

# Worcestershire Recorder



Newsletter of the  
**WORCESTERSHIRE ARCHAEOLOGICAL SOCIETY**



Spring 2017, Edition 95

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### **A Warm Welcome to New Members**

Andrew Clossick  
Mr Geoffrey and Mrs Susan Cottam  
Philip Lee  
Mr Ian Lloyd-Oswell  
Robert Marchant  
Linda Niccolls  
Ms Heather Rendall  
Roger Tringham  
Alan Wadsworth

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*Cover illustration: Medieval Long Cross coin hoard from Dodderhill, one of two hoards purchased by Museums Worcestershire, part funded by Worcestershire Archaeological Society. Note how the coins were cut along the arms of the cross to create ½d and ¼d. ©Portable Antiquities Scheme. See p7*

## Chairman's Letter

The Annual General Meeting of the Society took place last night in the Lecture Theatre at the Royal Grammar School in Worcester. I almost said 'our new venue', but we have now had eight meetings there (although in both December and January we were rehoused in the rather grand Perrins Hall next door because the Lecture Theatre was being refurbished). Last night we circulated a slip asking for feedback on the venue, and it was pretty positive. However, the numbers attending lectures this season have, although still perfectly respectable, not generally quite reached the level we often experienced at St George's Hall. The attendees at any meeting are, of course, a biased sample to start with; it would be interesting to know why those who used to come don't come any longer, and we won't get evaluation slips from them. If you come into this category, I would be pleased to hear your views; please let me know. We will repeat the evaluation exercise at our final lecture this season, on 3 April, and look at the results. But I am sure that we should be wary about basing any decisions on just one year's experience.

By the time you read this the final lecture, on the skeletal collections from Worcester Royal Infirmary, compared with those from the Museum of London, will probably have taken place. It looks likely to be a finale worthy of the name. But the lecture programme is not by any means all that the Society does. A glance at the accounts presented by the Treasurer last night, not perhaps always the most exciting read, nevertheless shows something of the range of activities we are involved in. There are sums for printing the *Transactions* and this *Recorder*; publication is absolutely central to the *raison d'être* of any society like ours, and your subscription contributes towards this objective. Indeed, 'Subscriptions' appear in both Income and Payments: as well as your subscription, we subscribe to many other similar organisations, and they subscribe to us, thus cementing interrelationships and the exchange of publications and information.

There are sums for the Library and for bookbinding, and this reminds me that the Society Library has not been in a satisfactory situation since the University Library was relocated from St Johns to the Hive when the latter opened in 2012. I am pleased to report that the Society Library is now being finally reunited in the Hive. The move is currently taking place, and will be completed by 1 April. Access will continue to be via our Honorary Librarian, Roger Fairman, and his staff (email: [researchcollections@worc.ac.uk](mailto:researchcollections@worc.ac.uk), or telephone: 01905 542093 or 01905 8555350). Once you have identified what you want, a message to Roger will result in the relevant item being made available to you at an agreed time, to be consulted at the Hive. A brief guide to the Library, with information about what it contains, and how to access it, is in preparation, and will be downloadable from the website. For more information, including the library catalogue, please see the University library website: <http://library.worc.ac.uk>, or <http://library.worc.ac.uk/research-collections/our-collections/history>.

Mention of the website also reminds me that we have been aware of deficiencies for some time. These have now been addressed, and the Society's website has been redesigned and is being relaunched as I write. Feedback on this will also be welcome; see the separate item on page 5. In the meantime, we should be very grateful for the efforts of Brian Browne as Webmaster over the last several years, and for those of Rachael Trimm, who has agreed to be his successor.

'Excursions' has some fairly large numbers against it in the accounts, and the 2017 summer programme will kick off on 26 April with a visit to Deerhurst to see the Saxon monastery church and Odda's Chapel. All the planned excursions are very well subscribed already, but if you would like to express interest in any of them, please contact Fraser McNeil-Watson ([excursions@worcestershirearchaeologicalsociety.org.uk](mailto:excursions@worcestershirearchaeologicalsociety.org.uk)), our new Excursions Administrator

(see pp23-4). In the absence of any firm proposals, there will not be a Study Tour in October this year; if any members have ideas for 2018, I would urge them to make themselves known.

The column labelled 'Restricted Funds' should remind us of the generosity of the Kay Trust in funding some important work, both on the Library and the restoration of the Habington Chest. The same source may help us if we decide to go ahead with digitising past volumes of the *Transactions* to make them more easily available online. Under the same heading of 'Restricted Funds' we also look forward to seeing the outcome of the dendrochronological work on Greyfriars.

The final item which caught my eye in the accounts was a modest entry for 'Sponsorship – Coin Hoards'. The Society was very happy to contribute towards the cost of acquiring two small hoards for Museums Worcestershire last autumn, one medieval and one iron age (see the report on page 7), and I spent a most interesting morning in the British Museum Coins and Medals Department just before Christmas, as part of the party collecting them. In all these small and larger ways we are able to further the cause of archaeology and local history in the county, and we should do all we can to make sure we go on doing so.

## **Bob Ruffle**

### **Management Team for 2017-18**

#### **Committee members**

Chairman	Bob Ruffle
Deputy Chairman & Programme Secretary	James Dinn
Secretary	Janet Dunleavey
Treasurer	Garth Raymer
Editor ( <i>Transactions</i> )	Robin Whittaker
Excursions Administrator	Fraser McNeil-Watson
Other Committee members:	Debbie Fox Margaret Goodrich
	David Collier Maggie Noke

#### **Officers not on the Committee ex officio**

Editor ( <i>The Recorder</i> )	Caroline Hillaby
Webmaster	Rachael Trimm
Archaeological Adviser	Chris Guy
Technical Officer	Peter Walker
Librarian	Roger Fairman
Membership Secretary	Margaret Goodrich
Curator	Debbie Fox
Publicity Officer	Kerry Whitehouse

#### **Sub-Committees** (Bob Ruffle and Janet Dunleavey on all, ex officio):

Excursions: Fraser McNeil-Watson, Garth Raymer, Ginny Wagstaff

Editorial: Robin Whittaker, Joe Hillaby, Chris Guy, Garth Raymer

Library & Collections: Debbie Fox, Joe Hillaby, Robin Whittaker, Peter Walker, Garth Raymer, Roger Fairman

Membership & Communications: Rachael Trimm, Margaret Goodrich, Caroline Hillaby, Kerry Whitehouse

Contact details are given on the Society's website, [worcestershirearchaeologicalsociety.org.uk](http://worcestershirearchaeologicalsociety.org.uk)

## **WAS Website**

Members will have noticed that the Society's website has not been functioning as it should for some time. There have been a number of technical issues which it has been difficult to resolve, and we have decided to switch our service provider and relaunch the site with a new design. The website address will remain the same: [www.worcestershirearchaeologicalsociety.org.uk](http://www.worcestershirearchaeologicalsociety.org.uk). By the time you read this the new site should be up and running. It is still very much a work in progress, however, and we would welcome feedback on it. Please have a look, and if you think we could arrange things better, or if there is other information you think we could provide, let us know, ideally by the end of April, by emailing the Webmaster, Rachael Trimm, on [webmaster@worcestershirearchaeologicalsociety.org.uk](mailto:webmaster@worcestershirearchaeologicalsociety.org.uk).

**Bob Ruffle, Rachael Trimm**

## **Robin Whittaker**

Congratulations to Robin who has been made an Honorary Member for his long and distinguished service to the Society. As Bob Ruffle said at the AGM, Robin is the 'repository of all knowledge going back 40 years'.



Robin joined the Society in 1976 when his duties, on being promoted to Senior Assistant Archivist, included being on the Society's committee as Assistant Editor. By 1984 he was sole Editor. Wearing both hats until his retirement in February 2011, Robin used to provide a regular update on recent accessions to the Record Office. Though now easily available online, this is missed. For more information on Robin's two key roles, see his articles, 'Worcestershire Record Office – from the Basement to The Hive: a Personal Perspective on its History' *TWAS* 24(2014) 263-77 and '150 Years of the Worcestershire Archaeological Society, 1854-2004' *Worcestershire Recorder* 69 (2004) 11-16.

