



ROYAL ARCHAEOLOGICAL INSTITUTE NEWSLETTER

N 51 A R I L 2016



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RAIA IC ere e 2016 2 Meeti s N tes

The latest edition of the Heritage Alliance newsletter (dated 1 April, but no joke, I fear) included overviews focused on matters likely to affect heritage, with links to responses from other organizations, for two major matters: the 2016 Budget of 16 March, and the Government's Culture White Paper, published 23 March. They can be seen by following links from www.theheritagealliance.org.uk/news/. The principal concerns of those who've commented so far seem to be with proposals for speeding up the planning system, raising fears of a reduction of protection for the historic environment.

Our Institute is looking for a new member for each of the Audit and Investment and the Research Committees. For the former, an RAI member with legal or financial expertise would be welcome. For the latter, Council is looking for an Institute member with current experience of research, especially field projects, and particularly, but not exclusively, in the commercial or voluntary sectors. There is only one meeting per year of each committee. Any member who would like to be considered should write to the Administrator.

To mark the 300th anniversary of 'Capability' Brown's birth and in celebration of England's many gardens and landscapes, 'Year of the English Garden' is VisitEngland's theme for 2016. Lady Cobham, the chairman of Visit England, said "The images that Brown created are as deeply embedded in the English character as the paintings of Turner and the poetry of Wordsworth." At the centre of the celebrations is the Capability Brown Festival, which is a collaboration between a large number of organisations, everyone from the National Trust to the Embroiderers' Guild. The Heritage Lottery Fund awarded the festival a grant of £911,000 which is being managed by the Landscape Institute. English Heritage commissioned the University of East Anglia's Landscape Group to review research carried out to date and to map gaps in knowledge. Their 85-page report (Gregory *et al.* 2013) looks at the reputation of Brown, his style, the drivers for the English Landscape Style, and poses questions about how to define what are Brown landscapes and how they should be conserved in the twenty-first century. Of the 260 or so landscapes with which he is associated, 150 are generally considered worth visiting today. Some rarely-open places are taking part in the National Gardens Scheme.

To find out more about the background and what is proposed, visit the festival's website at www.capabilitybrown.org. As well as an interactive map from which you can find out when gardens and parks are open to visitors, there are links to all manner of events, from photographic and design competitions and exhibitions to study days and major conferences.

My favourite is a National Trust project, aerial filming with drones. This has produced twenty-three hours of footage covering fourteen Trust properties, from Cambo village (Northd) where Brown went to school, via Stowe (Bucks), his first big job, to Croome Park (Worcs) and Berrington Hall (Herefs), which were amongst his last landscapes. The taster video is a little hectic, but in passing includes a clear view of Housesteads Fort and Hadrian's Wall! The finished videos will be available on the National Trust's website and at www.gardensfromabove.com

Gregory, J., Spooner, S., Williamson, T., 2013 *Lancelot 'Capability' Brown: A research impact review* English Heritage Research Report Series no. 50-2013.

GRANTS AND AWARDS

Current Archaeology Awards 2016

The CA awards have no panels of judges, but are voted for entirely by the public. They are announced at *Current Archaeology* Live!, held this year on 26–7 February, at Senate House, London. For Rescue Dig of the Year, readers of CA magazine chose the early medieval crannog site at Drumclay, Co Fermanagh. Controversy over shortcomings of the initial stage of the excavation (during road works) has led to a major review whose recommendation have been accepted by the Northern Ireland Department of the Environment, and ‘when implemented, the resulting action plan will make a significant contribution to archaeological practice in Northern Ireland’.

Roberta Gilchrist was awarded Archaeologist of the Year; Research Project of the Year went to Bristol University’s excavations at Berkeley Castle, Gloucestershire directed by Stuart Prior and Mark Horton. For Book of the Year, voters preferred *The Archaeology of Caves* by Marion Dowd and, a new



7th- or 8th- century red-deer antler comb from Drumclay crannog (© Crown, NIEA)

award, Current World Archaeology Photo of the Year, went to Shuo Huang for a view taken on Easter Island.

Current Archaeology Live! 2017 will be held on 24–25 February 2017, at Senate House, London.

ROYAL ARCHAEOLOGICAL INSTITUTE RESEARCH GRANTS

The Institute awards the following grants annually:

Tony Clark Fund	Up to £500 for archaeological work and dating
Bunnell Lewis Fund	Up to £750 towards archaeology of the Roman period in the UK
RAI Award	Up to £5000 towards archaeological work in the UK

Please download an application form at <http://www.royalarchinst.org/grants> or write to Administrator, RAI, c/o Society of Antiquaries, Burlington House, London, W1J 0BE

RAI Cheney Bursaries

The bequest of the late Frank S. Cheney was established to enable students to participate in Institute events or other conferences or meetings. An allocation is available annually from which individuals can apply for a maximum sum of £200; full terms can be seen at www.royalarchinst.org/grants. Before applying, please check with the Administrator, admin@royalarchinst.org.uk that monies remain in the yearly fund.

Last year, two students, from the universities of Birmingham and Winchester, received bursaries in order to attend the Institute’s annual conference for 2015, ‘*Ships and Shore-lines*’ (for their report, see p. 24).

RAI Dissertation Prizes

The RAI holds two competitions for dissertations on a subject concerned with the archaeology or architectural history of Britain, Ireland and adjacent areas of Europe. In even-numbered years,

the competition is for the best dissertation submitted by an undergraduate in full-time education, the Tony Baggs Memorial Award. In odd-numbered years, the prize is awarded to the best dissertation submitted by a Master's student. Nominations are made by University and College Departments. The winner receives a prize of £500 and the opportunity for a paper based on the dissertation to be published in the *Archaeological Journal*. The chief criteria considered are (a) quality of work and (b) appropriateness to the interests of the RAI as reflected in the *Journal*.

