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Newsletter of the

WORCESTERSHIRE ARCHAEOLOGICAL SOCIETY

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Chairman's Letter

As autumn approaches I look forward to our series of winter lectures at our new venue at the Worcestershire Association for the Blind. For the future, there will be plans afoot for next summer's excursions and for the following year we are considering a suitable way to celebrate the 150th anniversary of the founding of our Society. For those with a little more time on their hands, may I remind you of our Architecture Group, with its informal gatherings once a month, when we look at examples of English and European architecture, enabling useful comparisons to be made.

Again I feel I must mention the need for more members to take an interest in the running and administration of the Society. I shall be approaching some individuals on this matter. We need two or three members to volunteer to assist us on the Committee. The work we do is interesting and very rewarding, but there are deadlines to meet and this often puts considerable **strain** on our limited resources. Please consider making yourself available to assist your Committee. Perhaps at this point, I should thank all Officers and Committee Members for their work throughout the year which is just ending.

I look forward to meeting many of you at our lectures. Don't forget to take advantage of the opportunity to bring a friend along to a meeting in the new year without charge. Full details are given below.

Brian Ferris

Special Arrangements

Members are cordially invited to bring one or two guests to any of our first three lectures in 2003 (Mondays on 13 January, 3rd and 17th February, 2002) without paying the attendance fee of £2.00. It is hoped that this will encourage some of your friends to become members of the Society and enjoy its various activities.

Members are reminded that the Society altered its way of renewing membership each year. This enables us to keep our records up-to-date, as required by the Data Protection Act, and give advance publicity of next year's activities. Renewal forms were posted to all existing members at the start of September 2002 as the Society's year runs from 1st October to 30th September of the following year. It would greatly assist our Officers if members who still pay by Bankers Standing Order would cancel these with immediate effect as it requires extra effort to run two incompatible systems.

News from the County

City Arcades, Worcester.

The post-excavation report on the 1999 excavations at City Arcade, Worcester has recently been completed and should soon be available in the Worcester Historic Environment Record. The post-excavation analysis and associated research into the site have combined to produce a detailed picture of the history of Worcester from the 1st century to end of the 20th century.

Roman remains included a building, shaft furnaces and an infant burial, but in the centre of the site the evidence was disturbed by a medieval ditch, 13 metres wide and over 2 metres

deep. This ditch represents the eastern side of the Anglo-Saxon burh defences which were completed by the 10th century AD. Previously this defensive line was believed to have run much further east and its discovery has major implications for our understanding of the development of early medieval Worcester.

Following the disuse of the ditch, the area was levelled and industries on the site included iron smithing. Buildings began to appear in the 13th century. Evidence of sandstone foundations and post-built structures was excavated, and the layout suggests typical medieval tenement plots. Buildings fronted on to the Shambles with yards, pits and further buildings occupying the backplots. These buildings occupied the site until the 16th century when they were demolished and the area appears to have been used as a garden. Documentary evidence shows that there were gardens behind a new property built on the High Street. This was built during the second half of the 16th century by Christopher Dighton, a wealthy merchant.

A wealth of documentary evidence for the buildings and activities in this area was researched and compiled by Pat Hughes. These historic documents made it possible to identify and date the archaeological remains of individual buildings. Sandstone and brick structures, cellars and surfaces found across the site could be related to the documentary evidence for an inn, The King's Head, which stood from the 17th until the end of the 18th century. This was supported by the finds from associated features, consisting of a large number of drinking vessels and clay pipes dating to that time. Most of the vessels were black glazed cups commonly known as tygs, but there were also other types of drinking vessel, including four Westerwald type stoneware tankards. The medallion on one tankard shows a 'GR' crest and would have been a commemoration of either King George I or II. Fragments of wine glasses and bottles were also discovered, and three complete onion bottles, commonly used for wine. Stamps on the clay pipes and their association with the drinking vessels and bottles points toward the fact that they were smoked by patrons of the King's Head.

(Illustration: pottery and vessels from the Kings Head, a 17th/18th century inn at Worcester)

At the end of the 18th century, a theatre was built on the site. This is believed to be Worcester's first recorded theatre. Documentary evidence describes the entertainment, which included plays, concerts and exhibitions of art, exotic animal shows and cockfighting. The combination of excavation and documentary evidence has now pinpointed its exact location.

In 1804 the first Market Hall was built from the High Street through to The Shambles. A larger and more ornate Market Hall replaced this in 1851. Both of these buildings had structural problems, which was perhaps caused by subsidence into the early medieval ditch below them. Repairs, extensions and refurbishment kept the Market Hall standing until the mid-20th century when it was replaced by the City Arcade, itself now replaced by a new shopping arcade in advance of which these excavations were undertaken.

Laura Templeton

Worcestershire's pottery fabric and form type series is now on the Web

This is the first part of *Pottery in Perspective*, an innovative project to provide information on the pottery used, and made, in Worcestershire from prehistory to c1900AD. The database was designed to make the complete fabric and form series for Worcestershire accessible via the Web. At the moment it only contains information on the medieval pottery fabrics found in Worcestershire but this will be added to continuously over the next two years.

This first stage of the *Pottery in Perspective* project is aimed at ceramic specialists and students but could be used by anyone interested in the study of pottery as it includes simple as well as advanced search facilities. Over the next year non-specialist on-line information will be developed. The on-line type series was developed by Worcestershire County Council Archaeological Service with OxfordArchDigital. The work is funded by Worcestershire County Council as part of its commitment to e-government.

The history of the Worcestershire pottery fabric type-series

The pottery fabric type-series presented on the new web site has been developed at Worcestershire Archaeological Service over a period of 20 years. It is based on the results of research carried out in the course of publishing major urban sites in Droitwich and Worcester but the type series has continued to develop with the addition of fabrics from many other sites across the region. Many of the fabric descriptions were published in 1992 (Hurst, D, and Rees, H, 1992, in S Woodiwiss (ed), *Iron Age and Roman salt production and the medieval town of Droitwich*, CBA Research Report 81, pp 200-9). Additional fabrics were published in the same format in site reports as they were identified. This consistency of approach has led to the establishment of a large database of excavated ceramics of all periods providing great potential for future analysis.

For each pottery type the database contains information on fabric, manufacture, forms, source, distribution and date. Images of pottery sections aid identification, and there are bibliographic references for each fabric with cross-references to other fabric series.

The programme for the future includes:

- development of a non-specialist database
- integration of the prehistoric, Roman and post-medieval pottery fabrics found on archaeological sites in Worcestershire
- enhancement of the fabric series with descriptions and images of thin sections
- brief overviews of the ceramic history of the county for each period
- enhancement of the form series with descriptions, images, dates and bibliographies (for an example of how this might look go to the form information for fabric 55)
- mapping of find spots
- enhancement of kiln site information to include text, dates, maps and bibliographies

The on-line database can be found at <http://www.worcestershireceramics.org> and is part of Worcestershire's Historic Environment Record (formally the Sites and Monuments Record). One aim of the HER is to improve access to finds and environmental data in order to encourage and facilitate research.

