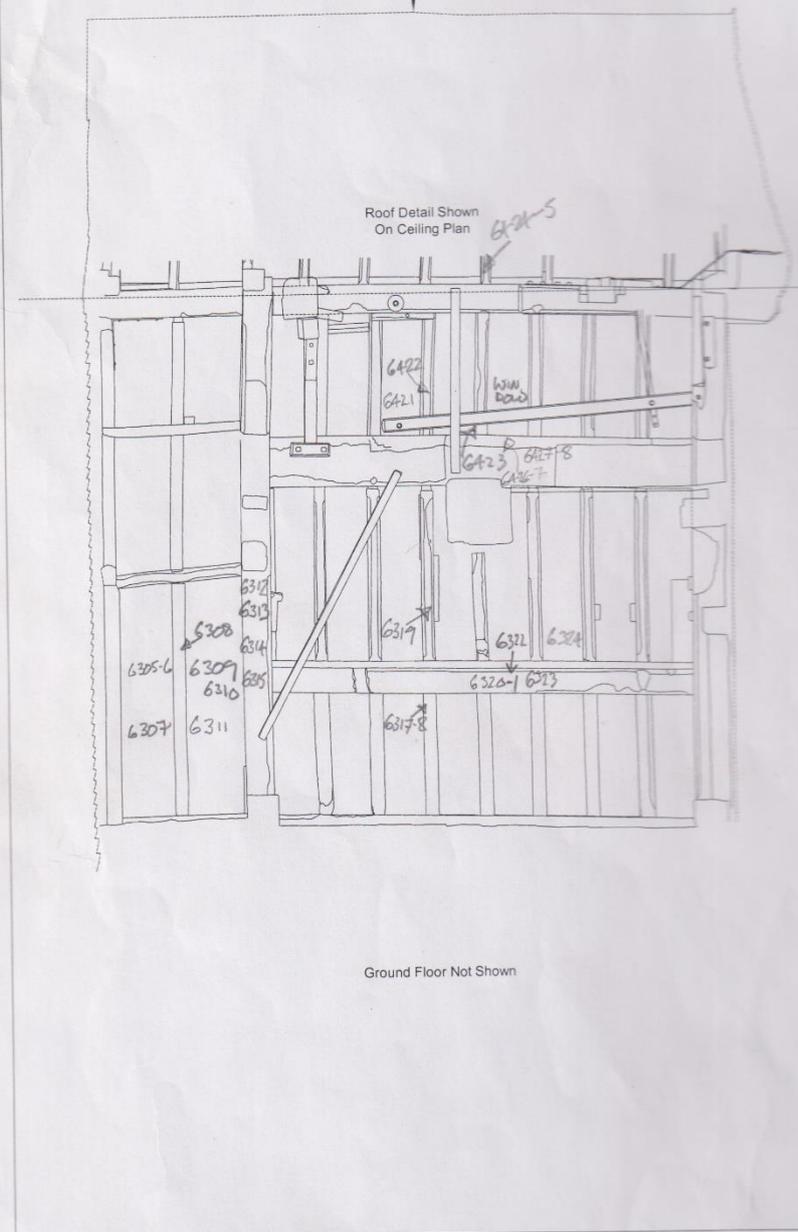


EAST ELEVATION



S ELEVATION

← E → Approx External Building Line W →



Ground Floor Not Shown

WEST ELEVATION

S ←

→ N

Approx Position Of
Wind Shaft & Bearing

Approx External
Building Line

6429-31

Top of Beam Obscured by Brake Wheel

Approx Position Of
Gear Wheel & Shaft

6327

6325-6

6328

6329

6335

6334

6331

6332-3

6336

6337

6339

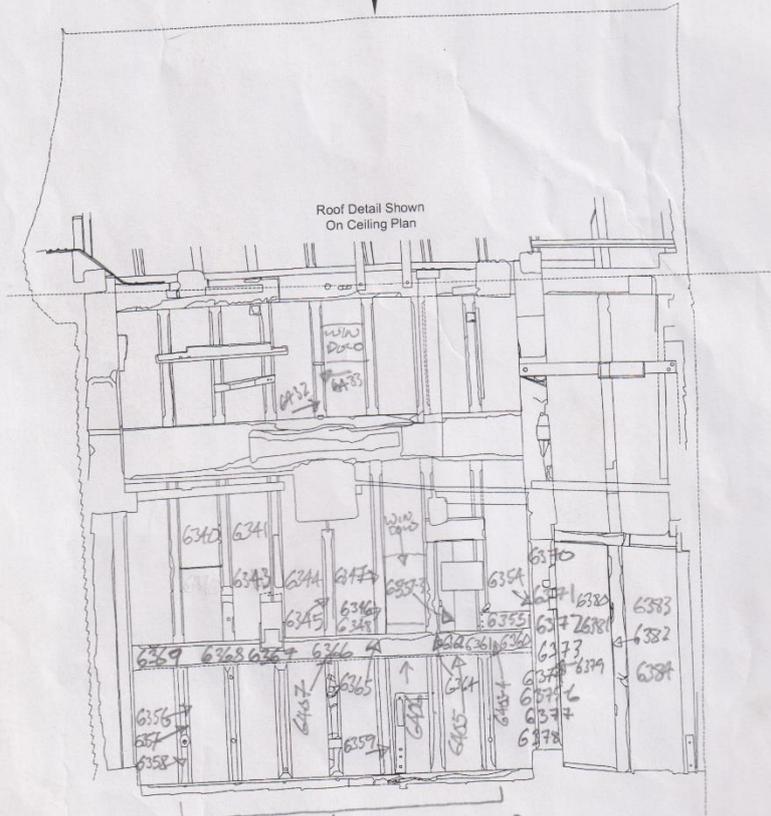
N Elevation

← W

→ E

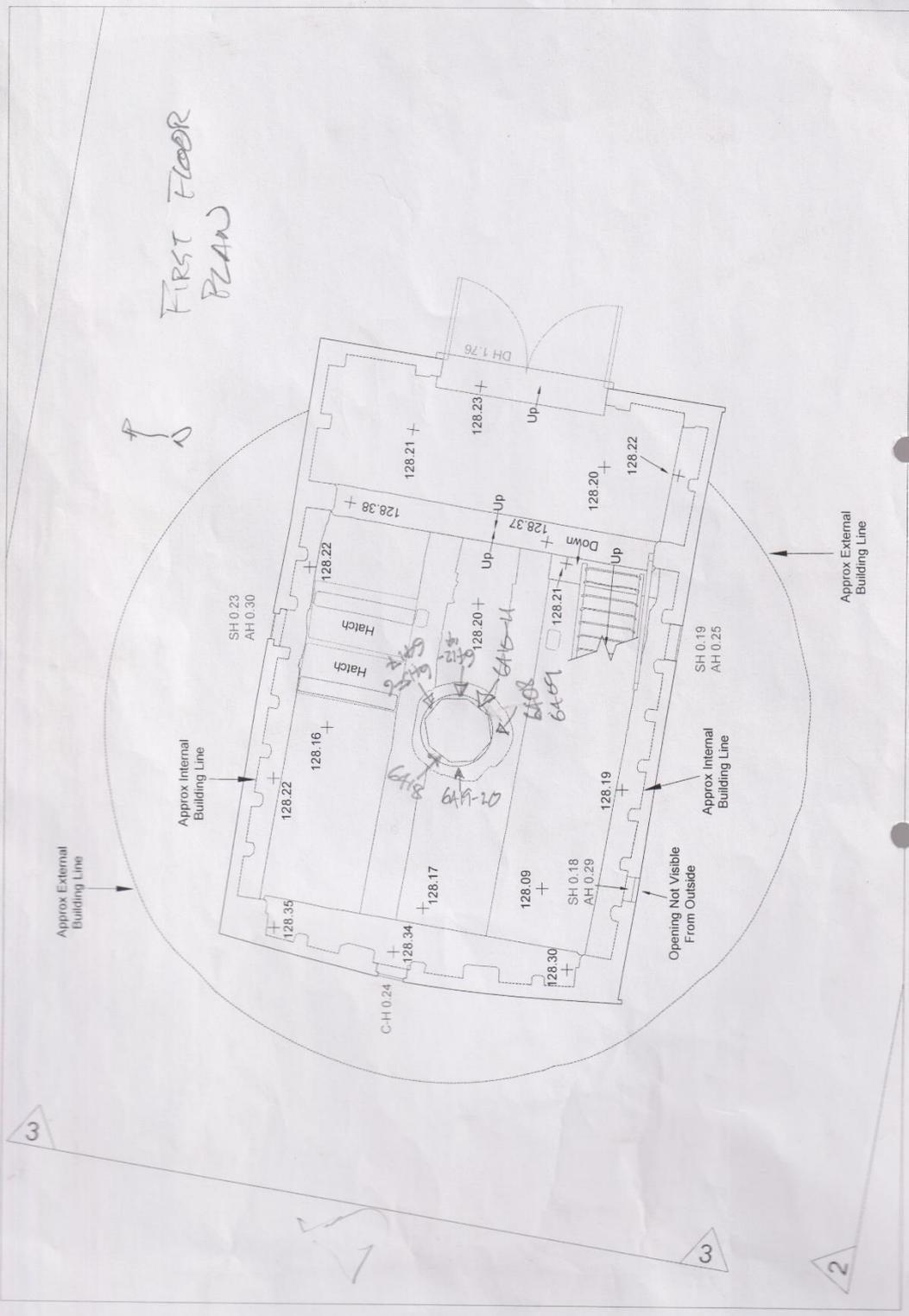
Approx External Building Line

Roof Detail Shown On Ceiling Plan



Studs are chamfered & have relief for uds & graffiti
Ground Floor Not Shown

FIRST FLOOR