The RAI Master's Dissertation Prize, covering years 2014 and 2015, has been awarded to Stephanie Blankshein of the University of Southampton for her dissertation, *Liminality Set in Stone: Establishing a Connection Between Atlantic Iron Age Roundhouses and the Maritime Cultural Landscape*. Our President, Professor Tim Champion, presented her with her prize at the Institute's meeting on 9 March 2015.

RAI Research Grants, 2016

Research grants for 2016 have been awarded to the following projects:

Ben Jervis *The dietary impact of the Norman conquest* (Tony Clark Memorial Fund)

Earl Hintze, *Ashelby Pasture project, Nidderdale, N.Yorks*

Eleanor Sier *Excavation of the Tudor dovecote at Fulham Palace*

Gordon Noble, Kevin Edwards and Claire Christie *Early agricultural settlement of Shetland*

Steven Willis *Central Lincolnshire Wolds project: Hatcliffe Top* (Bunnell Lewis)

RAI Research Grant Reports

Publication of the excavation by Welbury Wilkinson Holgate of Hare Hill Ring Cairn, Craven, North Yorkshire Keith Boughey

Between 1932 and 1950, a Bronze Age ring cairn on Hare Hill, Thornton Moor, North Yorkshire (SD 929 476), was excavated by the amateur archaeologist, Welbury Wilkinson Holgate, assisted by his three sisters. Their excavation exposed the full structure of the cairn. The site has rising ground to the south, but commands extensive views of the broad valley below to the west, and of the hills of Airedale to the north. Conspicuous both on the ground and in aerial photography, it survives today as a circular flat-topped mound of stone and earth up to 0.7 m in height and 28 m in diameter, surrounded by a bank, with faint indications of a ditch between the bank and the mound.

Flint finds and radiocarbon dating of charcoal and cremated bone reveal a long and complex history for the site, beginning in the Mesolithic. A shallow pit beneath the cairn containing ash, charcoal, worked flint and a ground Neolithic axehead gave a date of 3957–3797 cal BC. The cairn contained the cremated remains of between fifteen and twenty-one individuals, mostly children and adolescents, many in cists, and associated with Beakers, food vessels (e.g. [134]) and collared urns, and returned radiocarbon dates spanning the Beaker–Early Bronze Age period from 2026–1895 cal BC to 1746–1620 cal BC. Finds also included a fine jet ear stud, a jet ring and two bone points or needles.



Hare Hill: Food Vessel found in central cist [134] (K. Boughey)

Nothing was ever published. This author has now produced a comprehensive account backed up by a suite of secure radiocarbon dates. We have clear evidence of trade in key materials such as flint and jet. The ring cairn occupies a key location straddling the Aire–Ribbles gap, to the east providing access into and across the Pennines and beyond, and to the north and west to Cumbria and the Irish Sea. The people who built and used the cairn on Hare Hill undoubtedly belong to this wider economic and cultural narrative. The publication of the excavation will ensure that the hitherto unheralded work of the Holgates will at last make its long overdue contribution to our understanding of this story (see special offer, p. 27).

Upper Dee Tributaries Project 2015 (Tony Clark Fund) S. M. Fraser

In a collaboration among the National Trust for Scotland, the Universities of Aberdeen and Stirling and University College Dublin (UCD), this was the

final season's fieldwork in a three-year pilot study of early prehistoric settlement high in the Cairngorms, with a number of very satisfying discoveries.

UCD undertook excavations at the very remote site of Caochanan Ruadha, Glen Geldie, the main focus being a trench begun in 2014 which had revealed a tight distribution of mainly flint lithic artefacts clustered around a fire setting/pit. This feature has now been dated to 6,215–6,050 cal BC, coinciding with the most extreme climatic downturn of the Holocene. The flint cluster was c. 2.5 by 3 m in maximum dimension; excitingly, the very tight distribution of artefacts and a sudden fall-off in frequency at the edge of the distribution suggests some kind of light structure — perhaps a tent? The lithic assemblage is dominated by flint microliths and microlith fragments, frequently burnt. The site appears to be a very specialist and possibly short-term settlement.

At Chest of Dee, Aberdeen University continued work along a stretch of the River Dee



Excavating a possible structure with central hearth (at centre of baulk), Caochanan Ruadha, Upper Dee (G. Warren)

between a confluence and a spectacular waterfall, excavating a series of test pits and trenches to establish the density and character of prehistoric occupation. Radiocarbon dates have demonstrated repeated occupation of the river banks from the late ninth millennium BC through to the late Bronze Age — including, importantly, activity around 6,200 cal BC. Ephemeral spreads of charcoal and well-defined fire-pits — in one case with fire-cracked stone *in situ* — were revealed within the alluvial sands, accompanied by microblade cores and extensive debitage. A few small cut features were also found, one of which contained a narrow-blade microlith. Further downstream, evidence for human activity was revealed in charcoal lenses and large pits or ditch sections, packed full of rounded boulders. No lithic artefacts came from these features, so the radiocarbon dates will be key in establishing intra-site chronological relationships.

Lastly, during a walk-over erosion survey of riparian tree-planting compartments by UCD, a further prehistoric site was discovered deep into Upper Glen Dee, at the southern end of the renowned Lairig Ghru mountain pass.

Castle Dykes 'henge', North Yorkshire (Tony Clark Fund) Alex Gibson

Castle Dykes henge (SD 982 872) is in the Yorkshire Dales National Park near Aysgarth and has usually been regarded as Neolithic. Geophysical survey was undertaken over some twelve hectares surrounding the henge, and the henge bank and waterlogged ditch were cored for palaeoenvironmental data. The geophysical survey data are still being processed but preliminary plots have revealed a pit circle in the centre of the henge, and another some 90 m to the west of this and apparently associated with an active spring. A laser-scanned digital terrain model of the survey area is currently being prepared and the ground penetrating radar data are being processed. Palaeoenvironmental data from the ditch comprised pollen, waterlogged wood, calcined bone, charcoal and other plant remains. The last-named are still being analysed but the pollen indicates an area of hedged grassland with increased cereal cultivation. The charcoals and waterlogged wood indicate hedging species but the burnt bone is too small to allow identification. A small jet bead was also recovered from the core. Pollen and soil micromorphological samples from beneath the bank are currently under analysis.