Victoria Bryant

News from the City

A very large number of field projects have taken place in the city over the last six months, including evaluation, watching briefs, building recording and small scale excavation. Field evaluation of a housing development site in the backplots of 31 and 33 Friar Street was undertaken by Cotswold Archaeological Trust. The medieval city wall forms the eastern boundary of the site. Over much of the site, Roman and medieval deposits are deeply buried. Closer to Friar Street, the remains are much closer to the surface, as on the adjacent cinema site. The area seems to have had a history of land reclamation from the Roman period onwards, with dumping of sand and gravel to stabilise the ground on the edge of the Frog Brook marshland. It is tempting to link the first phases of this with use of spoil from the excavation of the massive late Roman defensive ditches found by Philip Barker on the other site of Friar Street in the 1960s. Medieval postholes and pits were found. One of the pits had a clay lining, partly burnt, and probably had an industrial use; a smithing hearth bottom was found close by.

An extensive watching brief has been maintained by Mike Napthan Archaeology (MNA) on development at the King's School. This has included detailed records of a medieval wall at Castle House, College Green, thought to be part of a large 12th century building associated with the castle, and of parts of the monastic precinct wall, part of which was also revealed by excavation. The excavation of tree holes within the castle bailey area encountered castle period deposits as well as the robbed foundations of the post-medieval prison.

Evaluation at 36 Lowesmoor, in advance of a housing scheme, revealed that this site had been heavily disturbed, probably by post-medieval sand extraction. At 29 Lowesmoor, however, a number of medieval pits were found. On another suburban site (39 The Tything), excavation of a small trench produced evidence of a medieval ditch, dated by pottery to the 14th century, and recut later in the medieval period. It was at least 1.8m deep, and perhaps 4 or 5m wide. As well as Roman and medieval finds, part of a 17th-century saggar indicates that pottery making was undertaken in this area at that time. Work at all three sites was by MNA. At another pottery production site, the Hadley works in Diglis Road, field evaluation and a subsequent watching brief by Archenfield Archaeology suggested that remains of the factory, which operated from 1896 to 1905, had been comprehensively destroyed by later activity.

Field evaluation at the Lowesmoor Trading Estate (BUFAU), where a major development (largely retail) is proposed, has produced results including well preserved structural remains of the 19th-century Grainger porcelain works; work on another part of the Grainger site was reported in *The Recorder* no 63. Preliminary recording work on the buildings of the Hill, Evans vinegar works and other surviving buildings in the area has been carried out (Nick Joyce Associates). A record has also been made of industrial buildings in the Diglis area, associated with the canal basins (Archaeological Investigations Ltd).

Disarticulated fragments of human bone have been frequent finds in the area of the 17th-18th century burial ground at Angel Place (occupied now by the 1920 Fruit and Vegetable Market building, also known as Angel Mall). Ground investigations here were watched by Cotswold Archaeological Trust, and for the first time articulated burials were found, only 0.85m below ground level. As a result, groundworks associated with refurbishment have been limited in depth, and the burials remain *in situ*. Burials were also excavated at the 19th-century Tallow Hill burial ground, as part of a watching brief on car park and road construction (Worcestershire Archaeological Service). Most of the burials here have been left *in situ*

below the new construction, but two vaults were so close to the surface that it was decided to empty them.

We are now into the last few weeks of work on the Urban Archaeological Database project. Information on all of the major monuments and excavations has been added to the database, and the remaining data collection is concentrating on smaller watching briefs and building recording work. The database is now linked to the City's Geographic Information System so that searches can be carried out from the map base. Surface levels have also been collected as the first stage of creating a 'deposit model' – a 3-dimensional representation of the current and past topography of the city centre.

Worcester City Council is discussing the assessment and strategy phases of the project with English Heritage and considering how to make the database and its contents more accessible.

James Dinn

Record Office Events

The Record Office has published details of its proposed events for the first half of 2003. Brief details are as follows: a half-day event is 9.30-1.00; a full day event is 10.00-4.00.

- Sat 18 January 'Latin for Beginners' workshop (County Hall branch, half day)
Sat 8 February 'House History' (County Hall branch, full day)
Sat 15 March 'Get to know your Record Office – Headquarters'
(County Hall branch, full day)
Sun 13 April 'Get to know your Record Office – Worcestershire Library and History
Centre' (WLHC, full day)
Sat 17 May 'Maps for Local History' (County Hall branch, half day)

Please contact the Record Office direct on 01905 766352 or by post at Worcestershire Record Office, County Hall, Spetchely Road, Worcester WR5 2NP. The email address is RecordOffice@worcestershire.gov.uk and the web site for the Record Office is www.worcestershire.gov.uk/records/.

Accessions to the Worcestershire Record Office, March to August 2002

The following are some recent accessions to the Record Office:

- 13 576 Scrapbook concerning Hartlebury VAD Hospital, 1919-20
13 582 a) List of plants ordered for Hartlebury Castle by the Bishop of Worcester, 1828
b) 5 deeds re Beoley, 1824-66
c) 70 items re Beoley and Beoley manor, Charles 1-1920
13 593 Kidderminster parish registers and records, 20th century
13 610 c200 deeds re Suckley, 1685-1920, and c50 items re Evesham, 1637-1932
13 638 Blackwell Methodist Church, 1880s-2000

Robin Whittaker

The Bromsgrove Society Local History Group: Programme of Speakers 2002/2003

Tues 19 November	Looking at Shops – from Victorian times to the present day Ned Williams
Tues 3 December	Still Searching for the Bromsgrove Guild Quintin Watt
Tues 18 February 2003	The River Severn – from Bridgnorth to the estuary Brian Draper MBE
Tues 18 March 2003	Bromsgrove and Sir Edward Elgar David McBrien

All meetings are held at the Methodist Centre, Stratford Rd, Bromsgrove and commence at 7.45pm. Members £1.50. Non-members £2.

Suckley Local History Society

In celebration of the Millennium, a group of Suckley residents arranged an exhibition in the village hall which proved so successful that an open meeting was held in October 2000 to discuss the possibility of starting a Suckley history group. In November Pat Hughes gave the first talk by an outside speaker and inspired ten would-be researchers to attend her course at the Worcestershire Record Office, beginning in January 2001. During that year open meetings continued in the village hall with talks by Phyllis Williams and Pamela Hurle where, apart from listening to interesting speakers, people were able to meet others interested in the history of Suckley over a glass of wine and snacks. In the summer fund-raising got off to a good start with a garden fete. Over 40 people attended and the money raised gave a base to the beginning of the Suckley Local History Society. By September 2001 membership cards had been printed and members paid an annual subscription of £5. The initial membership of 27 has now risen to 35.

In the past year the Society has arranged tours of some of the most important and interesting properties in Suckley, as well as continued with the open evenings with guest speakers. Everyone is invited to these talks, which have been well attended by local residents. In November 2002 Pamela Hurle is beginning a fortnightly class for members of the society who would like help in co-ordinating their work on the history of Suckley. Although the original aim of getting something printed still seems a long way off, everyone involved finds the work well worthwhile.

Sue Anderson

Illustration: Eaton & Son. Heading to receipted bill, 11 August 1865, see p15

Halesowen Abbey: Its National Context and the Threat to its Future

The Society's attention has been drawn to proposals for the conversion of three barns within the cloister of Halesowen abbey and others just beyond the high altar and chapter house for residential and office use. This, if accepted, the Society believes, would be the first occasion on which such development has been allowed to take place at the heart of a medieval monastic site in our times. The Society has therefore written to Dudley MBC and English Heritage, which advises the Secretary of State on the granting of Scheduled Monument Consent, to express its opposition to the proposals.