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## **News from the County**

### **The Journey. Worcestershire Archive and Archaeology Service 2012 to 2017**

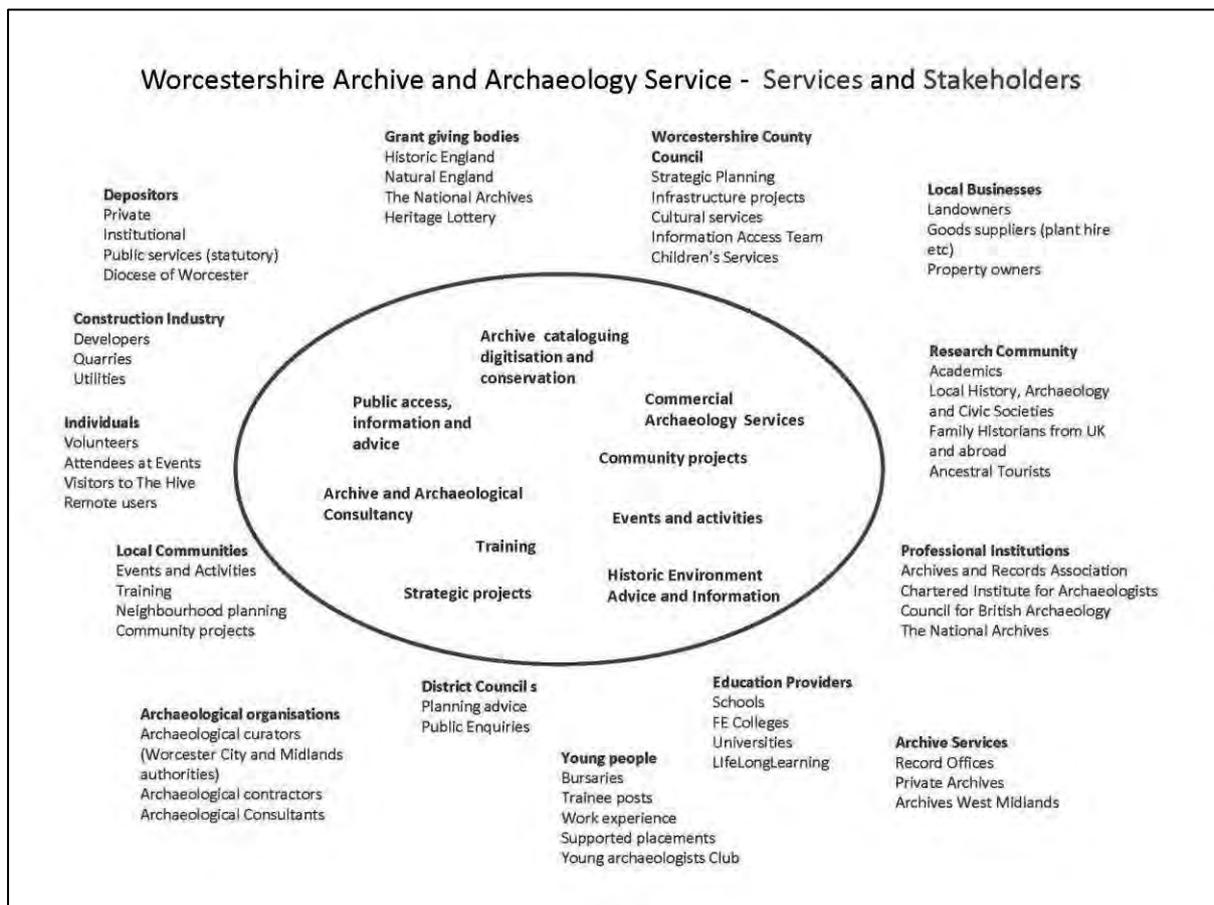
Worcestershire Archive and Archaeology Service was created in January 2012 when the Record Office and Historic Environment Service came together in response to the considerable reductions in Worcestershire County Council's budget. In July of 2012, when we opened at our new home The Hive, we had 58 full time equivalent staff. In 2017, after additional cuts equalling approximately 60% of our 2012 budget, we are still here with an only slightly diminished staff of 51.5 full time equivalents.

This is the story of how we have made this happen. How we are at present delivering high quality services at the lowest possible cost to the people of Worcestershire, and how we want to grow in the future. The journey is not over but we have travelled as far as we have through the determination and commitment of my colleagues, the advocacy of individuals, communities and societies such as Worcestershire Archaeological Society and The Friends of Worcestershire Archives and, last but not least, the support of Worcestershire County Council. Ours is a journey which, unfortunately, is all too rare in our sector and has been recognised by The National Archives and the Chartered Institute for Archaeologists as an example of innovation and good practice.

Back in 2012 the management team created a vision of a service supported by both the County Council and external sources (Heritage Lottery bids, professional grants and some small charges). The idea was that the external money would increase as the county council money decreased. Our aim was to minimise the effects of budget cuts by moving colleagues from internal to external funding. We reorganised all our service areas to make roles more flexible and income focussed, and to ensure that essential work such as archive cataloguing, and development of the Historic Environment Record could continue.

All went according to plan until 2014 when the true scale of the savings the County Council had to make became clear. We had to find over £350,000 of additional savings in two years and became aware that year on year savings would be needed until at least 2020. At this point we realised that we had to increase our commercial income. We had too many eggs in too few baskets, as grants applications take a lot of time to develop, are not all successful, and do not cover our statutory responsibilities.

From 2014 to 2016 we developed a new idea of a commercial business which could exist within local government to provide financial stability and create income which would be used to support the County Council's statutory functions. If successful this would allow services to be maintained at a much higher level than could be achieved through public funding alone. Again we had great support from the County Councillors and our directorate but in particular Mike Ashton, Chief Executive of Herefordshire and Worcestershire Chamber of Commerce, and David Snowden, a Business Consultant, who gave their time to support and advise us on how to develop a business plan.



By the autumn of 2016 we had in place the agreements that will allow us to operate as a business within the county council from April 2017. We can invest in product development and marketing, carry surplus across financial years within the Directorate, and share surplus with the County Council in return for no more budget cuts. This means that we will continue to deliver high quality services to all the groups of people identified above into the future.

I would like to thank all my colleagues, past and present, who have, through all the uncertainty, not just continued to deliver their traditional local government roles to a high standard but in addition collectively brought in more external funding year on year. In this financial year external funding makes up just under 75% of our total turnover which is a great achievement.

2017 will be a challenging year as we set up our new business. At the end of April we will launch our new commercial website, supported by digital marketing campaigns. This will assist the commercial development of the whole service, but will be focussed on the large, potentially lucrative, and as yet untapped, international family history market. We are in unexplored territory for a local government service and we don't know what the future will bring, but I'll report back.

**Victoria Bryant, Manager Worcestershire County Council**

### **Two Coin Hoards acquired by Museums Worcestershire**

In December, Museums Worcestershire acquired two coin hoards through the British Museum that were found in Worcestershire by metal detectorists and recorded by the Portable Antiquities Scheme (PAS). Worcestershire Archaeological Society part funded both of the hoards and without their help Museums Worcestershire would not have been able to keep these wonderful hoards in the county. Both of the hoards will be on display at Worcester City Art Gallery and Museum from 2nd September to 28th October 2017 as part of an exhibition called 'Twenty Years of Treasure in Worcestershire' celebrating the twentieth anniversary of the Portable Antiquities Scheme.



The first hoard is Treasure Number 2014 T481, a small Roman silver coin hoard. This little hoard, of Republican date, was found in Elmley Lovett. The coins were originally deposited in the ground or lost in the Westlands area and moved in soil during building work to Elmley Lovett. The date of this hoard and its proximity to Droitwich and its salt make this a particularly interesting and intriguing hoard.

*Above: Roman silver coin found in Elmley Lovett © Portable Antiquities Scheme*

The second hoard is Treasure Number 2013 T611, a medieval Long Cross coin hoard from Dodderhill (see Cover photo). Hoards of this period are uncommon, with just 44 known from England and Wales including six from the West Midlands; this find, with the 2011 Belbroughton hoard, brings the Worcestershire total to two, both now in the collections of Museums Worcestershire. The hoard contained a total of 66 coins, the majority English Long Cross issues – 29 whole pennies, 29 cut halfpennies, and 6 cut farthings – supplemented by one cut halfpenny minted in Dublin and a brabantinus from the Low Countries. Although large quantities of these coins entered England in the course of trade with mainland Europe, most were melted down to be recoined at English mints; as a result, finds are very rare, with just 26

recorded examples on the PAS database. Probably deposited in the early to mid 1270s, the hoard would have represented a not inconsiderable sum of cash – at least 3s 10¼d, roughly equivalent to a month’s wages for a farm labourer – and the high proportions of cut halfpennies and farthings might suggest that the hoard originates in a merchant’s stock of ‘ready money’. The hoard contains some fine examples of thirteenth-century coinage, including a rare penny struck by the Hereford moneyer Ricard in the late 1240s.