PLAN



HISTORIC GRAFFITI SURVEY SHEET



Site: KISWORTH MILL
 Surveyor: Fiona Woods
 Date: 21/5/21
 Sheet Number: 1

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION |
|--------------------------------|-----------------------|-------------------------------------|
| ① 0429 | QUARTER BAR 4 | +11 |
| ④ 0431 | QUARTER BAR 4 | 4 |
| ③ 0433 0434 | QUARTER BAR 4 | F M |
| ② 0438 ⁰⁴⁴⁰ 0439 | QUARTER BAR 4 | Sandra Edwards 14 |
| ④ 0443 | QUARTER BAR 4 | 4 |
| ④ 0449 | QUARTER BAR 4 | 4. |
| ① 0450 | QUARTER BAR 4 | LX H |
| ② ② 0452 0453 | QUARTER BAR 4 | FG 17 1932/1908 Y |
| ② 0454 0455 0456 | QUARTER BAR 4 | 9 Medbourne ? |
| ② 0460 | QUARTER BAR 4 | F M 36 |
| ③ 0462 | QUARTER BAR 4 | JG |
| ③ 0467 | QUARTER BAR 4 | D → RT |
| ③ ② 0468 | QUARTER BAR 4 | PH/W/H/H = WATTS 311430 ? |
| ③ 0469 | QUARTER BAR 4 | DAA |
| ② 0470 | QUARTER BAR 4 | W H H HOTCHKIN SID? KENT |
| ③ ③ 0471 0472 | QUARTER BAR 4 | MH/FJS ? |
| ③ 0474 | QUARTER BAR 3 | BR |
| ⑦ 0475 0476 0477 | QUARTER BAR 3 | HVDD ? *Kend not legible |
| ② 0478 0479 | QUARTER BAR 3 | T. MANSELL, WATER ? BIRMINGHAM ? |
| ② 0481 | QUARTER BAR 3 | BERRY ROTHWELL 23/10/62 |
| ② 0482 ₁ 0483 | QUARTER BAR 3 | JOHN 1943 ? |

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBWORTH MILL
 Surveyor: Fiona Wood
 Date: 21/5/21
 Sheet Number: 2