Originally Hales Owen, it was named after David ap Owain, prince of Gwynedd, who married Emma, half-sister of Henry II, and was granted the manor in 1177. The abbey was founded in 1215 under the patronage of king John who gave Peter des Roches, bishop of Winchester, the manor of Hales. The first canons came from Welbeck in 1218 and by 1233 had themselves founded Titchfield, Hants, now in the custody of English Heritage. The abbey belonged to the order founded by St Norbert at Premontre, one of the reformed orders founded in the reaction against the elaborate liturgy and wealth of the Black Monks, with their great estates, such as Worcester. St Norbert echoed the Cistercian ideals for the Canons Regular. Following St Bernard, he sought sites 'remote from the habitations of man', symbolising a return to the wilderness and the simple life of poverty, chastity and obedience. Thus the Premonstratensians were White Canons. The first English abbey was founded at Newhouse, Lincs, in 1143; by 1267 there were 37 abbeys and three nunneries.

At the dissolution, of the 48 Premonstratensian houses Halesowen, at £280, was the third wealthiest. It was sold to Sir John Dudley by Henry VIII, but the rood, organ and picture of St Kenelm were transferred to Halesowen parish church. In 1745 William Shenstone, called by Horace Walpole 'the watergruel bard' and an apostle of the Gothick, plundered the abbey to build his 'Priory'. When Pevsner visited in 1968, 'only a fragment remained'.

Last year the government published its policy document, *The Historic Environment: A Force for our Future*. The opening sentence reads 'England's historic environment is one of our greatest national resources'. It then explained how its vision was to be translated into reality, under five heads (page 9, para 9):

1. development of a sound knowledge basis to develop policies;
2. to realise the full potential of the historic environment as a learning resource;
3. to make it accessible to everybody as something with which all society can identify and engage;
4. for the benefit of our own and future generations, to be protected and sustained and
5. as an economic asset skilfully harnessed.

Any decision taken by English Heritage on the application for private development of the heart of this monastic site must take full cognisance of these criteria.

A sound knowledge base shows that Halesowen abbey offers great potential as an educational resource for the whole West Midland conurbation. In 1989 1,800 people visited the site and it was reported that English Heritage would participate in the erection of an Interpretation Centre. Yet, at present, to visit a medieval monastic site schools and colleges have to travel to central Shropshire, when Halesowen is on their doorstep. It was an American historian who, more than 60 years ago, first drew attention to the wider importance of the history of Halesowen. Yet even now it is not always recognised that it is of wide-ranging interest, exceptional not merely in terms of its architectural remains but on at least five other counts.

1. The Tiles

Halesowen's tiles, both recovered and unexcavated, belong to the Chertsey school. Artistically they are of the highest quality and 'technically the most accomplished tiles of the middle ages' (Eames). Their lineage can be traced from designs produced under Henry III's patronage for Clarendon Palace and Westminster Abbey. Most remarkable are the roundels, placed in rectangular frames. One of the most famous is of abbot Nicholas who died in 1299 (see cover). Others, under architectural canopies, have Christ enthroned, St Peter with keys etc. Seven fragments with moulded and applied surface decoration are unique.

Such is the importance of these tiles that the National Art Collection's Fund made a grant to the British Museum in 1947 to secure the duke of Rutland's collection of c2500 pieces of which almost a third, 760 (BL Nos L1-760), came from Halesowen. Another (smaller!) collection, which the National Trust gave to Dudley Museum some ten years ago, was held at Greyfriars, Worcester where other tiles can still be seen around the fireplace in the studio. If the government's desire for educational provision is to mean anything, plans should now be being laid for these, and others which one hopes could be on loan from the British Museum, with photographs and contextual support, to be displayed on site. What more suitable place than one of the present decaying barns?

2. Medieval Waterworks

Three streams flow across the site. These the monks dammed to create elaborate staircases of fishponds. Their date has yet to be established. One would have imagined these would have gone a considerable way to supply the canons' needs for fish, but Prof Dyer has shown that in 1365-7 they were buying fish, not only from such local centres as Kidderminster, Dudley and Sheldon, but also Lichfield and Worcester and as far away as Bristol and Boston. In addition there is evidence of a wet moat around the monastery, possibly built as a defensive feature after the Black Death, when also licence was given to crenellate part of the abbey. These works were surveyed by Mick Aston and James Bond in the early 1970s (*Worcs Archaeol Newsletter* 5 & 6) and subsequently a full discussion was published in *CBA Research Report* 17. Aston and Bond's verdict is that they are 'quite outstanding' examples of medieval water management. As with the buildings, if they are to be 'protected and sustained' for future generations, as the government directs, current deterioration must be halted, public access acquired and appropriate interpretative support provided.

3. The cult of St Kenelm

Part of King John's grant to Halesowen abbey was Romsley, the traditional site of the murder of the young Mercian prince, Kenelm, by his sister, Quendreda. The abbey made much of the cult of St Kenelm, and of St Barbara of whom they also had a relic. At the dissolution Kenelm's shrine, which bore his head of 'silver and gilt' with a crown 'silver and gilt' and a sceptre of silver and rich ornaments, was melted down for the king's use. His *Life and Passion*, in print, tells us amongst many colourful stories that the body was discovered at Romsley after an Anglo-Saxon document was dropped on the high altar of St Peter's, Rome, by a dove. In the 14th century frescoes illustrating key elements of the *Passion* were painted on the chancel of Halesowen's chapel at Romsley. Although lost at the restoration in 1845-6, these were recorded by Hussey. Copies of his coloured drawings of these episodes, now in the British Museum, together with a range of allied material relating to hagiography and the Anglo-Saxon world, could provide a valuable additional dimension to the on-site interpretation centre. Such material should be particularly attractive to primary school children and to sixth-formers studying medieval history, as well as the adult public.

4. Life, Marriage and Death in medieval Halesowen

The manor of Halesowen covered more than 10,000 acres, including Oldbury, Langley and Warley. Adjacent were Smethwick, Rowley Regis, Cradley and Black Heath. Of the Court Rolls for the period 1270 to 1400 only 16 are missing. They are deposited in Birmingham City Library and some of the earliest are on hand in Worcestershire Historical Society volumes. These rolls have been carefully analysed in *Economy, Society and Demography in Halesowen, 1270-1400*. Here, readily available, is a great quantity of material dealing with the key events in the life of medieval men and women in field, village - and town of Halesowen. With this 'the whole of society can identify and engage'. Relations between abbey and tenants, many of whom lived in small hamlets in hilly country, were not good. There is a long history of tension. In 1278 tenants 'laid violent hands on the abbot at Beoley'. The great famine of 1315-17 led to intense distress and after the Black Death the abbot's efforts to raise rents led not only to abuse but assaults on his officers and wide-spread plundering of his property. Despite the failure of the peasants' revolt in 1381, Romsley two years later was in open revolt. Is it any surprise that the abbot applied for a licence to crenellate and built a wet moat around his abbey?