Our thanks go to the members and committee of Worcestershire Archaeological Society for helping Museums Worcestershire to keep these wonderful hoards in the county.

**Deborah Fox, Museums Worcestershire**  
**Murray Andrews, University College, London**  
**Angie Bolton, Portable Antiquities Scheme**

Note: The Long Cross coin was introduced into England by Henry III, who in 1247 ordered a recoinage to combat coin-clipping. Matthew Paris reported that at this time ‘the English coin was so intolerably debased by money-clippers and forgers that neither the natives nor foreigners could look upon it with other than angry eyes and disturbed feelings, for it was clipped round almost to the inner part of the ring, and the border which bore the letters was either entirely destroyed or enormously defaced’. The arms of the new, long-cross, coin extended to the rim, and the use of any coin on which the four ends of the cross were not visible was declared illegal.

### **Lost Landscapes of Worcestershire wins National Lottery support**

WAAS has been successful in its bid for £74,900 from the Heritage Lottery Fund (HLF) to bring the Lost Landscapes of Worcestershire back to life. Between 2017 and 2018 WAAS, in partnership with Museums Worcestershire, will deliver events and exhibitions celebrating half a million years of the area’s history, from the time our ancestors arrived until the end of the last Ice Age 10,000 years ago. Over this enormous timespan there were many changes in climate, from woolly mammoths roaming an icy tundra, to prehistoric lions hunting the grasslands beneath Bredon Hill. Humans came and went with the warming and cooling of the climate. Thanks to National Lottery players, the Lost Landscapes of Worcestershire will bring this little known period of our prehistory to life through a series of children’s and family events, art installations and activities. The project will culminate in the summer of 2018 with exhibitions located at The Hive and Worcester City Art Gallery and Museum, in the heart of Worcester City.

Working with volunteers, local schools and the public, we will explore our understanding of the Ice Age objects and information in the care of WAAS and Museums Worcestershire as well as the collections of institutions across the West Midlands. Worcestershire’s collections, amassed since the 1830s, tell a story of antiquarian study and a developing understanding of the most remote periods in human history. Wonderful objects were collected both from within Worcestershire and from key Ice Age sites in Britain and Europe throughout the 19th and 20th centuries. Exhibitions and activities will bring together what we know of Worcestershire’s lost Ice Age landscapes from two centuries of collecting and study, and allow us to examine what consequences this had for the ferocious debate surrounding the origin of our species and what it means to be human.

**Deborah Fox**

## Building the future, transforming our past — archaeology in Worcestershire since 1990

Writing about archaeology in Worcestershire across a time span of 26 years is somewhat of a challenge. As we celebrate the 50th birthday of the Historic Environment Record in 2018, it seems fitting to look back at the last 26 years partly through the lens of the HER. I thought I would highlight just some of the things both in Worcestershire and the wider archaeological world that have transformed how we look at the past and how they are helping us safeguard our heritage for the future.

LiDAR (Light Detection and Ranging) is a phenomenon which has transformed archaeology since the turn of the millennium. It has revolutionised how we assess and understand the archaeology and archaeological potential of our woodlands. In 2007, the fantastic Grow with Wyre project brought LiDAR to Worcestershire as part of a wider HLF funded Landscape Partnership project. Prior to this, very little records existed on the HER although it was recognised that there was high potential for archaeology in this area. Sites such as Blackstone, Wall Town and Wassall Wood showed that prehistoric and Roman archaeology existed within the vicinity, but these periods remained elusive within the woodland. In total the project recorded over 2,000 surface features of archaeological potential mapped over an area of 72 square kilometres. This has transformed how we now view this area in terms of the historic evolution of Wyre and its archaeological potential. It has become part of the suite of evidence which is used by both commercial and non-commercial researchers in determining the potential for archaeology in these hidden landscapes.

In 2013, the Archive and Archaeology Service carried out a project called ‘Putting the Palaeolithic into Worcestershire’s HER’ which has pushed the boundary of our knowledge concerning our early prehistory. The project aimed to reassess and update our existing knowledge and place it in the HER in such a way that it could be interpreted and used by non-specialists. A key assemblage for this period in Worcestershire is the collection of artefacts found and collected by Paul Whitehead over 30 years which is located in the British Museum. In total, 304 lithic objects were assessed with over 79% being of Palaeolithic date. This increased the number of firmly dated Palaeolithic artefacts recorded in the HER from less than 10 to 261.

Possibly one of the most exciting discoveries made as a result of this project was the discovery of a catalogue put together by Paul Whitehead which recorded animal remains from quarry sites around the region. This was entirely unexpected and has meant that we now have over 2,000 records for Pleistocene faunal remains rather than just a handful. The assemblage contains what is potentially the earliest evidence for butchery in Worcestershire, indicated by a bone fragment recorded as being ‘butchered and gnawed’.



We are continuing to discover animal remains from this period with the recent discovery of an almost complete mammoth tusk during archaeological work at Clifton quarry. The size of the tusk indicates that it is from a young adult male which could have grown up to eleven feet in height at the shoulder and weighing up to 6 tonnes. Thanks to Tarmac, this tusk has now been conserved and is housed in Worcester City Museum.

*Left: Discovering the tusk - gently does it. ©WAAS*

This project has transformed what we know about this elusive period. We now have evidence that humans were possibly active in this area as early as 337,000-300,000 years ago. We have vastly increased the number of records in the HER for this period, and charting the potential for Palaeolithic activity within the HER can inform the placing and working of quarry sites and increases awareness of Palaeolithic archaeology.

There is a common thread which runs through the last 26 years and this is the ever evolving nature of technology. The HER has gone from being predominately paper-based with traced map overlays in the 1990s to now being fully computerised and linked to a Geographical Information System. This linked GIS has been a key element in transforming the HER in Worcestershire as it has allowed archaeological features to be mapped more accurately, enabling relationships and distributions to be more clearly seen. When this is combined with aerial photographs, LiDAR and the results of the numerous research projects which have been carried out, the result is a powerful evidence base and one of the best HERs in the country.

In the wider technological world, the Internet has transformed how we disseminate research and information. Hundreds of reports of developer-led archaeology are now accessible through the Archaeological Data Service, but other advancements have had an indirect influence on how heritage and archaeology is promoted. Social media such as our Explore the Past blog, Facebook page and Twitter allow us to bring the archaeology of Worcestershire to national and international audiences. The advance of mobile technology brings a dynamic element to our discipline by allowing us to publish archaeological discoveries almost at the point of excavation. Not only this, it allows decisions to be made quickly by both our planning advisors and field team project managers thereby ensuring that we stay ahead of the game.

Other technology such as aerial drones, 3D modelling and 3D laser scanning is also now well utilised within the world of archaeology. It has allowed us to gain new insights into archaeological sites which may otherwise have stayed hidden, as well as increasing public access to sites which will be lost or which will remain hidden.

Of course, technology throws up its own challenges which we have yet to address. While we are now only limited by our imagination, there is no set software being used and as a sector, we have no guidelines with regards to long term storage, data type etc. With the increasing pressure put on Museums and archive storage, with many now closing their doors, we have to go down the digital route out of necessity without the benefit of a roadmap in place. While it is easy to be negative, in general technology has the ability to answer many of these questions and so should be seen as an opportunity rather than a lost cause.

The last 26 years have not been without challenges, from the increasing relaxation of planning laws to funding cuts in local authorities, all of which affect archaeology in Worcestershire. Our Service has been lucky in weathering the 65% cut to our funding but other areas have not been so fortunate. There is no doubt that the next 26 years will come with their own unique set of challenges and battles. However, despite these challenges, archaeology in Worcestershire is arguably in a better place now than in 1990. Through innovative projects we have placed Worcestershire on the research map and, with any luck, will continue to do so.

**Aisling Nash**

Note: For information on the cleaning, conserving and mounting of the tusk visit <http://natural-history-conservation.com/WorcesterMammothTusk.htm>

## News from the City

Again a quiet period for archaeological fieldwork, with some small evaluations and watching briefs, mostly with negative results. One of these was in the basement of Cathedral Square, where a new swimming pool is being built. The evaluation and subsequent watching brief here demonstrated that the excavation below basement level did not affect any archaeological remains as, at this location at least, they had all been removed when the shopping precinct was built in the 1960s. This is an area which always needs careful checking, as it is in the heart of the Roman town and medieval city and is crossed by the massive ditches of the Iron Age and Roman defences.