Surveying Castle Dyke Henge (A. Gibson)

The two radiocarbon dates from below and upon a stabilization layer in the henge ditch are statistically identical and date to the Iron Age (c. 750–400 cal BC). The dates were unexpected and raise questions as to their relevance to the henge. Was the henge ditch recut in the Iron Age or is the henge an Iron Age construction? Excavation of the internal pit circle and/or dry areas of the ditch may resolve this issue.

Excavation of a multi-period site near Elloughton, East Yorkshire (Bunnell Lewis Fund) Peter Halkon and James Lyall

Hull University archaeology students and members of East Riding Archaeological Society continued work in 2015 on structures associated with a Roman road heading for the river Humber. Three more trenches were placed to clarify the interrelationship of features detected in the 2014 magnetometer survey and to provide dating evidence.

In Trench BA, the apsidal end of a stone building 18 m by 8 m, sampled in 2014, was revealed. Heavily damaged by demolition and ploughing, it had once been well appointed with polychrome wall plaster and figured mosaics. Some tesserae remained attached, the largest area making up a guilloche pattern. Window glass, hypocaust and roof tile were also found.

The square feature in Trench BB was comprised of a number of phases. Upper layers of the ditch fill

contained Roman material including a copper-alloy buckle and an infant burial. Under the upper fill was a slot and post hole for a timber structure. At the ditch base was a rim sherd from a Neolithic decorated Peterborough Ware bowl, either residual or from the original cutting of the enclosure ditch. At the centre of the enclosure a grave contained the partial skeleton of an adult of uncertain age and sex.

Further graves to the east were excavated with the assistance of York Osteoarchaeology. Two orientated east-west were intercutting; one was surrounded by oyster shells and white stones. There were no grave goods; the fills included Roman greyware pottery.

Metal detecting of machine-stripped plough soil recovered iron coffin fittings comparable with late Roman examples from Lankhills, Hants, and Trentholme Drive, York. A relatively undisturbed burial had similar iron fittings still in position, including loop handles at each end. The fittings and burial, of a small adult female, were lifted by York Archaeological Trust Conservation laboratories and await further conservation.

The intercutting ditches in Trench BC were sequenced and were all Roman; they contained coins, pottery, animal bone and an enamelled plate brooch with its pin still intact. Semi-articulated legs of a human were found at the northern end of the trench, probably the occupant of a grave cut through by a curved ditch.



Apsidal end of a large Roman building near Elloughton (R. Huty)

Beyond the rivers: Lower Palaeolithic archaeology at Knowle Farm Rob Hosfield and Chris Green

New fieldwork was undertaken in July 2015 at the Knowle Farm Lower Palaeolithic site (in the Savernake Forest, Wilts) to re-assess the landscape context of the site's rich artefact collections. We thank Mr Norman Smith for granting permission to excavate on his land, and for his generous hospitality. Fourteen sections were machine-excavated, both within and outside the mapped margins of the Knowle Farm gravel pit; sections were dug to the top of the underlying Chalk bedrock. Five flakes and one handaxe were recovered. The heights of the gravel/bedrock contact in the sections were highly variable, suggesting that the overlying, artefact-containing gravels were not deposited on a horizontally-cut river floodplain. The typical sediment sequence in the sections was: (1) an upper, disturbed unit, representing in-filling of the gravel pit and

landscaping of the ground surface at the end of the period of active quarrying (discussions with the farm staff during the fieldwork, combined with analysis of Historic England's aerial photographic archive at Swindon, suggests that this infilling of the pit occurred in the 1960s); and (2) a lower unit of undisturbed, sub-horizontally-bedded gravels. This indicates that the pit was never fully worked out in the early twentieth century (i.e. the gravels were not fully extracted down to the top of the bedrock). In combination with the photographic archive, the antiquarian reports from the 1900s, Froom's (1983) earlier fieldwork, and the relatively small number of artefacts recovered in the current investigations, this suggests that the majority of the Knowle Farm artefacts came originally from the upper part of the sediment sequence. During the fieldwork, no sediments were identified with the potential to support OSL dating.

The fieldwork generated a full set of sediment samples. Analysis of this material is ongoing and will address these points: the source and mode of deposition of the Knowle Farm gravels and the associated handaxes and other artefacts (is it a result of local slope processes?); the distribution of the enigmatic Knowle Farm 'polish' (does it occur on natural gravel clasts as well as on human artefacts?).