5. The Boroughs of the West Midlands

The monks of Halesowen had an impact on at least three West Midland towns. The borough of Halesowen, with its market and fairs, they founded in the reign of Henry III. Its court rolls, from 1272 to 1643, survive in good condition, in Birmingham City Library. Around the town iron mining, pottery and tile-making flourished. By 1310 there are records of a coal mine operating at Coombs Wood in Hill. With the help of the abbey's and other records the borough's topography could be worked out. The monks were granted the important parish church of Walsall, and its Wednesbury chapelry. The incentive the abbey can thus offer for arousing interest in the early history of the West Midland towns and its coal and iron industries should be fully exploited.

For these reasons the Society has expressed its grave concern over proposals for commercial and residential development at the heart of this major monastic site to English Heritage, whose stated aim is 'not only to ensure the preservation of our historic environment for the future, but also to encourage people to appreciate and enjoy this heritage today'.

Joe Hillaby

The Victorian Restoration of Worcester Cathedral and the Joint Restoration Committee (extracts from a paper to Worcester Cathedral's twelfth annual symposium)

Invited by Canon McKenzie to catalogue the documents on the Victorian restoration of the cathedral in the Tin Trunk, I discovered Minute, account and subscription books; architects' reports; accounts, bills, receipts, certificates; letters from subscribers, architects, contractors and concerning the Joint Restoration Committee; and printed appeals and subscription lists etc. There were no designs, drawings, lists of workmen's names or details as to which items were replaced or repaired. As the restoration has been described by R B Lockett in the Society's *Transactions* 6 (1978) 7-42 and *Trans Brit Archaeol Ass* (1975) and by P Barker & C Romain *Worcester Cathedral* (2001) (see *Recorder* 64, p15), I decided to concentrate this paper on the people and issues involved.

The Dean and Chapter clearly played an important role. Dean Peel chaired the Joint Restoration Committee from its formation in 1864, attending every meeting until 1870 and 58 out of the 70 which had taken place when the cathedral re-opened in April 1874. He was also a generous donor, giving the reredos in memory of his wife, at a cost of £1,500, and a further £500. Members of the chapter were involved, the most prominent being the Hon and Rev John Fortescue and Canon John Ryle Wood, sub-dean. The former kept the architects' reports and paid the bills; the latter, the most regular attender, took over as Secretary in 1872.

The cathedral architect, Abraham Edward Perkins, restored the fabric of the building. He replaced the east and west windows, raised the height of the tower by 2 feet and the pinnacles by 7 feet; removed flying buttresses, refaced the exterior, scraped off the plaster and whitewash from the interior and replaced 'inferior modern windows' with good 'Early English' ones. He instructed the builders to immerse all wrought iron cramps, dowels and wedges 'while nearly red hot in suet or other fat to preserve them from rust', a treatment which, as we heard last year from Mr Romain, did not work. When he heard that Mr Merreman the quarryman could not pay his men who were 'quite destitute and as Thursday of next week will be Christmas Day ...', he quickly arranged for the bill to be paid. When he died the Committee minuted a glowing testimonial to Mr Perkins' 'personal character and professional ability'.

George Gilbert Scott, knighted in 1872, re-ordered the interior. He believed the cathedral should be 'open and light', with nothing obstructive or incongruous. Replacements should be 'rich' - 'very rich' in the case of the choir screen - and only the best artists and workmen employed, 'and that means my men', 'so that the whole work may be as excellent as the facilities of our day render attainable'. He expected services to use the whole cathedral, the choir not 'an enclosed chapel enjoying a monopoly of the Sacred uses of the Cathedral with the Remainder of the vast temple a mere ornamental waste'. Scott wanted an open choir screen with the organ on top of it and found the Committee's rejection of this plan 'personally humiliating'. He designed the choir screen, stalls and their canopies, the bishop's throne, given by Bishop Philpott, side screens to the choir; floors and ceilings, organ casings and decorations; planned the gas lights and standards, splendid in brass and iron; the pulpit, and altar rail, not ivory and ebony, which would be too expensive, but brass. Scott objected to benches or pews in the nave as being, like the nave altar, 'too parish church', but designed them when Lord Dudley paid. When Scott was away work was held up and after a series of absences between October 1870 and October 1873, Dudley suggested Scott should be sacked; but the latter recovered and work was completed on time.

When the Dean and Chapter exhausted their funds they looked to the Ecclesiastical Commissioners whose £15,000 was allocated to the repair of the tower and nave. Sir Edmund Lechmere agreed with Lord Lyttelton that the cathedral should be 'rendered more available to a large congregation by warming and lighting it with gas', leading to the setting up of the Joint Restoration Committee to raise £30,000 for this and to restore the furnishings. The Committee included Lord Lyttelton, then Lord Lieutenant, Lord Leigh, Lord Dudley, Sir Edmund Lechmere and Sir John Pakington. The restoration would not have been completed without the hundreds of subscribers. Lyttelton chaired public meetings to raise subscriptions and asked the clergy to take collection in churches so that 'all classes' could contribute. Lord Dudley offered £1,000 for seating in the nave, as long as the 'periodical performances of Sacred Music' should cease, but so many objections were received that he changed his offer, proposing £5,000 without condition as long as the City and County each raised the same amount. Lord Coventry excused his small donation as 'so many Churches in my

neighbourhood have been restored'. The subscriptions, mostly between £1 and £10, are entered into a notebook by area, appeal and in alphabetical order. Some could not or would not honour their promises: Canon Wyntour died leaving his subscription unpaid, and debts; Dr Strange couldn't pay his 1873 instalment until his new pupil arrived; Mr Williams, editor of the Worcestershire Advertiser and Agricultural Gazette, claimed a bank clerk had entered his name; but his denial was deemed a 'flagrant case of repudiation'.

The Contractors

James and John Bennett of Birmingham took over from Mr Norman and Mr Shelswell in 1855 and restored most of the chancel. It was their faulty scaffolding that led to two fatal accidents in 1856. They did not tender for the tower in 1864 for which the contract was given initially to Joseph Wood of The Butts. However he found to his great distress that he had not included the cost of raising the stone up the tower, an estimated £1,500, so the contract went to Henry Hughes of Bristol whom surviving references describe as honourable, respectable, capable and industrious. Doubts remained, however. The clerk of works also caused concern: his work was not safe, he opposed the specifications and took frequent unauthorised absences; he was also expensive. He was replaced by Mr Weaver who worked for 9s 9d less, 48s a week. The tower was found not to be square, the sides varying by as much as 2ft 9ins. The iron band to be inserted to strengthen it arrived in cast iron; Perkins insisted that wrought iron, being less brittle, was essential and had been specified. Various problems led to strained relations between the contractor, Mr Hughes, and cathedral architect, A E Perkins, and the Joint Restoration Committee had to intervene, backing Perkins. Following a further argument over pinnacles unsettled in a gale before the mortar set, Hughes cut his losses and left. The contract was completed by Collins and Cullis from Tewkesbury who was also responsible for work on the cloisters. Joseph Wood, who did the south of the nave and raised the library roof, was asked to survey the crypt with a view to clearing it. He told Canon Wood that he did not advise opening out the walled-up arches north and south of the main crypt as parts of the piers of the choir aisle rest upon them.