Reports on the buildings at the former Royal Worcester Porcelain site on Severn Street have now been completed. The site includes one building dating to the earliest period of porcelain manufacture on the site (Chamberlain, pre-1840); this is the only building of this period to survive. Five further phases of building in the 19th century and two in the 20th could be separated.

Although consent has been given to the Bransford Trust to demolish most of the buildings on the site to make way for new development, work has yet to start. During demolition (to ground level only) there will be an archaeological watching brief, and the demolition will enable investigation of surviving below ground remains.

'Building 11' (now demolished) dated to the modernisation of the factory immediately after World War II. Its construction involved the wholesale removal of the core of Chamberlain's factory buildings, which had survived until the mid 20th century, though largely for ancillary uses (the 'Chamberlain Tea Rooms'). There remains the possibility that buried remains of the earlier buildings survive below the concrete floor slab.

Detailed heritage assessments, including photographic surveys, have been produced in support of a current application for conversion and new build at Mount Battenhall, the former St Mary's School. The first house on this site was built 1863-67 for William Spriggs. It was greatly enlarged 1891-97 for Alfred Percy Allsopp, who employed the best craftsmen in timber, stone, glass, tile, metalwork, plaster and other materials on lavish and highly decorated interiors. The quality of this work is reflected in the recent upgrading of the listing to Grade II\*. Other buildings on the site include stables, a gatehouse and gardener's cottage, all designed as an ensemble by J H Williams, and creating a country estate in miniature on the edge of the city.

As part of the commemoration of the 100th anniversary of World War I, we have started a survey project covering the former munitions factory at Blackpole. This is the only survivor of four cartridge factories built during the Great War, with a large number of buildings within the various trading estates. The project was launched at a book launch for the late Colin Jones' history of the site, published by Logaston Press in February and to be reviewed in the autumn *Recorder*. It will use existing plans and photographs to identify the uses of the buildings and a rapid photographic survey will document their survival. Volunteers are being sought to join the project – email [archaeology@worchester.gov.uk](mailto:archaeology@worchester.gov.uk) if you would like to take part.

War memorials at St Paul's, Blockhouse and the former Holy Trinity and St Matthew, Ronkswood have recently been listed as Grade II. The most recently listed memorial is one which will be familiar to members as it is next to St George's Roman Catholic church. Unusually Worcester now has fewer scheduled monuments than before, as two sites in Friar

Street have been descheduled; both of these were buildings which were scheduled in the early 20th century, before listing began, and remain listed.

Worcester City Council's Planning Committee have endorsed *Guidelines for archaeological work in Worcester* as a basis for all archaeological work in the planning process. The guidelines are based on guidelines used in Greater London and are intended to maintain standards and provide clarity for all archaeologists working in the city.

**James Dinn**

### **History and Art come together at Worcester City Art Gallery and Museum**

Worcester City Museum and Art Gallery are currently displaying Edward Elgar's writing desk from the Worcestershire Archaeological Society collection as part of *David Cox and his Contemporaries* (until 3 June), after discovering that Elgar had a significant part to play in one of the museum's most significant Donations. The Sale Bequest of Victorian Watercolours came to the museum in 1915, via the British Museum, and contained world class artworks by some of the most significant British painters of the 19th century, including David Cox, Peter De-Wint and Anthony Vandyke Copley Fielding, among other significant names. These works belonged to Reverend Charles Sale of Holt Heath, who left his impressive collection of watercolours first to his wife, Mary Sale, then on her death to the British Museum.

Until recently, we were not aware how the collection came to be split between Worcester and the British museum but, after archival research in the British Museum's Department of Prints and Drawings archive of correspondence, it became clear that Revd Sale also left a set of instructions outlining what the British Museum may do with artworks that they did not select for their collection: offering a series of alternative national collections that may consider the work, and his final note is that anything remaining should be offered to the Worcester Corporation. The letters suggest that after the death of Mary Sale in 1915, then curator of Prints and Drawings at the British Museum Campbell Dodgson and its former curator, Sir Sidney Colvin, seem to have chosen to bypass the other museums suggested and work directly with Worcester. The reason for this seems to be that in 1896, between the time Charles Sale's will was made and Mary's death, The Victoria Institute (now Worcester City Museum and Art Gallery) had opened on Foregate Street, providing a grand public arts institution for the city which the British Museum wanted to support. Letters in the British Museum's Archives tell us that, as none of the British Museum's curators had been to see the new institution to verify that it was indeed suitable, Sir Sidney Colvin turned to an old friend from Worcester to confirm that the Victoria Institute was fit to house these paintings; that friend was Sir Edward Elgar. Elgar, it seems, responded emphatically that they should come to Worcester, and even asked if he might help the curators make the selection.

So, with the support of Elgar and the British Museum's curators, part of the Sale Bequest came to Worcester and marked the beginning of a significant collection of fine art, with a particular focus on landscapes. It is clear from the collection that the British Museum did not cherry-pick the best for themselves, choosing to support the growing institution by sending over half of the collection, including some of David Cox's greatest works such as *Kenilworth* and *Darley Churchyard*. Disappointingly, however, curator Campbell Dodgson chose to keep the three works by J W M Turner for the British Museum.



Until 3 June, a selection of the works from Worcester's half of the Sale Bequest will be on display in *David Cox and his Contemporaries*, along with two of the Sale's watercolours by Turner now belonging to the British Museum and four works by John Constable, who inspired David Cox. In the centre of the room is Edward Elgar's writing table, kindly lent by Worcestershire Archaeological Society, bringing this story to life, as it is likely that Elgar sat at that very table writing the letter to Sir Sidney Colvin that convinced him to split the bequest with the Victoria Institute.

We would like to thank Worcestershire Archaeological Society for lending this iconic object for the exhibition.

**Emalee Beddoes, Worcester City Art Gallery and Museum**

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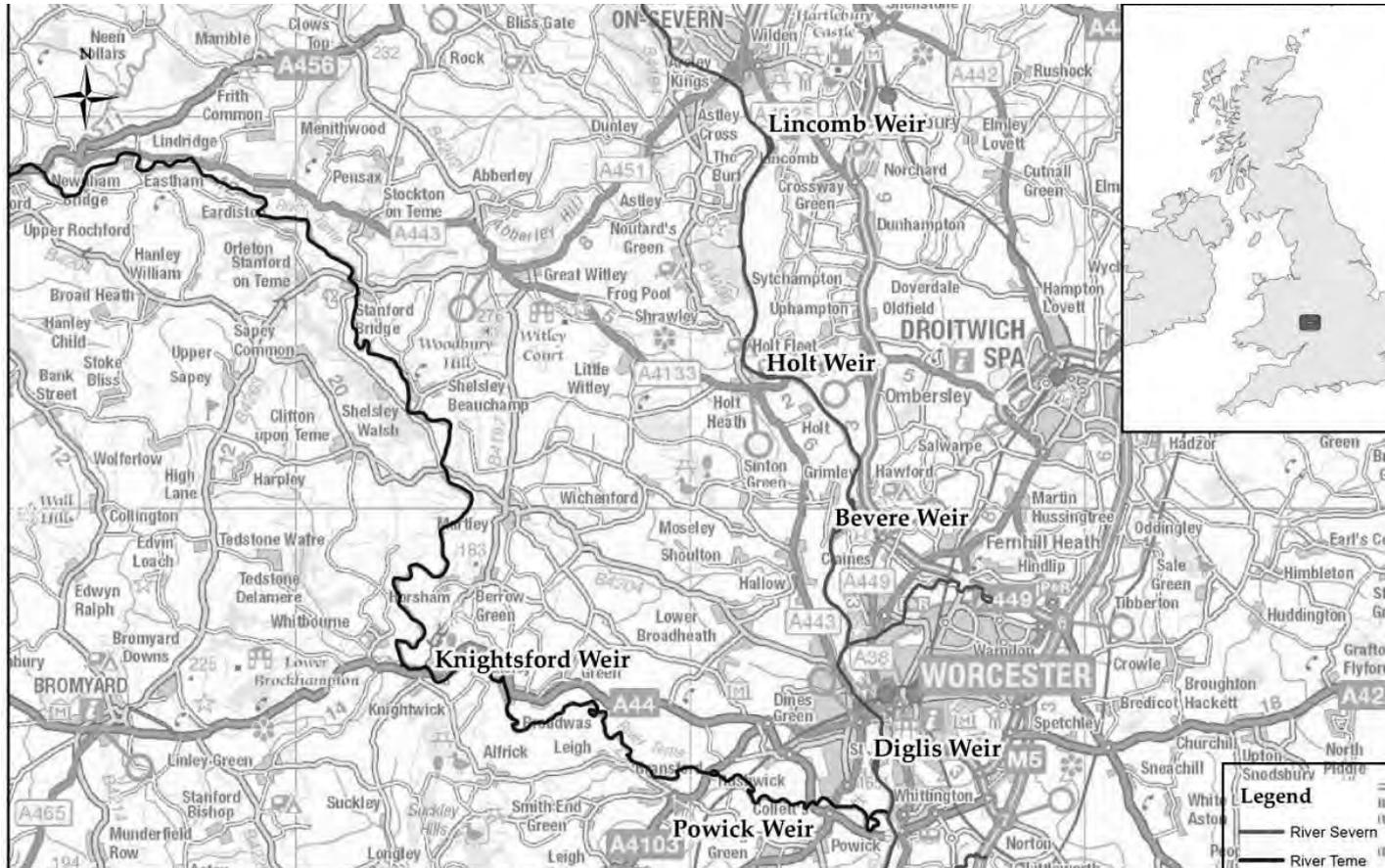
### **Unlocking the Severn for People and Wildlife**