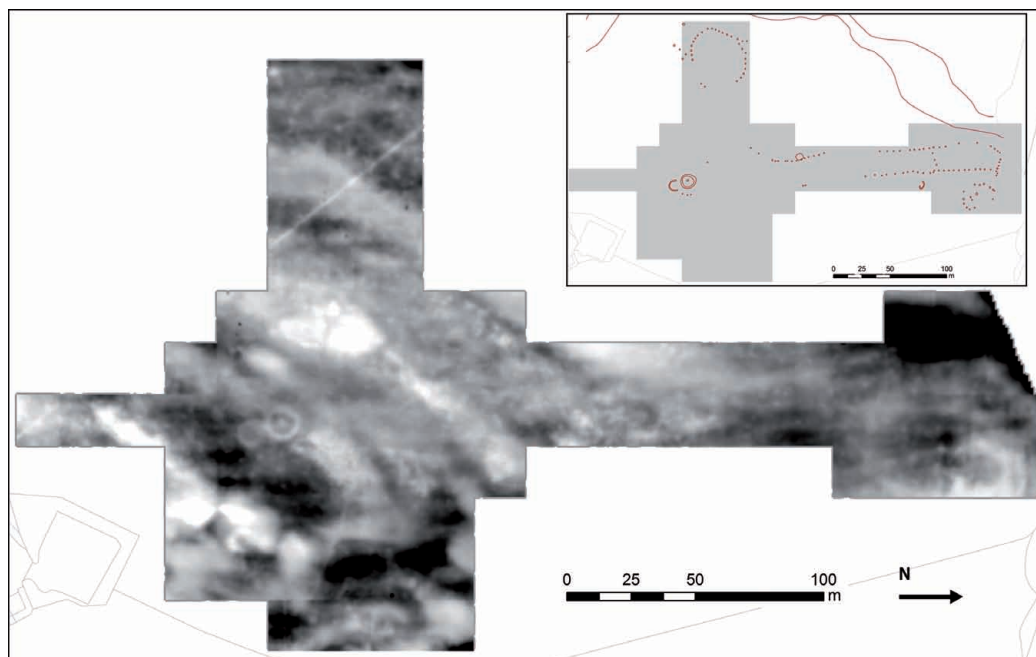
The Lochbrow Landscape Project

Helen Goodchild, Kirsty Millican, and Dorothy Graves McEwan

This project aims to investigate the locations of an early Neolithic–Bronze Age monument complex and Iron Age settlement enclosures, all recorded as cropmarks at Lochbrow, Dumfries and Galloway, within their wider context and topographic location. A sixth season of investigation took place in September 2015. Assisted by local volunteers, electrical resistance survey (using Geoscan RM15 and RM85 meters) was carried out over an area of approximately 1.5 hectares, creating a total surveyed area in this field of c.3.3 ha. Previous surveys had established that the barrows and timber circle obvious from aerial photo transcription are evident in the resistance results. The aims of this season were a better understanding of the length of the cursus, and to link the independent surveys from previous years. Experiential survey to record sensory experiences



Handaxe from Knowle Farm gravels (July 2015 fieldwork) Sl: 50mm. (R. Hosfield)



Overview (darker areas: higher resistance, lighter areas: lower resistance) with (inset) features from aerial photographs (H. Goodchild and K. Millican)

of the landscape was also carried out, illustrating complex patterns of sight and sound and enabling new interpretations of how past peoples might have experienced the monuments and landscape.

Interpretation of the results is complicated by the strong geological influence of the gravel terrace, with NE–SW trends, and dark and light patchy areas. Nevertheless, it is still possible to see anthropogenic features within the dataset. Though the aerial photograph and resistance results do not line up perfectly (due to the rectification process), certain features of the cursus are visible. There are clear linear trends of both high and low resistance that align with the cursus and appear as low resistance postholes (particularly in the central part of the survey area). Within the southern area of the cursus there is a slightly offset accreted rectilinear enclosure that shows a higher resistance linear trend aligned with features from the aerial photograph. By recognising such features, additional similar anomalies are now illuminated that may represent cursus features not previously identified from the aerial photograph. Most intriguingly, there is a series of low resistance anomalies in the central section of the survey area that might represent other phases of the cursus.

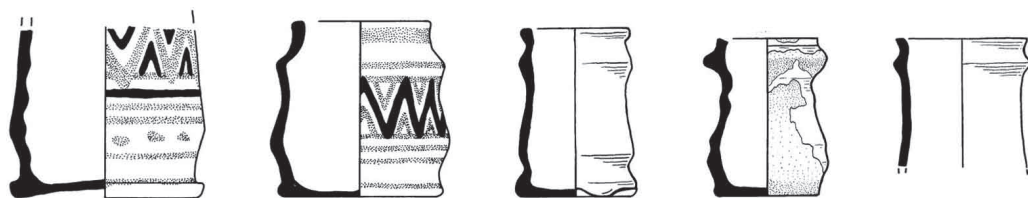
However, given the complex nature of the geology in this area, it is necessary to be extremely cautious in such interpretations.

Illustrating Eddisbury: re-evaluating W. J. Varley's Eddisbury, in light of recent excavations Richard Mason and Rachel Pope

At 6.2 hectares, Eddisbury Hillfort is the largest and most architecturally complex Iron Age hillfort in Cheshire. Historically the site of Æthelflaed's Burh of AD 914, and the Black Prince's Hunting Lodge in 1337, this multi-period site has long been considered worthy of modern reappraisal.

From 1936–8, excavations were conducted by University of Liverpool prehistorian W. J. Varley; and, whilst heavily contested by Molly Cotton, Varley's work has formed the basis for all subsequent interpretations, as both finds and archive were considered lost.

In 2010–11, excavations on Merrick's Hill, Eddisbury were conducted over six weeks by the University of Liverpool, as part of a working partnership with the Heritage Lottery-funded *Habitats and Hillforts Project* (Cheshire West and Chester Council). Project aims were to re-assess



From left: two late 16th- to early 17th-century tin-glazed drug jars, three 17th- to 18th-century yellow-ware drug jars 1:2 (R. Mason)

the 1930s work of Bill and Joan Varley, in a bid to update and provide closer dating for our understanding of Iron Age settlement along Cheshire's sandstone ridge.

Excavation successfully relocated Varley's section through the hillfort's northern rampart, obtaining a well-stratified sequence of second to first millennia BC events, including a Bronze Age palisaded enclosure. The project also provided an excellent opportunity to revisit the medieval and post-medieval archaeology of Merrick's Hill.

This year has seen illustration of finds from 2010–11, as selected by specialist assessment, and of objects recovered during amateur investigations in 2002–3. In total, 66 hand-drawn line illustrations were produced over a period of fourteen days in June 2015, including: medieval ceramic vessels (4), post-medieval ceramics (51), clay pipe (10), and one stone object. All illustrations have been digitised in readiness for final publication, archive and media (Fig. 1).