The Specialists: GG Scott's 'men'

William Woodcock of the London Warming and Ventilating Co, thought eight stoves would keep the cathedral at 50-55°F, the same as the Houses of Parliament, at a cost of about 1d per stove per hour. St Paul's was kept at 54.8° with eight of its thirteen stoves, using 96 chauldrons of coke per annum; Lincoln was kept at 48-50° at an annual cost of £450 including wages. Gurney stoves were duly installed before Christmas 1864.

Hill & Son, Organ Builders, were involved from 1865 to 1874 if not longer. The first of several moves, the organ was taken from the screen and re-erected in the north transept. Amongst others, the organists of Ely, York, Durham, Bristol, Westminster, St Paul's and St Patrick's, Dublin were consulted as to its permanent resiting. The question was how to balance voices and music, without a time-lag, to serve the whole cathedral, for both large and small services. If an organ was split, could both parts be played by one man? If it would fit between the choir aisle pillars would it drown the singers, or deafen them? The organ was moved to the nave while the choir was renovated. The new organ was decided on, in the second bay from the west on the north side of the choir. It was a tight fit! Lord Dudley paid for the huge nave organ in the south transept.

Hardman & Co started work on the east window in 1859. They worked on the Lady Chapel ceiling and found traces of green paint which they restored and gilded the bosses. They worked on the statues for the north porch, the ornamental ironwork for the west door and the

new gas standards, brass for the sanctuary and choir, iron for the nave. They also worked on the screens on the choir aisles. Mr Hardman found the dimensions he had been given were wrong and that four were needed when only three had been ordered. The painted ceilings in the Lady Chapel and choir are their work too. In May 1873 John Hardman reminded Canon Wood that drawings for the ceiling must be prepared carefully. 'What is put on the roof is permanent and cannot be an experiment.' The polished brass altar rail was designed to match the lectern and gas standard. Versatile and efficient, Hardman's was a family firm; John Powell, the sculptor, was John Hardman's son-in-law and his deputy. 'Our decorator', George Parry, and Mr Hopkins were two of their specialists.

Illustration: John Hardman & Co, Receipt dated 11 January 1870

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Farmer and Brindley were a London firm and worked closely with Scott. They did the elaborate stalls in the choir, incorporating the 'ancient misereres' and the woodwork for the side screens. They carved the reredos for the dean, with F A Skidmore of Meriden inserting the metal panels, and the pulpit. They worked night and day on the bishop's throne to have it finished for Easter, 1874, held up by an increase in its size, at the same time carving the brass pulpit rail pattern for Skidmore's. The elaborate organ casing is theirs, and the musical angels on it, and they also decorated the organ. Theirs was the largest bill: over £6,500 to Hardman's £4,140 and Skidmore's £2,000.

Field Poole & Sons laid the pavement designed by Scott for the Choir and Lady Chapel and by Perkins for the nave and choir aisles. Lord Somers wrote to approve of 'bright red and yellow tiles with black marble, as in Malvern', made by W Goodwin of Lugwardine, for the choir. Lord Dudley then offered the marble floor for the nave.

The great choir screen, much of the metal work in the side screens and the reredos are by Skidmore. Questions include: should the columns be in brass or iron? Does the Committee want dragons on them, in brass or bronze at £100 extra? Despite a complaint that 'the work is anything but remunerative' and that Hardman's got the altar rail contract, not them, it is clear that they took great trouble to produce fine work and it is their work which gives the 'open and light vista' sought by George Gilbert Scott and the Committee.

The accounts tell us about stationery, press advertising, altering the chancel house and moving coffins, lamps and lanterns, wick and oil, £6 for 16 cushions in crimson cloth and two large ones, with tassels, and coconut matting. Joseph Andrews, the jobbing builder, of The Butts, appears throughout, removing scaffolding, providing 'culler' to draw the west window tracery on the nave floor, as it was fitted, with his son measuring the tower, and clearing at least 34 loads of 'rubil' including tombstones. Many bills ran for years and took a long time to pay; a delay of six months is not uncommon.

The cathedral re-opened in April 1874 with a week of festival services and distinguished preachers. The main accounts were paid in August but donors had to be asked for an extra 7½% to cover the architects' commissions which had been left till last. The last Committee meeting was in January 1875 when there was a debt of £1,219 5s 1d which the dean and chapter paid off in instalments. In 1877 Dean Peel died and the memorial to him was incised on the reredos. In 1878 Lord Lyttleton died and Forsyth carved the effigy now in the Lady Chapel; in 1888 he carved Lord Dudley's memorial.

Did they make the right decisions? Clearly Sir George Gilbert Scott was wrong about not needing nave only services. The pulpit position was much debated. It is an odd place if the main part of the service is in the choir. The organ is still where they put it, though much altered, and does not serve the nave well. We are still sitting on Lord Dudley's benches.

Do they deserve their place there? Whatever we think of their style, the answer must be Yes, Definitely. Dean Peel worked steadily for over 20 years to see the cathedral fully restored outside and in. Lyttleton and Dudley loved the cathedral and gave it their best. The Records of the Joint Restoration Committee show clearly how much we owe to them.

Elizabeth Yarker

Worcester Cathedral Library Volunteer

Book Review

Mercia: An Anglo-Saxon Kingdom in Europe ed M.P.Brown & C.A.Farr, Leicester University Press, 2001

As the title suggests, this book is wide in scope. It is composed of 21 individual contributions under five headings. Four relate to Mercia: Church and State, Material and Visual Cultures, and Mercia in Retreat. Part 2 on the other hand deals with parallel cultures: Wales and Mercia, the Picts, 'a Mirror of the North', Perspectives of Ireland and finally Carolingian Contacts. Such wide scope, however, means that the space allocated for some subjects is too limited. The chapters on archaeology are of especial interest as they provide valuable updating for the Mercian sections of *The Archaeology of Anglo-Saxon England* ed D.M.Wilson (1976) but Alan Vince, for example, has to deal with the major subject of the Growth of Market Centres and Towns in a mere eleven sides of which only one could be devoted to Inland Towns. Nevertheless in his brief essay he is able to raise a range of significant issues. The contributors on Visual Culture (the sculpture at Breedon-on-the-Hill, the Sandbach crosses, metalwork of the 8th and early 9th century, and the Tiberius group of manuscripts) are, like Gareth Williams' Mercian Currency, because more limited in subject, more satisfying. Simon Keynes provides a rousing finale with his discussion on Mercian and West Saxon kingdoms in the 9th century. The bibliography is extensive – 50 pages. This would have been much more user-friendly if it had been broken up into sections relating to each of the five parts and prefaced with a general section. It would also have been helpful if a number of the chapters had been more tightly referenced. However, for anybody with interest in Mercia, this book is a must.

Joe Hillaby

Worcestershire's Milestones

The 700 plus milestones which once lined Worcestershire's roads were placed there by the Turnpike Trusts, the first of which (Worcester to Droitwich) was created in 1714, the last over 100 years later. At first the provision of milestones by the trusts was voluntary but later Turnpike acts included provision for 'milestones to be erected' and an Act of 1767 made their siting on all turnpike roads compulsory.