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | |
|--------------|-----------------------|---|---|
| ③ 0484 | QUARTER BAR 3 | J.C. | |
| ③ 0486 | QUARTER BAR 3 | RI | ? |
| ③ 0487 | QUARTER BAR 3. | TS | * |
| ③ 0488 | QUARTER BAR 3 | TS + various pencil marks | * |
| ③ 0489 | QUARTER BAR 3 | M MARIAN | ? |
| ③ 0490 | QUARTER BAR 3 | J.H. | |
| ③ 140217 | QUARTER BAR 3 | KING DON | |
| ③ 140446 | QUARTER BAR 3 | DR. | |
| ② 140645 | QUARTER BAR 3 | TC 1938 SWAN? | |
| ③ ② 140826 | QUARTER BAR 3 | H WARD / S NOVRIOH MAY 1935 | |
| ③ 141316 | QUARTER BAR 3 | KENNETH | |
| ③ 142651 | CROSS TREE 3. | DR + 3 line incisions. | |
| ③ 142606 | CROSS TREE 3. | EV | |
| ③ 143222 | CROSS TREE 3 | WADY ? | |
| ⑦ 143449 | CROSS TREE 3 | Various pencil marks + writing not legible | |
| ② 14531 | QUARTER BAR 2 | A. Bishop. Leicester. | |
| ③ 145129 | QUARTER BAR 2 | EMMAR + various pencil markings not legible | |
| ② ③ 145040 | QUARTER BAR 2 | L. Ball H. Filwell July 1934 + Medbourne | |
| ③ ③ 145953 | QUARTER BAR 2 | PENCIL GROUP: B.E. WINFIELD G. ASHER + rest not legible | |
| ② 150245 | QUARTER BAR 2 | G. DALY LEICESTER CHRISTY AUGUST 10 + various pencil marks NOT LEGIBLE | |

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBWORTH MILL
 Surveyor: SIGNA MOORE
 Date: 21/5/21
 Sheet Number: 3

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | |
|--------------|-----------------------|--|-------------------------------------|
| ③ 151352 | QUARTER BAR 2 | JWC | |
| ② 153305 | QUARTER BAR 2 | R.S.-N COX 1936 JWD 1932 | |
| ③③③ 153623 | QUARTER BAR 2 | WILLIAM GOKELA .D.L. Bed. H.W. FOWKELL | |
| ②③ 153949 | QUARTER BAR 2 | HAROLD MASON. LEICESTER JULY 1932 HQ CHARTON. | |
| ⑤ 154254 | CROSSTREE 2 | Circle with cross. W | |
| ⑦ 154212 | CROSSTREE 2 | Pencil markings not legible | |
| ③③ 155015 | CROSS TREE 2 | C.H. / R.M. Pencil markings not legible | |
| ④ 155205 | CROSS TREE 2 | Carpenters' marks | |
| ③ 155428 | CROSS TREE 2 | DJ WARD | |
| ③ 155611 | CROSS TREE 2 | M A? | |
| ③③③ 157352 | CROSS TREE 2 | J. CAULFIELD TUG ART HUR | |
| ③ 160041 | ELEVATION 2 | REAP | |
| ② 160059 | ELEVATION 2 | D REAES MAY 1936. | |
| ③ 161002 | QUARTER BAR 2 | Inscribed lines | |
| ② 161326 | QUARTER BAR 2 | CHESTER. A.H. | |
| ⑦ 161358 | QUARTER BAR 2 | Pencil markings not legible | |
| ③③③ 161426 | QUARTER BAR 2 | D.M. / MAY. / MSA | |
| ③ 162384 | QUARTER BAR 1 | HT 1 | |
| ② [| 163046 | QUARTER BAR 1 | V. GILOT APRIL 7 th 1936 |
| | 163052 | QUARTER BAR 1 | AGE II THE VILLAS |
| ⑦ 163337 | QUARTER BAR 1 | 19. PENCIL MARKS NOT LEGIBLE | |