The project now seeks final post-excavation funding for further illustrations as Varley's 'lost' 1936–8 finds assemblage has now been found. This will enable us to proceed with publication, and to

provide a contemporary public record and archaeological synthesis for the Merrick's Hill site.

Survey and Excavation at Rendlesham, Suffolk Faye Minter, Jude Plouviez and Chris Scull

Specialist analytical work has been carried out on material recovered from small scale excavation in two fields within the major Anglo-Saxon complex at Rendlesham, Suffolk (NL 47, April 2014).

Material culture and radiocarbon dating have confirmed fifth- and sixth-century settlement and burials in the northern field (site code RLM 055). One *Grubenhaus* and a group of cremation burials can be dated to the late fifth to early sixth centuries on the basis of pottery, a brooch and vessel glass. A second *Grubenhaus* and adjacent pit contained mainly later, probably sixth-century, pottery. Bayesian modelling of radiocarbon dates from the pit sequence suggest that it was backfilled cal AD 420–620 (at 95% probability). Three cremations, probably fifth century, were an infant, a child, and an unsexed adult; a fourth, probably sixth century, was a mature or older adult, probably female. Metal-detecting finds, some high-status, suggest



Sceatta (Series E) excavated in ploughsoil at Rendlesham, RLM 054 (© Suffolk County Council)

continued activity here in the seventh and eighth centuries but this was not represented in the very small excavated sample.

Excavation in the southern field (RLM 054) identified early to middle Anglo-Saxon features and deposits, including a midden layer containing much animal bone. Pottery was predominantly hand-made with some Ipswich ware, suggesting a mixture of sixth- to eighth-century material, and the radiocarbon dates give a TPQ for deposition within the range cal AD 590–670 (at 95% probability). There are indications of iron smithing in the vicinity but traces only of cereal processing; soil

micromorphology also points to latrine deposits and chalky cob debris from buildings. Cattle were the predominant domestic species, with a high percentage of young. Wild fowling and falconry are also indicated. Metal detecting finds include items of the highest quality and overall the evidence shows that the southern site is within a high status settlement of the sixth to eighth centuries.

Targeted excavation has tested and refined interpretations drawn from geophysics and metal-detector survey, and has confirmed both archaeological potential and the applicability of the sampling and analytical techniques used.

DATES FOR YOUR DIARY

2016

Spring Meeting 13–15 May to the Vale of Glamorgan, led by Ann Ballantyne and Sian Rees (details in this mailing)

Summer Meeting Sunday 2 – Sunday 9 July in Wiltshire, led by David Hinton (details in this mailing). Please note Sunday start and end dates, and closing date for applications is extended to 30 April

Autumn Day Meeting 1 October, Knole House and Park, led by Nathalie Cohen (details in this mailing)

The early date of this meeting is to take advantage

of the opportunity to be shown the conservation work being undertaken by the National Trust.

If you would like further details of any of these, or future, meetings sent to you, please send your e-mail or postal details to the Administrator, RAI, c/o Society of Antiquaries of London, Burlington House, London, W1J 0BE or admin@royalarchinst.org or to Caroline Raison, RAI Assistant Meetings Secretary, The Firs, 2 Main Street, Houghton on the Hill, Leics. LE7 9GD, or csraison@gmail.com

Please check our website for news and early details, at www.royalarchinst.org/events

ROYAL ARCHAEOLOGICAL INSTITUTE ANNUAL CONFERENCE 2016

The Neolithic of Northern England

Tullie House Museum, Carlisle, 21–23 October

This conference is being organised by the Royal Archaeological Institute, in association with the Prehistoric Society and the Cumberland and Westmorland Antiquarian and Archaeology Society.

The opening keynote lecture will be given by Professor Richard Bradley. The programme will include lectures by leading professionals in the field and early-career archaeologists.

For full programme and arrangements, see www.royalarchinst.org/conferences, and see provisional details in this mailing.



Surveying the Langdale axe factory
(Oxford Archaeology North)

MEETINGS NOTES

161st SUMMER MEETING, 5–11 July 2015: Stockholm and environs

MARGARET NIEKE

The RAI's summer war-band gathered at Heathrow for a trip to Sweden. Motivated by a variety of desires — whether to see the lands of Viking forebears, the opulence of historic Swedish design and elegance, or scenes of those Nordic Noir crime thrillers which so dominate Saturday night TV, we were all campaign ready. Our departure was a day later than scheduled — thanks to bad play on the part of British Airways, who cancelled our original outward flight at very short notice. With no immediate prospect of re-booking, our Assistant Meetings Secretary and her travel agent rose to the challenge, and were lucky to find flights for the following day. British Airways were roundly rebuked for their temerity, and eventually paid some compensation. All a stark reminder of how difficult these trips can be to organise and how much we value and appreciate the efforts made by officers on our behalf.

Gaining our bearings in Stockholm

Despite a rainy start (we later discovered this was Sweden's wettest summer since 1938!) we began our visits at the beautiful brick-built Riddarholm

Church. It is one of the city's earliest buildings, built c. 1270 by the Grey Friars and completed in the fourteenth century. A spire, added in the later 1550s, was destroyed by lightening in 1835, after which the current distinctive cast iron one was added. Of note was its role as Royal burial site in use between 1632 and 1950. Within are a remarkable sequence of sarcophagi; the splendour of the vault of nineteenth-century King Karl XIV Johan was most magnificent; the small tin coffins for young royals the most poignant. The chivalric Order of the Seraphim, created by King Frederick I in 1748, was opened to women only in 1952; since 1975 it is awarded to foreign heads of state and members of the royal family.

A short walk led us to the Riddarhuset (house of nobility), built 1641–7. Often thought one of the most beautiful buildings in Stockholm it is a striking example of Dutch Baroque. Between the seventeenth and nineteenth centuries this was a chamber of the Estates of the Realm — the equivalent of the House of Lords.