The first generation of Worcestershire milestones had their inscriptions carved into the stone and took on the typical 'gravestone' shape. Few have survived, but examples are to be found on the old route of the A44 in Broadway (outside Milestone House, SP105375) and at the western end of the county near Knightwick (SO729557). Due to their poor resistance to weathering, many of the original red sandstone milestones lost the details of their carving and in the first half of the 19th century many of these were reversed and a cast-iron plate attached with the relevant information more permanently displayed. A good example of this is on the D449, Worcester to Kidderminster road, just over a mile south of Ombersley (SO844612). Sadly the plate was removed during the 1939-45 war and never replaced. However the original information can clearly be seen carved into the back of the stone.

During the period when plates were being fixed to the stones it would appear that many of the stones had deteriorated so badly that they were replaced by new stones. The greater part of the surviving turnpike stones are second generation stones, with or without their plates intact.

By the 1870s most of the turnpikes had been wound up due to the competition from the railways and for a short time they were administered by Highways Boards. In 1888 the new county councils took over responsibility for all major roads and this led to a third generation of milemarkers, the completely cast-iron mileposts. There are a few rare survivors of these county council mileposts but the only one in its original position is on the B4078 in the village of Sedgeberrow. They were cast by M&W Grazebrook of Dudley and all are dated 1898. Another six similar mileposts can be found on minor roads in the old RDC of Martley.

In 1932 there was a later flurry of milestone activity, not found in any other county, when the Highways Dept of Worcestershire County Council decided to replace many of the older and missing milestones with a new design in concrete, each with two plates – a small one with the road classification and a large one with the distances to and from the nearest towns. Approximately one third of the 150 or so surviving mile markers in the county are of this fourth generation type. When they were being replaced, a number of the old stones were rescued by local householders and turned into garden ornaments. The original stone at Little Witley, replaced by one of the new concrete ones, now stands in the driveway of a nearby house (SO792636).

Illustrations: 1. 1st generation milestone in Broadway. The original inscription was obliterated early in the 1939-45 war and recut in 1953 to commemorate the Queen's coronation
2. A second generation stone at Hanley Swan, beautifully maintained by a local householder
3. A 3rd generation milepost which once stood on the A44 above Broadway. It was rescued from the scrap man and stands in a Bromsgrove garden
4. A 4th generation milestone, introduced in 1932 and known as a 'Bradley' stone after the deputy highways engineer who is believed to have designed them

In 2001 the Milestone Society was formed with the aims of 'identifying, recording, researching, conserving and interpreting for public benefit the milestones and other waymarkers of the British Isles'. The Worcestershire group of the Society is actively carrying out a recording and conservation programme. We would welcome any information on the milestones as well as new members to help us carry out the Society's aims.

Group Co-ordinator: **Terry Keegan**, The Oxleys, Teenbury Rd, Clows Top, Kidderminster, DY14 9HE. Tel 01299 832358; email terry-keegan@supanet.com

More Book Reviews: A Bumper Crop from Shire

Milestones Mervyn Benford, 2002, 48p, £4.99

Benford follows the history of milestones from their Roman origins, through John Ogilby's survey of roads in the 17th century, the Turnpike Trusts and their milestones, to the modern era. Much of the book is devoted to characteristics of milestones and mile-markers, from the use of different materials - wood, stone or metal – to shape, pattern, and mounting, revealing a surprising variety of designs. Generously and well illustrated, including a map and cartouche from John Ogilby's road atlas of 1675 and several local examples, the book includes a brief gazetteer and a reading list.

Mausoleums Lynn F Pearson, 2002, 40pp, 62pls, £3.50

The great tomb at Halicarnassos built for king Mausolos in the 4th century BC commences a brief history of mausoleums which, continuing through to virtual memorials on the web, concentrates on the 18th and 19th centuries, the era of the vast majority of entries in the gazetteer of monuments. Early entries include the 1556 Bedford chapel at Chenies in Bucks, the 'chilling' de Grey mausoleum of 1641 in Flitton, Beds, the 'splendidly eerie' Bayne enclosure and mausoleum of 1684-5 and the large domed MacKenzie edifice, completed 1691, both in Edinburgh. From the 18th and 19th centuries one of the oddest, in Pevsner's view 'spectacular', is that of the Hell Fire Club founder, Sir Francis Dashwood, in West Wycombe, Bucks; the Rolle mausoleum at Bicton, Devon, is regarded as one of Pugin's most important, or to Pevsner convincing, works; Farnborough, Hants, is home to the flowery French Gothic mausoleum of Napoleon III, his empress Eugenie and their son Louis Napoleon, the Prince Imperial. That built by James Wyatt for Sophia Aufrere of Brocklesby Park, Lincs, ranks 'amongst the finest neo-classical monuments in the country' (Pevsner).

Illustration: St Ambrose chapel, Ombersley, now a mausoleum chapel for the Sandys family
Courtesy of the Rt Hon The Lord Sandys

Discovering Roman Britain David E Johnston, 3rd ed, 2002, 160p, £9.99

Commencing with a brief historical introduction to Roman Britain, the author then describes the various types of site. A comprehensive visitors' guide is included. Where the remains repay a visit, rural settlements and landscape features are noted as well as the major towns, fortresses, temples and villas; also less familiar items like Roman barrows, mausolea, practice camps and canals, as are those hillforts occupied during the Roman period. It is a reflection of the wealth of Roman sites that the gazetteer does not include any from Worcestershire, but Kenchester does merit an entry and Gloucestershire has twelve, with a plan of the city showing the sites mentioned in the text. As well as directions, National Grid references are helpfully included.

Architecture in Roman Britain Guy de la Bédoyère, Shire Archaeology 2002, 72p, £5.99

Not a single building of the Roman period stands intact in Britain but, as the author explains, some were amongst the most impressive that Britain has ever seen. His aim is to bring back to life some of these remarkable buildings and enable the reader to enjoy Roman Britain in three dimensions. The book concentrates on examples from different aspects of life in Roman Britain to show what type of designs, decorations and techniques were used. After an introduction on 'Techniques and Materials', his examples are considered under the headings 'Military Defences', 'Military Buildings', 'Public Buildings', 'Temples, Shrines and Tombs', 'Houses and Villas' and 'Bridges, Waterworks and Lighthouses'. There are guides to further reading and to museums and sites. Photographs, drawings and reconstructions, together with de la Bédoyère's enthusiasm for his subject, help to recreate his lost world.

Romano-British Coin Hoards Richard Anthony Abdy, Shire Archaeology 2002, 72p, £5.99

An important testament to Britain's participation in Graeco-Roman civilisation is its 'hidden' monuments: spectacular hoards of household valuables such as jewellery, precious-metal table utensils or decoration and the rich hoards of gold, silver and bronze coins. A rise in discoveries since the 1980s, mostly due to metal detectors, has led to a greater recognition of the importance of detailed recording. Abdy places Romano-British coin hoards and sites of major discoveries, new and old, in the wider context of the Roman province's monetary system. The subject is dealt with chronologically: early Roman hoards, the ages of silver and debased silver, and the end of Roman Britain and beyond. The final chapter lists the 44 hoards cited in the book, with a distribution map, and the museums where the collections are held.