This is the biggest project of its kind in Europe and is intended to reverse the impacts of industrial development along the River Severn in the 19th century on migratory fish populations. The River Severn has a long history of navigation but, following the development of the inland canal network, the 40-mile (64 km) length from Gloucester to Stourport formed a key link in the route to the burgeoning mining and manufacturing industries in the West Midlands. However, the tidal flow reached as far as Worcester Bridge and a series of notorious shallows posed a serious difficulty for laden barges, sometimes holding them up for long periods in the summer. In order to canalise this length of river, the 1842 Severn Navigation Act authorised the construction of five weirs with associated pound locks, at Upper Lode near Tewkesbury, Diglis, Bevere, Holt Fleet and Lincomb. Overseen by a new body of Severn Commissioners, the works were carried out between 1843 and 1858. The impressive undertaking brought a very significant improvement in navigation but at the cost of severe impacts on migrating fish. Currently the weirs are still major impediments to migrating fish including salmon, eels, lamprey and especially the Twait Shad, a species that prior to the 19th century formed one third of all fish caught on the river but is now endangered.

The project to improve migration passage by constructing fish passes around the five weirs on the Severn and by removing the weir at Powick and creating a rock ramp at Knightsford on the Teme is being undertaken by a partnership of the Environment Agency, Natural England, Severn Rivers Trust and Canal & River Trust. A primary objective is to reconnect the natural, cultural and industrial heritage of the River Severn through engagement with local people using interpretation, education, public art and community involvement. The cost of £19.5 million is being funded by the Heritage Lottery Fund and the EU LIFE programme, fortunately secured before recent political developments.

Responsibility for maintenance of the weirs and navigation on the River Severn lies with the Canal & River Trust. Works on the Severn will involve an easement at Upper Lode, deep vertical slot technical fish passes at Diglis, Holt and Lincomb, and a new fish passage at Bevere. In addition, at Diglis there will be an observation chamber with public access for viewing migrating fish. This will be linked to an educational centre in a former Grade II canal workshop on the lock island opposite the weir. The weirs are significant undesignated heritage assets and all the works involve interventions on the existing structures. Surprisingly, details of their

construction are not very well documented but a desk based assessment (Cook and MacLeod 2016), deposited with the Worcestershire HER, has identified the known facts. It appears that there were later alterations to at least three of the weirs to accommodate salmon fish passes. These consisted of a notch in the crest rather than a fish ‘ladder’ as found in modern passes.



*Map showing key Twaite Shad barriers on the rivers Severn and Teme*

All the sites have settings with important heritage and landscape value and the ones at Upper Lode, Diglis and Bevere are located within conservation areas. The impact of introducing new structures within these historic settings is being carefully considered. Bevere in particular presents some interesting issues. The new fish passage is in an area of archaeological interest and discussion is in progress about any mitigation that might be required for these works. Additionally, the new passage will pass around a Grade II iron accommodation bridge not associated with the weir, which allows the local landowner to take grazing stock across to a natural island in the river. The effect on flows of creating a new channel and the potential for changing the pattern of erosion along the river bank are important factors to be taken into account in the overall design.

The project continues until 2020 and on completion will have opened up 253 km of river to migratory fish. It is expected to restore the entire UK population of Twaite Shad as well as providing great benefit for all the other species in the River Severn estuary.

**David Viner**  
Heritage Adviser Canal & River Trust

## Half a Headless Effigy – A Study in Frustration!

I blame Victoria Bryant! When Elisabeth Rambridge, the church warden of St Faith's Church, Berrow, visited her to ask for help with the identity and history of a stone effigy in the church, she apparently said, 'If anyone can find it, Pat can!' This is the story of how Pat couldn't!!



The effigy stands in the corner of the church tower (*photo by Chris Guy*). It should be recumbent as on a tomb slab, but has, at some time, been fixed firmly upright. It probably once lay against the north wall of the church.

There were to say the least of it, a number of problems.

- It has no head!
- The whole of the left side is missing – presumably from when it was torn from its original position.
- The stone is badly eroded and may have been buried at some period.
- There is no unanimity as to its gender; two experts from the Church Monuments Society were convinced it was a legal gentleman on the grounds that markings in the stone suggested the lappets worn by the legal profession. Chris Guy, Worcester Cathedral archaeologist, thought these

marks were due to erosion. He was equally convinced that the figure was female because of the delicacy of the surviving hand and the way the gown draped over the feet (a characteristic typical of the effigies of that date). My contribution (I know nothing about mediaeval sculpture) was a small projection on the shoulder that just might have been part of a headdress!

Everyone was agreed that the effigy dated from about 1300.

I started my documentary research optimistically. I had been provided with the 20th century Minute Books of both the parish council and the Friends of St Faith's but, though interesting, as detailing concern for the preservation of the effigy, they were of little practical value.<sup>1</sup>

I looked at county guides and histories of Worcestershire from the VCH to Arthur Mee's Worcestershire volume and drew a complete blank.

No faculties could be found, either in the parish records, the parochial box or the Bishop's Register.

I tried the Churchwarden's Account Books and Vestry Minutes.<sup>2</sup> Neither start until the 19th century. They are most informative about the rebuilding of the churchyard wall and the responsibility for funding each length. They also list the collections made for the restoration of the church in the mid 1850s, but they say nothing about the effigy. Moreover the accounts for

<sup>1</sup> Friends of St. Faith's 1973-83 2 Ms books of Minutes of the friends of St. Faith's, a group of fundraisers for the church. Minutes of Parochial Church Council 2 Ms Books in the possession of the parish. 1977-83

<sup>2</sup> WAAS 850 (Worc Pendock and Berrow) BA 2259/ b1 Minutes of the Parish meeting 1825-1932

the restoration must have been made up separately because nothing appears after 1858 concerning the restoration. The detailed architect's plan of the restored 1856 church does not show the effigy.<sup>3</sup>

In desperation I turned to the Churchwardens presentments.<sup>4</sup> They contain some delightful entries for building work, mainly roofs from 1660, but are as silent as the other documents about the effigy.

Eventually I ran to earth a 1932 survey by the Bishop's Committee which described the effigy in its present position, narrowing the time of its arrival in the tower to the 74 years between 1858 and 1932!<sup>5</sup> So much for the provenance!

And so much for my high hopes. Almost a complete negative!

At this point Joe and Caroline Hillaby got involved with the project and it was from Joe that I discovered the link between St Katherine's Hospital in Ledbury and the manor of Berrow. Roger de la Berche had granted certain rents in the manor to the hospital in the first decades of the 13th century. The documentation was at Hereford Cathedral Library and there I found two small pieces of vellum relating to the Berrow family.<sup>6</sup>

The first explains something about the estate. After the death of Robert de Berrow, perhaps a son of Roger de la Berche, around 1250, Alice de Mineriis (who does not appear to be local) leased the land for her lifetime for 12 marks. The land was extensive. It included woods, pastures and meadows, a mill and the dam, and fishponds and was probably the later Berrow Court estate. Robert's children Robert, the eldest son, John & Cecilia, were wards of Alice de Mineriis. Such wardships were bought and sold and could be valuable; Alice was responsible for, and would have benefited from, her wards' marriages. It is likely that neither son survived.