Then on a tour of the Old Town which extended across Gamla Stan island, led by Tina Rodhe,



Director of the Medieval Museum. Stockholm was founded here in 1252, the character and layout of the medieval town preserved in the narrow streets flanked by tall buildings fanning out from the Stortorget. A tourist focus today it originally provided a hub for merchants busy with the international cast of trades and craftsmen who helped Stockholm thrive. Nearby we found the Storkyrkan (Great Church), another of the great brick built churches. Originally a small village church was built here, probably by the city's founder Birger Jarl. It was replaced in 1306 by a larger basilica dedicated to St Nicholas which in turn was altered over the centuries, notably with a fifteenth-century Gothic makeover. The cathedral church houses one of the finest late Gothic works of art in Northern Europe, the St George and Dragon carved in wood. It also houses a 1630s copy of what is thought to be the oldest portrayal of Stockholm, the Parhelion Painting which recalls an event on 20th April 1535 when a light phenomenon was observed there — six rings with sparkling solar halos (see www.atoptics.co.uk/fz346.htm). The final stop on our Old Town tour was a remarkable brick vaulted cellar — a rare medieval survival.

We then reached Sweden's oldest museum, Livrustkammeren, the Royal Armouries, founded in 1628. After an introduction by its former head curator, Ann Grönhammer, we viewed a range of items used by the Royal family over the last five centuries. One display presents royal figures

dressed in the clothes they were wearing when killed — whether assassinated or killed in battle. Also prominent is Gustav II Adolf's stuffed stallion Streiff, the horse he rode at the Battle of Lutzen in 1632. Amongst the military exhibits was a leather cannon — an experimental weapon first used by the Swedes in battle in the 1620s — largely unsuccessfully. The final stop of the day was the Royal Palace. The first fortification here was the mid thirteenth-century Tre Kronor Castle, destroyed by fire in 1697. The current building, designed by Tessin and Harleman, was first occupied in 1754. With 1430 internal rooms there was much to see! A quick walk-through fully displayed its grandeur and scale and hinted at the deep symbolism redolent throughout its design. A favourite for me was Karl XI's Gallery, the finest example of late Swedish Baroque, modelled on the Hall of Mirrors at Versailles.

Gold and Garden

The next day saw us coach bound towards the north, stopping initially at the Historiska Museet (National Museum of Antiquities). This opened in 1943 focusing on exhibits from the Viking Era. We were guided by Kent Andersson, Keeper of archaeology with a tour of the Guldtrummet. The Gold Room is a strong room built in the 1990s by a team who had previously worked for Saddam Hussein! It is in two circular sections; the inner circle housing the main collection of some 50 kg of gold and 250kg of silver dating from the Bronze



A migration period collar from Allenborg, at the Historiska Museet, Stockholm (R. Arnopp)

Age to the Middle Ages. Thankfully Swedish law stipulates that any finds of gold, silver or copper alloy objects more than 100 years old and with no known owner are to be redeemed by the state. Items collected for the nation as a result make an important contribution to the understanding of early history. The quantity of finds is remarkable, not least as none of the raw material is native in origin. While, as at home, there was significant Bronze Age gold, my eyes were drawn particularly to the early Historic and Viking period artifacts. Here we were able to see items considered too fragile and precious to be allowed to travel outside the museum. Chief amongst these were three fifth-century magnificent gold collars, all found in the nineteenth century, and formed of hollow tubes combined into rings. These were then decorated with fine filigree wire and a multitude of minute figures including animals, humans and various mythical beasts. It is difficult to express how spectacular these pieces are. Elsewhere in the Museum we saw excellent galleries covering Viking life, including a large model of the settlement at Birka, a useful taster for later in the week. Guides introduced us to Viking period ironing (pieces also known as linen smoothers) giving us a new insight into Viking housework. And in the courtyard we could sample living history displays. It was heartening to see the number of families investigating Viking crafts, food and games. The museum holds a plethora of material including much medieval ecclesiastical art and sculpture and I was pleased to find a splendid wooden medieval font carved from a single piece of timber.

A drive to the north brought us to Uppsala, the fourth largest city of Sweden and, since 1273, the ecclesiastical centre and seat of the archbishop of Sweden. Uppsala Cathedral, with spires 389 ft high, so the tallest church in the Nordic countries, was designed in French gothic style, and mostly brick-built, between 1272 and 1420. Following the Protestant Reformation it was used for coronations of Swedish monarchs and several chapels were converted to house their tombs. In 1702 fire ranged across the city and burnt the towers and spires. Lack of money restricted eighteenth-century restorations and it wasn't until the 1880s that major restorations happened. During the 1970s medieval frescos, painted over after the restoration, were uncovered and restored. Currently the

window glass is being restored with help from Canterbury Cathedral. St Eric's Chapel houses the relics of King Eric, later the Holy, patron saint of Sweden (d.1160). The largest chapel, the Vasa Chapel, originally the chapel of the Virgin Mary, later became the burial monument for Gustav Vasa (1496–1560) and his family. In 2005 the Virgin Mary re-appeared — as a highly realistic life size wax figure dressed in simple clothes. She stands perfectly still, reflecting upon the ornate Vasa chapel which previously bore her name.

A short walk gave us a feel for the city, home of the oldest University in Sweden, and took us to the Linnaeus Garden. Carl Linnaeus (1707–1778) was a botanist, physician and zoologist, who laid the foundations for modern biological naming schemes and modern ecology. A garden was originally planted in 1655 but damaged in the 1702 city fire and by 1741 Linnaeus had taken control and rearranged it according to his own ideas. With the architect Carl Hårleman he created a botanical garden in baroque style. It also included foreign animals. A great favourite of Linnaeus' was a tame raccoon but there were also goldfish, peacocks, parrots and various monkeys. Six monkey huts,



Monkey houses in the Linnaeus Garden, Uppsala
(M. Nieke)

mounted on tall poles, remind the visitor of their presence. Today the garden is run by the University and only species known to have been cultivated in Linneaus's day are allowed — some 1300 species arranged for the most part in linear beds. We noted many garden favourites; but it was equally pleasing to me to see several species we now tend to attack as weeds including Rosebay Willowherb!