LEGIBLE

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBBORTH

Surveyor: JPD

Date: 2/5/21

Sheet Number: IF ①

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | | | | | | | | | |
|--------------|---------------------------------|---|-----|---|---|-----|------|---|--|--|---|
| ⑤ 6305-6 | WEATHERBOARD E OF LADDER | CIRCLE | | | | | | | | | |
| ② 6307 | " " | C SMITH(?) M(?) 1894(?) | * | | | | | | | | |
| ③③ 6308 | STUD TO E OF LADDER | WB WB | | | | | | | | | |
| ③ 6309 | WEATHERBOARD E OF LADDER | W | | | | | | | | | |
| ② 6310 | " " | MD(?) 27 MAY 1978 | | | | | | | | | |
| ② 6311 | " " | (?) SMITH MILLER 186(?)5 | ⊙* | | | | | | | | |
| ③ 6312 | POST TO E OF LADDER | SaddlD(?) - Saddler? see 6344 | * | | | | | | | | |
| ② 6313 | " " | WILLIAM FELLOW 1794 | | | | | | | | | |
| ③②③③ 6314 | " " | TS <table border="1" style="display: inline-table; vertical-align: middle;"><tr><td>EPW</td><td>V</td><td>T</td><td>000</td></tr><tr><td>1865</td><td>W</td><td></td><td></td></tr></table> IH 1819 | EPW | V | T | 000 | 1865 | W | | | * |
| EPW | V | T | 000 | | | | | | | | |
| 1865 | W | | | | | | | | | | |
| ③③③ 6315 | " " | To S | * | | | | | | | | |
| ③ 6316 | " " | <u>WWSK</u> | | | | | | | | | |
| ⑥ 6317-8 | STUD BENEATH CROWN TREE | BURN MARK | | | | | | | | | |
| ③ 6319 | " " | FIW | | | | | | | | | |
| ③ 6320 | RAIL BENEATH CROWN TREE | WL | | | | | | | | | |
| ⑤ 6321 | " " | CIRCLE | | | | | | | | | |
| ③ 6322 | " " | H S | * | | | | | | | | |
| ③④ 6323 | " " | HxSxK ¹ Possibly carpenter's mark | | | | | | | | | |
| ⑤ 6324 | WEATHERBOARD TO W OF CROWN TREE | PARTIAL CIRCLE | | | | | | | | | |
| ⑦ 6325-6 | SW POST | Indecipherable on site | | | | | | | | | |
| ⑦ 6327 | " " | " " | | | | | | | | | |
| ③ 6328 | STUD TO W OF SW POST | WS | * | | | | | | | | |

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBBORTH

Surveyor: JPD

Date: 2/5/21

Sheet Number: 1F(2)

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | |
|--------------|--------------------------------------|--|---------------------------|
| ③ 6329 | STUD TO W OF SLO POST | WS | * |
| ③ 6330 | " " | ?48(?) | |
| ② 6331 | SUPPORT BEHIND MAIN POST | ♀ CULLVERNELL 1975 | |
| ⑤ 6332-3 | STUD TO W OF SLO POST | COMPLEX ROSETTE | |
| ②③②⑦ 6334 | " " | 4B(?) AD(?) SC(?) Indecipherable | |
| ③ 6335 | " " | RD | |
| ③ 6336 | SUPPORT BEHIND MAIN POST | WILLIAM COLEMAN | |
| ③ 6337 | BRACKET FOR SUPPORT BEHIND MAIN POST | WS | * |
| ⑦ 6338 | " " | Indecipherable | |
| ⑦ 6339 | " " | " | |
| ③ 6340 | WEATHERBOARD TO W OF CROWN TREE | TS | * |
| ③ 6341 | " " | WS | * |
| ① 6343 | " " | J | |
| ② 6344 | WEATHERBOARD BELOW CROWN TREE | IS 1821 + SADDLES(?) } Single Inscription - | see 6312 * for Saddles |
| ⑥ 6345 | STUD BENEATH CROWN TREE | BURN MARK | |
| ⑤ 6346/6348 | STUD TO W OF WINDOW | CONCENTRIC CIRCLES (X2) | |
| ⑤ 6347 | " " | " (X5) | |
| ⑤ 6351-3 | STUD TO E OF WINDOW | ROSETTE | |
| ⑥ 6354 | POST TO W OF DOOR | BURN MARK | |
| ③ 6355 | TIMBER TO W OF POST | W. | |
| ⑧⑤ 6356 | STUD TO E OF W POST | Medu * partial circle | |

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBWORTH

Surveyor: JAO

Date: 21/5/21

Sheet Number: 1F (3)

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | |
|------------------|-------------------------|--------------------------------------|---|
| (8) 6357 | STUD TO E OF NW POST | Mess | |
| (6) 6358 | " " | Upside down brown marks | |
| (2) 6359 | STUD TO E OF CROWN TREE | TO 1757 (Upside down) | |
| (2) (3) 6360 | N ELEVATION RAIL | HXS E XII TXS MDCCC | * |
| (2) 6361 | " " | WT 1811 | |
| (2) 6362 | " " | ES | * |
| (3) (3) 6363 | " " | WTB =HS | * |
| (3) 6364 | " " | MDCCC | |
| (2) 6365 | " " | TXSx DCC | * |
| (3) (3) 6366 | " " | JB T | |
| (2) 6367 | " " | RF e E LXVIII | |
| (2) 6368 | " " | HL EE 1928 | |
| (2) (3) 6369 | " " | WL FM WILLIAM SMITH 1929 | * |
| (3) (3) 6370 | POST TO W OF DOOR | I Well TC | |
| (3) 6371 | " " | WW | |
| (2) 6372 | " " | T WELLS 1866 | |
| (3) (3) (3) 6373 | " " | WB WB WB | |
| (3) (2) 6374 | " " | WT IL 1871 | |
| (2) 6375 | " " | W W SMITH MILNER 1820 KIBWORTH | * |
| (3) 6377 | " " | JOHN BIRD II | |