The second scrap of parchment deals with the rights of Alice, widow of Hugh. Hugh de Berrow was either another son, or perhaps a cousin, and he inherited the manor. He married another Alice and had died before 1261. Since Alice De Mineriis still had the rents from the manor, she was required to supply Hugh's widow regularly with food, a robe every year and a cloak every two years. Geoffrey, son of Hugh and Alice, was to have a robe and four pairs of shoes every year, so it is likely that he was a teenager and at a period when his feet were growing fast.<sup>7</sup> If Alice de Mineriis didn't keep her side of the bargain, she forfeited the land.<sup>8</sup>

Geoffrey de Berrow survived to become the wealthiest man in Berrow, taxed at 1 mark, in 1275.<sup>9</sup> He also regularly appears in the assize roll for that year, attempting to recover land which he believed had been taken from him.<sup>10</sup> His wife was Margery. Geoffrey's son was probably John de Berrow who flourished in the first decades of the 14th century. He married Margaret. John died in 1326 when his son, also John, was 12. Margaret was granted custody of her son and responsibility for his marriage, together with two parts of the estate.<sup>11</sup>

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<sup>3</sup> Church Plans on line ICBS04898 BERROW, St. Faith 1855-1856 LPL

<sup>4</sup> WAAS 807 BA 2289/2 Churchwardens' presentments

<sup>5</sup> WAAS 883 BA 8627/10

<sup>6</sup> Hereford Cathedral Library 1764 & 1195

<sup>7</sup> The alternative that he was a very small child does not fit with the dates.

<sup>8</sup> Hereford Cathedral Library 1764 & 1195

<sup>9</sup> Bund, J. Willis, *Lay subsidy roll for the county of Worcester*, circ. 1280 (WHS 1893) p.44

<sup>10</sup> Jens Röhrkasten, ed. *The Worcester Eyre of 1275* (WHS 2008) nos 103, 167, 262, 332, 349, 383

<sup>11</sup> VCH Worcestershire p.257 -261

Assuming that the effigy is that of a prominent member of Berrow society, buried c 1300, these three ladies – Alice, Margery and Margaret – are the most likely candidates. My own preference is for Margaret but it depends entirely on how long she lived.

But perhaps the figure was indeed male. A helpful chance meeting with Professor Chris Dyer in a lift at the Hive introduced me first to Richard Grimhill/Greenhill (Grime Hill, Grenehulle & variants) and then to Dr Peter Coss's book which contains a chapter about him.<sup>12</sup> (Incidentally, this book took a long time to track down and was eventually inter library loaned from Aberdeen University.) Richard was a legal gentleman. Peter Coss's interest in Richard Grimhill stems from his preoccupation with a manuscript, Digby 86, into which he believed Richard, as transcriber, had entered a collection of legends, stories poems and tracts.

In many ways he was a likely candidate for such an effigy, being literate, a legal man – his exact status is not known but he acted as coroner – and a man of culture. His name appears regularly in the Worcestershire Eyre for 1275.<sup>13</sup> His relationship with the other families of Berrow is spelt out by Peter Coss.<sup>14</sup>

Richard had land in Berrow and might therefore have been buried in the church. On the other hand his main property was at Hallow (now Greenhill Farm) where his descendants lived and, unless there were unusual circumstances, one would have expected him to have been buried there. It also seems likely that he died somewhat later than the date ascribed to the effigy.

So, the effigy could have been one of the Berrow ladies, Alice, Margery or Margaret, dependent on when they died. Or it might possibly have been Richard Grimhill.

There is no real conclusion to this search! Can you suggest any more possibilities?

### **Pat Hughes**

**Note:** The research into the effigy carried out by Chris Guy and Pat Hughes was funded by a Heritage Lottery Fund grant generously given to the Restoration Project at St Faith's Church, Berrow.

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### **The Strange and Wonderful Story (So Far) of the Birtsmorton Stained Glass Fragments**

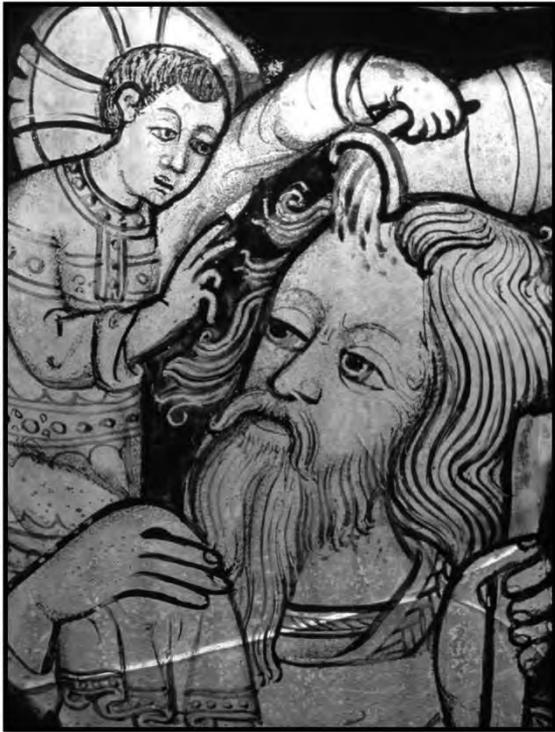
Our story so far illustrates the somewhat random nature of restoration and conservation work. My attention was first drawn to our stained-glass fragments by two visitors who asked me to open the church for them so that they could see the glass. They very kindly and graciously enlightened me to the unique nature of the glass and to the urgent need to conserve this precious work of art dating back, in their estimation to 1400. Since then I have been privileged to meet Jill Channer who has written our statement of significance, explaining that the age and artistry of the glass plus its importance in terms of iconography and armour make it of national importance. Tobias Capwell, curator from the Wallace Collection got in touch to ask if he could take a photo to illustrate his book *Armour of the English Knight 1400-1450* as our fragment of stained glass is the only proof that the klappvisier ever made it to these shores. Nigel Saul, a professor from Royal Holloway provided information about the Ruyhall family, particularly Roger Ruyhall, on whose behalf the original donor window was originally created,

<sup>12</sup> Coss, P., *The foundations of Gentry Life*. Ch 12 (O.U.P. 2010)

<sup>13</sup> Röhrkasten, *Worcester Eyre* nos 52, 112, 262, 332, 364, 469, 802, 1007, 1176.

<sup>14</sup> Chapter 12 in *The Foundations of Gentry Life*.

to attempt to make up for his misdeeds as a legal fixer for the Earls of Warwick ... James Connell, a local journalist with an interest in ancient buildings, happened to wander into our marriage preparation day in the church and offered to write an article on the glass. Finally Roger Rosewell, from Vidimus, the online magazine on medieval stained glass, got in touch and his excitement is over the so far unique iconography in our window of the Christ child baptising St Christopher, shown below.



I feel that we have been on a journey worthy of St Christopher, and that we've definitely enjoyed some divine intervention somewhere along the way. It feels as if we are in the middle of the river at the moment. We need to raise a total of £27,060 in order to have the glass cleaned and conserved, and secondary glazing fitted to protect it from the elements. We've been given a grant of £4,000 from the Church Buildings Council and encouragement from the Worshipful Company of Glaziers, our PCC are also right behind us and are able to fund 50% of the costs, but that still leaves us needing to raise another £10,000 to be able to secure the future of this precious work of art. If anyone feels able to help with donations or information please do contact me at [revanth@eightoaks.com](mailto:revanth@eightoaks.com), as I feel the journey is far from over and there's lots more still to discover about this amazing treasure in our windows.

**Revd Anthea Elston**

For more photos of the Birtsmorton and other stained glass, visit the website of the Corpus Vitrearum Medii Aevi (CVMA) of Great Britain at <http://www.cvma.ac.uk/jsp/index.jsp>

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### **Recent Publications**

***Warriors, Warlords and Saints: The Anglo-Saxon Kingdom of Mercia*** John Hunt, West Midlands History Ltd (2016) £24.99

The history of Mercia has perhaps been overshadowed, with much of our popular concepts of the period being filtered through West Saxon sources. The publicity surrounding the Staffordshire Hoard showed the continuing public fascination with the period. As Dr Hunt says in his Preface, the hoard generating this enthusiasm is Mercian, and further claims 'we are now better able to 'feel', 'touch' and 'walk' the history of Mercia than ever before'. This volume seeks to give an overview of the history and culture of the Mercian Kingdom. It does not aim to be an academic book – it has a large type face, is generously leaded, with copious high-quality coloured illustrations, tables and maps on art paper. It underlines its key conclusions by repeating them in even bigger type size at regular intervals. Yet, while sources have not been referenced in traditional academic style, its lists of further reading attached to each chapter cover serious and up-to-date research from a wide range of books and journals. The supporting information is indeed so current that some of it comes from excavators of sites not yet formally

published. The intended reader might need to be reminded exactly what a 'hide' is, yet he/she is also assumed to be able to deal with extended discussion of genome sequences from Mercian cemeteries.