Roman Coin Hoards in Worcestershire: the Chaddesley Corbett and Hartlebury hoards

Details of the Chaddesley Corbett hoard were given in the Autumn 2001 edition of the *Recorder* (64) by David Kendrick, Collections Officer & Keeper of Archaeology at Worcestershire County Museum. In February 1990 Mr M J Keechan, using a metal detector in a field at Whitlenge Farm, Hartlebury, discovered a hoard of 39 denarii. The coins had been scattered by the plough and no trace of a container was found. In January and February 1991 Mr Keechan discovered, in the same field, a further 18 denarii which are marked with an asterisk in the catalogue, a copy of which is lodged in the Society's library. The British Museum has acquired the six coins marked with a cross in the catalogue.

Illustration: George Crump, Manufacturer. Heading to receipted bill, 2 August 1867. See p13

**Also of interest to members:
The Abbots of Bordesley**

Your Editor was in correspondence for a couple of years with Dr David Thornton of Bilkent University in Turkey about an article he was preparing, listing all the known abbots of Bordesley Abbey, with a view to publication in the Society's *Transactions*. Although various issues prevented this, I am delighted to report that this article has now been published in *Studia Monastica*, Vol 43 (2001) and also that the author has kindly sent an offprint for the library of the Worcestershire Record Office.

Robin Whittaker

In the *Journal of British Archaeological Association* 154 (2002) 54-85 J Philip McAleer traces 'The Tradition of Detached Bell Towers at Cathedral and Monastic Churches in Medieval England and Scotland (1066-1539)'. Amongst other examples discussed are those of Worcester cathedral, with a copy of the engraving by Bickham c1713, and Evesham and Tewkesbury abbeys.

The Funeral of Prince Arthur. The re-enactment

The programme at Worcester cathedral comprised a two-day seminar on the Thursday and Friday with a re-enactment of Prince Arthur's funeral on the Friday evening, May 17 2002.

The first day of the seminar consisted of a number of papers delivered in the King's School theatre in the afternoon. For the most part these were read from a lectern by the academics who wrote them producing, for me at any rate, a rather lifeless presentation, lacking spontaneity. The second day was far more interesting; at the end of the morning we learned about Arthur's chantry chapel itself, its place in medieval art history, followed by the archaeological evidence, including the result of recent probes and tests. These latter were most interesting. A number of theories were tentatively put forward to explain some of the anomalies of the chapel's present form. All that can be said is that the probes under the floor reveal a vaulted chamber which has been filled with soil and rubble, and within this space we assume the body lies. Altogether we discussed much but learned very little. My observation that the chapel provided a degree of support to the main building was dismissed out of hand by the academics – an inconvenient comment and, after all, nobody really understands structural engineering anyway, least of all art historians. In the afternoon David Starkey brought the whole proceedings to a sparkling conclusion. There is no evidence, apparently, that the prince was short of stature and a weakling; on the contrary, when stripped and examined by the Spanish ambassador at the age of eleven, he was a robust youth of above average height. Nor was it unusual that his parents did not attend the funeral; medieval monarchs never attended funerals of their offspring, it seems. Thank goodness, nobody tried to tell us that Sir Reginald Bray was an architect as well as Chancellor of the Exchequer.

Under glowering skies and intermittent showers, the funeral procession assembled at the cricket ground and proceeded over the bridge into Broad Street. It should have been joined by a contingent from Ludlow, but they got lost on the way and never arrived. As I walked down Deansway, bells from various city churches were tolled, the solitary bell from the isolated St Andrew's church spire a mournful reminder of former glories. My vantage point

at a high level by All Saints church proved to be a good position to view the proceedings. The procession comprised various robed figures in cowls and vestments to remind us of Franciscans, Dominicans and former clergy. Six black stallions pulled the black bier bearing the solitary coffin, the only decoration being the pennants and the prince's coat of arms. A single muffled drum beat time as the figures advanced into the city. I left the cortege at Angel Place to enter the cathedral for the solemn vespers.

The cathedral was packed at least half an hour before the ceremony began. Perhaps the recent death of the Queen Mother had something to do with it; after all, it was a royal occasion. The cathedral was dimly lit as the procession finally entered and the coffin brought in. We were all waiting for the entry of the white horse bearing the prince's accoutrements. As the procession entered the quire we heard the horse impatiently whinnying outside the north porch. Finally his moment arrived and he was ridden up the nave and across a wooden ramp into the quire, to return riderless and led by a groom a few minutes later. The solemn vespers was intoned from the quire by the lay clerks, creating a magical spiritual atmosphere for us mere mortals. At the conclusion we walked up to the quire to see the black catafalque with the little oak coffin, and the masses of wax lights burning brightly on the top.

The following morning was a Requiem Mass for the dead prince and for all departed young people who had died before their normal life's span. This was a very moving experience, for all of us must have known of young lives abruptly terminated, and I recalled my young friend Mark, a blind boy of 14 who died in his mother's arms a few years since.

This weekend was a commemoration of a young life so sadly terminated 500 years ago. It was also a wonderful historical pageant.

Brian Ferris

Prince Arthur: commemorative plaque at Ludlow

Members who visited Ludlow and Burford in August will have seen the plaque installed in the upper choir of St Laurence's church. This reads: 'Arthur Prince of Wales, eldest son of King Henry VII, died at Ludlow castle near this place. 2 April 1502. Aged 15 years 7 months. His heart was buried here. Later his body was taken to Worcester cathedral. This plaque commemorates the 500th anniversary.'

The Two Arthurs: Prince and King

My article in the last edition of the *Recorder* dealt with the subject of the proxy marriage between Prince Arthur and Katherine of Aragon at Tickenhill Manor, Bewdley, and how, just two years after that ceremony, the 16-year-old prince's cortege passed through Bewdley *en route* from Ludlow Castle to his entombment at Worcester. The 500th anniversary of Prince Arthur's funeral has been marked, *inter alia*, by a series of papers given at the King's School, Worcester and by the re-staging of his funeral procession through the streets of the city. To follow up the commemorations a brief look is taken at a possible reason for the prince's plain tomb chest within a highly decorated chantry chapel. I will examine the connection of Prince Arthur with the legendary King Arthur, after whom he was named, by way of an earlier Arthurian enthusiast, King Edward I, and suggest how the one may have influenced the other.

Edward's enthusiasm, some might say obsession, with Arthurian themes did not stop at a ceremonial level, although the use of 'round table' themes for banquets at Windsor and elsewhere was a frequent occurrence. Indeed in 1284 Edward celebrated his subjugation of the Welsh in the previous year by holding such a banquet at Nefyn, south-west of Caernarfon. It is said that so many attended this feast that the floor of the hall collapsed. In that same year Edward's eventual heir, Prince Edward, was born and in 1301 presented to the people of Wales as their prince, having been born on Welsh soil. Despite his place of birth, the adoption of the title 'Prince of Wales' for the heir apparent was a tangible and lasting symbol of the annexation of Wales to the kingdom of England.

The string of castles built by Edward along the Welsh coast is, without doubt, an architectural masterpiece. Yet they were unnecessarily large and elaborate for their purpose. The equivalent castles of the 'enemy', the Welsh princes, such as Dolbadarn in Snowdonia are noticeably modest in comparison. The intent can therefore be seen as both symbolic - a visible reminder of the conqueror's greater strength and also as an artistic statement in which can be found overt signs of Arthurian legend.