Museum Medley

Day three saw us tackle four major museums and another cultural icon — a typical RAI day out. Rain necessitated a short ferry ride to the island of Djurgården rather than the lengthy waterfront walk originally planned; some relief on a very busy day. Djurgården was a royal hunting ground but is now home to a variety of cultural attractions. Sadly we didn't have time for the historic Gröna Lund amusement park which looked so enticing from our hotel. Our starting point was the Vasa museum — purpose-built home of the man-of-war commissioned in 1625 by King Gustavus II Adolphus. Designed to be the most powerful ship in the Royal Navy with 64 cannons, and scope for 450 (including 300 soldiers) onboard, the ship took two years to build under the direction of a Dutch shipwright and set sail on 10 August 1628 but after just a few hundred metres, and near the site of our Hotel at Slussen, with water flooding the gun decks, it sank taking with it 30 of the crew of 150. Clearly the new-fangled multiple gun decks proved its Achilles Heel. The sunken vessel survived in the cold low-salt Baltic waters which prevent attack from ship worms. Most of the cannon were salvaged in the seventeenth century but it was not until 1956 that it was rediscovered by marine archaeologists. Following a complex salvage operation it was lifted in 1961 with the museum opening in 1990 exhibiting 95% of the original. Today the scale of the ship, the size of six jumbo jets, is as astonishing as the level of preserved detail. Keeping it in 'suspended animation' is a difficult feat. After a series of wet summers and enormous crowds of damp visitors, in the early 90s it was realised that controlled numbers and better ventilation and air conditioning was required. Even so, and despite all efforts, it is recognised that the ship will not survive forever, and annual surveys monitor the extent to which it is deform-

ing. Good that we saw it in all its magnificence. Displays show the detail of original paintwork and decoration — it having all the 'bling' of a modern super liner. Most poignant were the facial reconstructions of those who died on-board. As with all modern museums, the shop was the final port of call with a remarkable array of themed goods (Vasa teatray anyone?).

Onward to the Nordiska Museum which portrays everyday life in Sweden from the 1520s to the present day, based on collections started by Artur Hazelius (1833–1901), known as the most skilful beggar in Sweden — a man whose magpie habit of collecting everything from socks to church furniture and more I secretly admire! With more than 1.5 million objects and 300,000 visitors each year, this is quite a performance; it's the only museum I have come across dedicating a section to disability aids. The collection is housed in a sensational building resembling a Renaissance castle, and opened in 1907 following an architectural design competition. Following a welcome lecture by the curator Cecilia Hammarlund-Larsson we were briefly let loose to marvel. The building itself is staggering — with a main hall which was, until the 1990's, the largest events space in the city and an entrance overseen by an oversized statue of King Gustav Vasa. Sadly time did not allow a full inspection of the collections; one of many reasons to plan a return visit. The next stop (for those who could tear themselves away) was the Biologiska Museet built in the 1890s to resemble a simple Norwegian stave church. Created 'to maintain a biological museum to include all the Scandinavian mammals and birds as stuffed specimens in natural surroundings' the result is the world's first museum of its type. What a period gem! It avoids the 'stuffed zoo' sensation of similar collections and presents the birds and animals shown against realistic diorama backgrounds so good you can almost smell the sea or the treetops.

Sadly we didn't then have time for the Skansen open air museum but pressed on via ferry and foot to the Stadshuset (town hall), completed in 1923 in the Swedish National Romantic style and a major symbol of Stockholm. It houses a range of administrative offices but also suites of function rooms, all displaying the best of art and craftwork. Externally it is another brick building, but with



Diorama in the Natural history museum, Stockholm (M. O'Brien)

copper roof-cladding and spires and golden crowns. Internally the Prince's gallery has frescos painted by Prince Eugen, whilst the Golden Hall has Byzantine-themed wall mosaics with over 19 m of fragments of gold leaf — all a suitably grand setting for the annual Nobel prize festivities. Last, but not least, was the museum of medieval Stockholm. This had interesting origins in a large scale urban excavation, necessitated under Swedish Law when the adjacent Swedish Parliament wanted to upgrade their facilities and provide more car-parking space. Some 8000 sq m were excavated and, as anticipated, revealed significant evidence of the medieval town. Key features included a medieval church and burial ground, Gustav Vasa's town walls of 1530, and no fewer than eleven boats. The excavations aroused great interest and were soon christened 'Riksgropan' (the National Hole). Eventually the most prominent remains were kept *in situ* and in 1986 the new museum opened. Structured around the city wall and other features it is a lively and entertaining museum full of building reconstructions giving a real sense of medieval Stockholm. In

a gallery for recent archaeological interventions we learned of the work in advance of urban regeneration in Slussen, near our hotel, which has discovered finds extending back to the Neolithic. The importance of the area focused on the linkage between Lake Mälaren and the Baltic through a historic sequence of locks. The earliest, the Queen Kristina Lock, opened in 1642. Horse-power was used and the gates were greased with butter and seal oil. Anyone caught throwing stones into the lock was fined 40 marks or sentenced to empty the communal toilets.

Royal Mounds and a Fairytale Castle

Another foray outside Stockholm saw us heading north again to Gamla (Old) Uppsala, one of the most remarkable cultural sites in Scandinavia. A royal manor and important Iron Age cult site, carefully placed in the landscape and taking advantage of a ridge and local river access, it developed an extensive burial ground and later became the site of the first archiepiscopal cathedral in Sweden. We were fortunate to be given a tour by Joakim Kjellberg of the 'Old Uppsala Mythical



Gamla Uppsala:
Viking burial mounds
(R. Arnopp)

Centre' research project. Early written sources tell us that in the fifth century it was the home of the Yngling dynasty of Kings. The most visible remains are three huge burial mounds said to be the burials of Kings Aun, Egil and Adils, all described in opening lines of Beowulf. These are surrounded by thousands of other burials, many under smaller mounds, and include several boat burials. Two of the three mounds investigated in the mid 1800s produced evidence of funeral pyres and a variety of fifth- and sixth-century objects and human bone, female as well as male. Early sources suggest that a great pagan temple and associated rituals including sacrifices still existed in the 1070s although recent work is reconsidering this interpretation.