Dr Hunt's 'snapshots of stages in [Mercia's] fascinating story' cover the origins of the kingdom; how it was built up to its heyday in the time of Offa and his immediate successors; and through its decline under the stress of the Viking incursions to its after-life in the persons of the Earls of Mercia in the eleventh century. It also covers its religious character, its art, trade and settlement.

In discussing Mercia's origins Dr Hunt addresses the old debate about the Anglo-Saxon incursion between proponents of an overwhelming invasion and expulsion of a native population, and those of a more gradual settlement, with integration with local populations. Dr Hunt, through careful consideration of mainly archaeological evidence, sometimes contradictory, concludes 'the overwhelming impression is that early Mercia is best imagined as an Anglo-British society, albeit one where Germanic cultural traits were increasingly assimilated until in time the customs associated with Christianity became the overriding influence'.

Amongst a wealth of interesting themes and topics covered I noted a consideration of the achievement of Offa with its European dimension linking to Charlemagne; current thinking on the role of London in Mercia's trading arrangements, making full use of Dr Maddicott's work on the connections of the Droitwich salt industry with London in the seventh and eighth centuries; and the achievements of 'The Lady of the Mercians' Aethelflaed in asserting authority across the Midlands.

A feature of this book is that it takes the long view of what Mercia was, right up to the immediate post-Conquest times. Dr Hunt's conclusion is that 'whether the people of the medieval midlands realised it or not, their Mercian past had shaped their daily lives'. Social structures, landscape, the eclipse of minsters in favour of local parish churches, and the network of shires and major towns, as well as local couture and language, were all shaped by the Mercian past.

This attractive and accessible book is both a satisfying read in itself and will also lead the interested reader into a wide range of more specialised studies and topics.

**Robin Whittaker**

*Castles, Siegeworks and Settlements. Surveying the Archaeology of the Twelfth Century* ed Duncan W. Wright et al (2016) rrp £45; pdf available to download for free in Archaeopress Open Access. Includes a chapter on Hailes Camp, Gloucestershire.

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### **Icomb, St. Mary the Virgin**

Icomb is another of the ten former Worcestershire parishes now within Gloucestershire to which it was transferred in 1844 (see *Recorder* 92). Built 1220-30 and Grade I listed, it has been described as 'one of the most perfect and interesting of the parish churches in the county ... the model and perfection of an Early English chancel' (Rev D Royce). The west tower dates from c.1600, replacing an earlier structure. The south transept is a chantry chapel containing

the tomb of Sir John Blaket, lord of the manor, died 1431. The Norman processional door in the north wall of the nave is just visible in the photograph.

Icomb was described in 1871 as an isolated spot with a population of 170. 'The boundary of Gloucestershire and Worcestershire ran through the fireplace in Icomb tower so ... you could



boil your kettle in Gloucestershire and drink your tea in Worcestershire ... King Offa gave Icomb to the church of Worcester and it was set apart to supply provisions for the monastic table.' On 3 June 1871 the *Worcester Herald* reported on 'The re-opening of Icomb Church' following restoration, the church having become 'totally unfit for Divine Service'. As part of the restoration the floors were laid with Godwin's encaustic tiles, 'in varied and beautiful patterns'. The bishop of Gloucester

took the service at 11.30am and, following a cold collation on the Rectory lawn, celebrations ended with Evensong at 4pm, after which 'all the villagers were regaled, with their children, to a tea and cake in the Rectory grounds'.

See also <http://www.icomb.org.uk/st-marys-church.html>; Revd D Royce, 'Icombe: Its History, Topography and Architectural antiquities', *AAS* Xi (1869) 94; Bruce Watson's article on Gloucestershire church goods in the 1552 Worcestershire inventory *Glevensis* (2013), 50-57.

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### **Worcestershire Archaeological Society. Rescue Committee**

For the eagle-eyed who noticed but wondered about the recent deposit, BA15197, by 'Worcs Archaeological Society. Rescue Committee' mentioned in Dr Adrian Gregson's article in the last issue, our thanks go to Robin Whittaker who has supplied the answer:

'The WAS Rescue Committee was set up in 1984 under the Chairmanship initially of Phil Barker as part of a campaign to alert the public to the threat posed to the archaeology of central Worcester by development proposals (what eventually became the Crowngate development). A public meeting was held in the Guildhall addressed by Martin Biddle. Initially the aim was to try to raise money to ensure the mistakes of the Lychgate development were not repeated. However, with time, and as funding was assured through other channels, the Rescue Committee devoted itself to supporting the activities of the team carrying out the excavation, and Charles Mundy was a key figure. The Committee continued till about 1991/92. Other people involved included Tim Bridges, Debbie Overton and Barbara Ronchetti.'

The deposit, of agendas and minutes with some associated papers such as press cuttings, was made by Robin who was for some years Chairman of the Rescue Committee. His account of meetings in 1984 – the launch of an appeal to raise £20,000 (of which about £2,000 came from WAS members) in May, and a Public Meeting at the Guildhall followed by the AGM in November, – can be read in *TWAS* 10 (1986) pp125-7.

From this we learn that at the Public Meeting Philip Barker commented that 'wherever excavations had been carried out in Worcester, evidence of settlement went back to prehistoric times, suggesting continuous settlement for at least 2,500, perhaps even 3,500 years', and that

‘Worcester consistently undervalued its own past’. Martin Biddle, who spoke of Worcester’s archaeology as ‘of national significance’, cautioned that if the opportunities to excavate were not taken, ‘the nature of the proposed developments, with their deep foundations and basements, would effectively destroy for ever the remaining evidence for Worcester’s archaeological past’. Both commented on the choice of Worcester, rather than say Gloucester, as the seat of the bishops of the Hwicce, Martin Biddle suggesting that ‘missionary activity had followed the realities of political power’. Robin Jackson’s 1992 ‘Excavation and Watching Brief at Crowngate, Worcester: Archive Report’ is available at The Hive.

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### **Elsie Matley Moore’s Paintings**

In 2009, 55 paintings by Elsie Matley Moore were bought by English Heritage Archive (since re-named Historic England). They were copies of medieval stained glass on sale by a Gloucestershire Antiquarian Bookseller for more than £2,000. They had been offered previously to The National Trust which refused them and then to this society which could not afford them. A report on behalf of Historic England Archive has been written examining her work and revealing previously unknown facts about her.

Little information is available about Elsie’s childhood and education but it seems she attended The Birmingham School of Art 1914-16<sup>15</sup>. Seemingly not allowed to continue her studies, she still managed to be an assistant art mistress there at the age of 21<sup>16</sup>. In the 1930s she emerged as an individualistic artist; for instance she painted the reredos for St John’s Chapel in the cathedral. This society first recognised her ability when she illustrated a talk by Holland-Martin on medieval tiles given in 1934 (*TWAS* Vol XI NS, 1934). Then in 1935 the wall paintings at The Commandery were discovered. She made copies and these are now in the V&A. The same occurred with wall paintings at Harvington Hall and these copies are in Birmingham Museum. It was during 1934 that she first demonstrated her interest in stained glass by illustrating Mary A Green’s ‘Catalogue of Pre-1700 Glass’ in 11 Parts (*TWAS* 1935-1948).

EMM’s strength as an artist lay in colour and as a copyist of the most delicate images rather than in original paintings of her own. For instance she made accurate water colour copies of Malvern Priory tiles (now at Greyfriars). She believed accurate paintings were better than photographs and, as war approached, there were valuable heritage items which should be shown in the National Buildings Record. She had done much work on historical artefacts (heraldry and wall-hangings were other interests) and she had repainted polychromatic tomb monuments in the cathedral; but there were many items, such as windows and hangings, not liable to survive a war or, as she said herself, ‘things that might be bombed or fired’ (EMM Society of Antiquities 1938). Stained glass windows were a prime example of heritage in danger and therefore she tried to ensure some were not lost by painting water colour copies of those she believed valuable.