Of all the castles, although many incorporate Arthurian or grail symbols, it is Caernarfon that stands out in this manner. The banded stonework, echoes the walls at Constantinople and thus the Emperor Constantine, Arthur's purported grandfather in the legends deriving from Geoffrey of Monmouth's 'History of the Kings of Britain'. The carved eagles of the 'Eagle Tower', the decorative turrets, the carved figures on the battlements and the effigy of a seated king above the King's Gate; all can be interpreted in a Romano-Arthurian context. It is however the location of the castle which arguably gives its most clear link to Arthur; Caernarfon was the Roman *Segontium*. *Segontium*, Sinadon - Snowdon, was a place where the romance writers had placed both the birthplace of Perceval and a location for the Round Table. In 1283, the year of Edward's victories and the commencement of the castle building programme, it was said that the remains of Constantine's father, Magnus Maximus, and thus Arthur's great-grandfather, had been discovered in the initial building work at Caernarfon. Here we have myth and reality meeting at a single place - the 'Great' and Christianising Roman Emperor, and the unifying force of a legendary and indestructible king. Where better to build a castle, and to exploit the legend in its design?

In addition to the architectural signs of Arthur, there are two further examples of his strong influence on Edward I. Firstly, belying its Tudor paint, the 'round table' in Winchester Castle has had its timbers dendrochronologically dated to the third quarter of the 13th century and thus in Edward's reign. Secondly, at the end of his reign, Edward is buried in a plain tomb chest, contrasting starkly with the elaborate tombs of his predecessors and the splendour of Westminster Abbey itself. This phenomenon can be explained by Edward, and Eleanor his queen, having visited Glastonbury Abbey in 1278. Here the monks claimed to have discovered the grave and bones of Arthur and Guinevere. These cadavers were moved by the monks to a plain tomb before the high altar. Here is the main connection: both 'King Arthur's' and Edward's tombs were of plain polished stone, and both lacked an effigy. The tomb of Prince Arthur at Worcester Cathedral, despite its elaborate chantry setting, is of the same design: plain, but for simple heraldry, and without an effigy, in great contrast to the nearby, then polychromatic, tomb effigy of King John.

Why should Henry VII wish his heir to be buried in this manner? Why indeed name him Arthur? I believe the answer lies in a word I used above in connection with King Arthur -

‘unifying’. Henry VII, as Henry Tudor, Duke of Richmond, had taken the crown from the Plantagenet dynasty in 1485 at Bosworth Field. His grip on the throne was tenuous and questionable. What better way to unite his kingdom behind him than to name his heir, born by Princess Elizabeth of the House of York two years later, after the king who had united a divided land under one leader, the different factions being brought together at a Round Table where all were perceived as being equal? Prince Arthur, the heir apparent, unfortunately dies aged only 16, so the next best thing is to relate him to King Arthur in death – bury him in a plain tomb with no effigy.

Anglicised by Edward I, it could be said that Arthur ‘*regis quondam regisque futuri*’ (the once and future king) was reclaimed for Wales by Henry VII, the grandson of Owain ap Tyder (Owen Tudor), a well-born Welsh man who served as a ‘Squire of the Body’ to England’s king, Henry V. Henry V died in 1422 and his widow, Catherine of Valois, is believed to have married Owen Tudor by whom she had four children. One, Edmund Tudor, was the father of Henry VII.

I am indebted to Dr Richard K. Morris, FSA, until recently Reader in Architectural History at the University of Warwick, who first aroused my interest in this theme as an undergraduate. Dr Morris has provided me with a copy of his paper, ‘The Architecture of Arthurian Enthusiasm: Castle Symbolism in the Reigns of Edward I and His Successors’ in *Armies, Chivalry & Warfare in Medieval Britain and France. Proceedings of the 1995 Harlaxton Symposium*, ed M Strickland, Paul Watkins (Stamford) 1998. I would commend this publication to those seeking further information on a fascinating subject.

David Kendrick

Berkeley Memorial Lecture, 2002

Once again the annual Berkeley Memorial Lecture brought together academic content, up-to-the-minute research and a fascinating local topic, when Dr R K Morris spoke on ‘Abbey, manor and garden: the story of the stones from Evesham Abbey’. He demonstrated how evidence from past research can be re-interrogated to draw revised conclusions. In this case the evidence ranged from existing fragments wherever they may be preserved, in museums or private hands, to the drawings done at the time of the early-19th-century excavations by Edward Rudge. All of this was also weighed against the contemporary documentary evidence, as comprehensively drawn together by Dr D C Cox in his article in volume 12 of the Society’s *Transactions*. Finally, Dr Morris examined the abbey fragments preserved originally by Rudge in the grounds of Abbey Manor House in Evesham, and argued that the way they were disposed about the grounds was the result of a deliberate attempt to create a picturesque walk. Funding needs to be identified to help preserve this garden landscape, both for the abbey remains preserved there and as a significant historic garden. It was an added bonus that the present owners of the Manor were able to be present at this important lecture.

Robin Whittaker

St Michael's, Great Witley

We had a very successful visit here in August, when it was my privilege to provide the introduction to the history of this church and its furnishings. One important point, however, was missed, and has been kindly supplied by one of our members.

During the recent restoration of the paintings, about five years ago, scaffolding was erected inside the church, giving an opportunity to study the details of the stained glass more closely. These windows are dated 1719 and came originally from Edgware in Middlesex. Some peculiarities in the cherubs were noticed and a local doctor examined these naked infants only to discover that some bore scars or disfigurements. One had buttocks that were distorted in a clear indication of the results of Infantile Paralysis and another was obviously a Down's syndrome child, the earliest known instance of the depiction of this disease in European art.

I recall the horrible distorted face on the tower of S Maria Formosa in Venice, so abhorred by Ruskin, who saw it as the epitome of Renaissance decadent art. The latest theory is that it, too, represents a facial disfigurement or disease. In Canterbury City Library 17th-century glass from the Low Countries depicts a sadly disfigured face inscribed 'To my memory'.

Brian Ferris

2002/3 Lecture Programme

Monday 2 December 2.15 pm	'The Society's Hore Collection of Medieval Tile Paintings' Tim Bridges
Monday 13 January 2.15 pm	'The Work of English Heritage with Special Reference to Worcs' Alan Taylor, English Heritage
Monday 3 February 2.15 pm	'Aerial Archaeology in South Worcestershire' Mike Glyde, Worcestershire Archaeological Service
Monday 17 February 2.15 pm	'Charles Hastings, Worcester Infirmary and the new Museum' Dr John Prosser, Curator, Charles Hastings Museum
Monday 17 March 2.15 pm	'Iron-Age and Romano-British Settlement at Throckmorton' Robin Jackson, Worcestershire Archaeological Service
2003 Berkeley Lecture Wednesday 30 April 7.30 pm	'Between Two Cultures: the Vale of Evesham in the later 7 th century' David Cox PhD, FSA, FRHist.S

The Bradbury centre, Worcestershire Association for the Blind, 2 Sansome Walk, Worcester.

Many thanks to all contributors for their submissions. Items for inclusion in the next issue should be sent to the Editor, Caroline Hillaby, at The Roughs, Hollybush, nr Ledbury, Herefordshire HR8 1EU, tel/fax 01531 650618 to be received by Monday 24 March 2003. Please remember this is your newsletter.