HISTORIC GRAFFITI SURVEY SHEET



Site: HIBWORTH

Surveyor: ZPW

Date: 21/5/21

Sheet Number: 1F(4)

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION | |
|--------------|----------------------------|--|-----|
| ② | POST TO W OF DOOR | TS 1875 June 3 rd KH | * |
| ⑧ | " " | MESH | |
| ⑤③ | WEATHERBOARD TO ED OF DOOR | Ⓐ EB | |
| ③② | " " | W EQ 1838(?) | |
| ② | STUD TO W OF DOOR | SR(?) 1793 | |
| ②⑤ | WEATHERBOARD TO W OF DOOR | C.F.C. 1938 ↓ PARTIAL CIRCLE | |
| ③ | " " | EB C | |
| ②① | N SIDE OF CHUTE | EA CARER 6th Leicesters HIBWORTH May 4 1935 | |
| ② | WEATHERBOARD N OF DOOR | (?) SMITH MILLER OCT 17 1837 | ⊗ |
| ③② | " " | CW C SMITH MILLER MAY 27 1851 | ⊗ |
| ② | N JAMB OF DOOR | W SMITH MILLER FEGA M D C C L X X | ⊗ * |
| ②③③ | " " | A. GERARD M. CH 20 1836 W WS | |
| ⑤ | " " | 2 X CIRCLES/ROSETTE | |
| ② | " " | H MILLER WS 1837 SEPT 21 | ⊗ |
| ⑤ | " " | ROSETTE | |
| ⑨ | " " | W | |
| ② | " " | CH 1861 | |
| ② | " " | W SMITH MILLER MAY 11 1876 + GRAFFITI OF POST MILL | ⊗ |
| ⑤⑤⑤⑤ | RAIL OF N ELEVATION | 4 X CIRCLE/ROSETTES | |
| ⑥ | MAIN POST | BURN MARK | |
| ⑥ | " " | " " W/RADIAL CRACK | |

HISTORIC GRAFFITI SURVEY SHEET



Site: KIBORTHE
 Surveyor: JPLW
 Date: 21/5/21
 Sheet Number: 2F ①

| PHOTO NUMBER | LOCATION ON STRUCTURE | DESCRIPTION |
|----------------|------------------------------|------------------------------------|
| ⑥ 6421 | WEATHERSHARDING ABOVE LADDER | BURN MARK |
| ③ ⑤ 6422 | STUD ABOVE LADDER | CS Partial circle |
| ⑥ 6423 | " " " | BURN MARK |
| ⑥ ⑥ 6424-5 | RAFTER OVER WINDOW FLADDER | 3 X BURN MARKS |
| ⑥ ⑤ 6426 | S WALL PLATE | BURN MARK & CIRCLE |
| ⑤ 6427-8 | " " | COMPLEX ROSETTE/CIRCLE |
| ⑥ ⑥ ⑥ 6429-31 | W WALL PLATE | GROUP OF 4 BURN MARKS |
| ⑥ 6432 | STUD TO W OF WINDOW | BURN MARK |
| ⑥ 6433 | " " | " " |
| ③ 6434 | BRAKE WHEEL W ELEVATION | N. HAYES |
| ② 6435 | " " | SENARSK CANADA 1968 |
| ③ 6436 | " " | LD |
| ③ 6437 | " " | JJ |
| ② 6438 | " " | ?? 1930 |
| ① 6439 | " " | EA |
| ③ 6440 | " " | FV |
| ③ 6441 | " " | EM |
| ③ ③ 6442 | " " | DPJ JHU |
| ④ x 11 6443-48 | " " | MARKS CARPENTER'S MARKS |
| ③ 6449 | AXLE | RD |
| ③ 6450 | FL | F FREER |

BRAKE WHEEL (NOT ON DRAWINGS)