But of course, nothing was straightforward. There is much correspondence in the files of Historic England National Buildings Record to testify to the complex and, at times, testy negotiations to obtain financial help and petrol coupons. Her full-size and accurate copies appealed to the then National Buildings Record but, unfortunately, it was in a period of war-time emergencies with very limited funds and petrol shortages. Under these conditions,

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<sup>15</sup>Student Register 1908-19 School of Art Archive

<sup>16</sup> Birmingham School of Arts and Crafts Admission Register 1920-25

photographs were a far better economic undertaking as EMM was offering works of art and expected to be paid rather more than photographers. The money granted to HBR was specifically for photography and could not be diverted. As a result she was not an employee and was not directly commissioned to do any particular work. It was left to her choice and that was extensive.

Among the many local examples of paintings at Historic England are eleven windows at Tewkesbury Abbey, three from Little Malvern, two each from Ledbury and Droitwich and also Hadzor, Churchill, Kempsey, Wyre Piddle and Great Malvern. Amongst them are examples from further afield, such as Credenhill and others in Herefordshire, Astley in Warwickshire, Melbury Bubb in Dorset, Bramhall Hall in Cheshire and Ely Cathedral and Wells Cathedral.

Some of EMM's paintings were exhibited at Worcester Cathedral in 1943 and also at The Society of Antiquaries in 1944, but there have been no other recorded public showings of her work. Currently, Historic England has no plans to exhibit these works but could be persuaded to do so on a local basis subject to certain guarantees.

In the great scheme of things perhaps these paintings are little enough, but they demonstrate her commitment to the idea of preserving artistic heritage and are now a record of some outstanding local examples and, together with Greyfriars and the work of her brother, serve as a memorial to two outstanding people from this society.

Parts of this article draw upon a report, 'Florence Elsie Matley Moore (1900-1985)', written for Historic England in 2013 by Roger Rosewell FSA.

## Vince Hemingway

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### **Bethesda: Streic Fawr Monument, the Great Penrhyn Lockout, 1896-7 & 1900-03**

Following the AGM Michael Goode reported back on the 2016 Study tour to the Menai Strait, with excellent photographs by Mike Hayzelden including Chirk Castle, visited en route, Caernafon and Beaumaris castles, Plas Newydd, Penmon Priory, the Great Orme Copper Mine, and Portmeirion. Also shown were the Slate Museum at Llanberis, some slate miners' cottages and, by contrast, the mine owner's Penrhyn Castle, 'one of the most enormous houses in Great Britain' (Pevsner).

At Bethesda, a plaque commemorates the Great Strike of 1900-1903, the longest dispute in Britain's industrial history according to John Davies, who notes in *A History of Wales* (1994)



that 'A chasm yawned between the quarrymen in their drab villages and Penrhyn in his castle. They were almost monolingually Welsh, regular chapel-goers and increasingly radical; he was arrogantly English, ardently Anglican and unyieldingly Tory.' In November 1900 some 2,800 men were locked out of the slate mine. Of 1,600 who left Bethesda during the dispute, 1,000 never returned. At its heart was the workers' right to an effective union. When the quarries reopened in June 1901, the blacklegs were met by 3,000 demonstrators.

Chief Constable Ruck moved 100 infantry and 30 dragoons into Bethesda, 200 infantry and 60 cavalry into Bangor. Caernarfon County, Bangor Borough and Bethesda Urban District Councils all protested against this unauthorised use of troops which, as Lloyd George told the Commons, was severely criticised by members of the Police Standing Committee.

The plight of this small, remote community aroused support throughout Britain; trade unionists collected thousands of pounds to assist the strikers. Ill-feeling between their families and those of the blacklegs lasted for generations. But the quarrymen had to return on Penrhyn's terms in November 1903. 'We are still here', the T&G's monument records.

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### **Dates for your Diary**

**11 February to 3 June**

**David Cox and his Contemporaries**

**at Worcester City Art Gallery and Museum**

The exhibition is free to visit and open Monday to Saturday, 10.30am to 4.30pm. See p12.

### **Worcestershire Archaeological Society. Excursions Programme 2017**

**Wednesday 26 April** An afternoon visit to **Deerhurst** organised by Ginny Wagstaff.

**St Mary's** church is one of the finest and most complete buildings in England to survive from before the Norman Conquest. Its architectural history is complex and is still much debated by architectural historians, but a substantial part of the building is now considered to belong to the first half of the 9th century. Mr Michael Hare, a well-known expert on Deerhurst, will give us an introductory talk in the church. Following our visit, Mrs Cate Morris has very kindly agreed to provide our group with tea at Priory Farm, which immediately adjoins the church.

There will also be an opportunity to visit **Odda's Chapel**, a few minutes' walk from the church, which is another extraordinary survival. The church was founded in 1056 by Earl Odda in memory of his brother Ælfric. It was in use until the 13th century when it was incorporated into the medieval timber-framed farmhouse. The nave was used as a kitchen with a fireplace inserted in the west wall. The chancel had a bedroom added above. The church was only 'discovered' in 1865 and is now in the care of Historic England.

**Tuesday 23 May** An afternoon visit to **Croome Park** to view recent developments, followed by supper in the 'RAF canteen'. Entry to the park is free for National Trust members; there will be an entry charge for the Walled Garden and for supper. Starting at 2.30 pm, we will walk or be transported to the house, where we will be taken on a tour (hard hats!) of the Red Wing, recently made water-tight but not yet open to the public. After tea a tour, with the owner, of the Walled Garden, where there are new developments to be seen. After a Ploughman's Supper we will depart about 7.30 pm.

**Tuesday 27 June** An evening visit to **All Saints Church, Wilden**, organised by Ginny Wagstaff.

The church was built by Alfred Baldwin (father of Stanley) in 1880 in the village where he lived and had his iron works. It is justly famous for its splendid stained glass windows, all of which were designed by Edward Burne-Jones and executed by the William Morris Company. We shall arrive at 6.30 pm for an initial look round the church. There will be an introductory talk at 7 pm by Dr Pamela Craven, church warden, following which the church will kindly provide light refreshments and the group will then have an opportunity for more looking round.

**Tuesday 11 July** A full-day coach trip to **Newport**, organised by Fraser McNeil-Watson. We shall visit the **Newport Medieval Ship** project in the morning and have a guided tour of the work in progress on the restoration project for this vessel dating from the 15th Century. As we go to press we are told: *The Newport Medieval Ship project is just that; it's a project in progress. It's an exciting, live archaeological conservation project. Currently, we have over 50% of the Ship's 1700+ significant timbers back in our climate-controlled store. About 25% are up at York being freeze-dried before being returned for us. The remaining 25% are in a covered tank at the Medieval Ship Centre, fully saturated in the special preservative, ready for processing at York. We are preparing for the next phase of the project: reconstruction of our impressive Ship in full public view and are now starting to test the fixings we will use. The first 4 planks have been put back together and will be extended over the coming months.*

In the afternoon we shall visit the **transporter bridge** that spans the mouth of the River Usk and is now preserved as a unique piece of industrial heritage.

**Tuesday 15 August** Tim Bridges will lead an evening visit to two churches in north Worcestershire.

St Michael's, **Rushock** and St Michael's, **Upton Warren** were both largely rebuilt in the Georgian period but retain evidence of their medieval past.

Rushock Church is an unusual Gothic design from 1758, and has furnishings from its restoration in 1872, but today is much visited for the grave of John Bonham of the rock group Led Zeppelin.

The medieval tower and spire were retained in the rebuilding of Upton Warren church in the 18th century and the church still has some fittings of that period, together with interesting stained glass and memorial tablets. Refreshments will be served during the visit.

**Wednesday 30 August** A full-day coach tour, led by Bob Ruffle, to two contrasting sites in south Derbyshire.

In the morning, at **Sharpe's Pottery Museum** in **Swadlincote**, coffee will be followed by a talk and tour of this surprising museum of local ceramics, housed in a former kiln hovel. Swadlincote was known for, among other things, the production of sanitary ware, and the museum includes a representative collection.

After lunch, a visit to the nearby town of **Melbourne**, where we will be shown round Melbourne Hall, a fine 17th century house, the seat of the Lamb family, which included the Lord Melbourne who became Queen Victoria's first Prime Minister. There is also a magnificent Norman church next door to the Hall.

### **Special Note**

In addition to the above, we hope to organise a visit to an excavation, including a follow-up to view post-excavation activities. This depends on information not yet available, but will probably be in June/July, to be undertaken relatively locally in our own cars. If you think you may be interested in this opportunity, please indicate on the form and we will send further information as soon as possible.

Items for the next issue should be sent to the Editor, Caroline Hillaby, email [recorder@worcestershirearchaeologicalsociety.org.uk](mailto:recorder@worcestershirearchaeologicalsociety.org.uk) by 1 September 2017.