The present church is a remnant of the original cathedral and overlies what might be the pagan temple site. The archbishopric was established in 1164 on land of the royal manor with the help of King, later saint, Eric. Recent excavations adjacent to the graveyard identified a large boat-shaped house some 50 m by 12 m, thought to be late sixth to seventh century in date and reminiscent of the Great Halls described in early literature. This appears to have been approached by a processional way over 1.3 km long and marked by long posts. It was burnt; the subsequent Viking period settlement appears to have been much smaller — possibly just a farm within the present churchyard area. There is then limited evidence for settlement until the later twelfth century when a large palatial



Gamla Uppsala church (R. Arnopp)



Gamla Uppsala bell tower (M. O'Brien)

style building appears complete with high status finds. Later a Benedictine Chapter was established under English influence but this seems to have been short-lived and the importance of Old Uppsala declined as the bishopric moved to (new) Uppsala in 1273. In the sixteenth century, Gustav Vasa realised the symbolic importance of the site and used it to mobilise national ideological strength in troubled times. The desire to trace ancestry back to such a potent site continued for many years. Even today the site remains in Swedish consciousness as evidenced by the Papal visit of 1989. This in part relates to the role the site has as the first burial site of Eric, martyred King of Sweden and national saint. Today the complex has a well-designed modern museum filled with instructive reconstructions and illustrations of the early mound excavations. Overall the site and ongoing research is inspiring and certainly one for early medieval scholars to keep in view.

From Gamla Uppsala our coach took the scenic cross-country route to Skokloster Castle where we were guided by Bengt Kylsberg, retired curator. It overlooks Lake Mälaren on the main waterway between Stockholm and Uppsala and was designed to impress; it was commissioned by Carl Gustav Wrangel, of one of the German-Baltic noble families recruited to the Swedish military during the seventeenth century. He began building in 1654, filling the house with collections from across Europe and beyond. When complete it was the largest private palace ever built in Sweden and is one of the best preserved Baroque castles. Surprisingly the family lived in it for only three weeks, spending most of their time in other properties in Swedish Pomerania. It passed down through the family until 1967 when it was bought by the Swedish government for a museum. The collections manage to survive in a building in which the main rooms have no heating or light and have temperatures dropping to minus 15°C in winter. The main family rooms, the Wrangel floor, were built in suites in French style, including for the first time separate male and female bedrooms, and are furnished exquisitely, with impressed and gilt calf-leather wall covering. Some of furnishings were war trophies reflecting Wrangel's military role during Sweden's era as a Great Power. Along the inner corridor are portraits he commissioned of all his leading military comrades in arms. Next to the

Wrangel rooms is the Brahe Apartment, named after the family his heiress daughter married into. Here we saw elegant rooms with furniture and decoration from the 1600s–1800s. Amongst the Brahe introductions were the proverbs painted along the corridor. These have been added to over time and today there are over 151 in a variety of languages along the 'speaking corridors'. On the upper floor we saw the well-stocked library of some 30,000 volumes originating with Wrangel's extensive collection, and seven pairs of globes of the 1640s. Perhaps more surprisingly, here we also saw the unfinished hall — what was to have been the largest room in the castle. Work stopped on Wrangel's death and never restarted, providing a unique insight into the fabric and construction of the castle. Beside the hall is Wrangel's lathe room — the skills of fine wood-working being a mark of aristocracy — with the finest array of tools from across Europe. Next to it is the armoury — Wrangel's creation of a weaponry 'kunstammer' — the only one now preserved in its original seventeenth-century setting. It includes over 2000 pieces but focuses on hunting rather than military weapons. Lastly, to continue a 'stuffed horses' theme, at the top of the stairs we encountered Andalous, warhorse of King Karl XIV Johann at the Battle of Leipzig in 1813.

Sadly we had little time to view the surrounding parkland. We were able to see some of the original Lime avenues — with trees said to date back to the late 1660s. A fleeting visit to the church — Sweden's second-oldest brick example, built in the thirteenth century — introduced us to the Cistercian nunnery which originally occupied the site, the church being all that remained when it became the Wrangel family church in the seventeenth century.

Over Lake Mälaren to Birka

To visit Birka (birch island), a major Viking trading settlement, involves a pleasant two-hour boat journey. It forms a World Heritage Site jointly with the Royal residence of Hovgården on the next island. Founded around 750 AD, Birka was, for over 200 years, the most important Viking trading centre in Scandinavia. It was a royal establishment which quickly developed into a craft and trade focused settlement. The population grew from a couple of hundred to perhaps 1,500 at its height,



Building a jetty at Birka (R. Arnopp)

before its decline at the end of the tenth century, possibly due to changing lake levels. Extensive excavations of its 'black earths' have provided evidence of layout, building form, and activities taking place. Earthwork remains of a Viking-period hillfort — the only one known in Sweden — and urban ramparts indicate that defence was needed. Though Ansgar, a future patron saint of Scandinavia, is believed to have arrived as a missionary c. 830 AD, no trace of a church has yet been found on Birka. It was founded as part of a royal strategy to gain control over Baltic trade, thereby gaining power and prestige. This certainly worked, with finds showing trade links across Europe and through Russia to the Black Sea and beyond. Some of the goods traded related to Birka's position at the junction of summer and winter trade routes, with furs, antler and iron being important. There was an early slave trade here, including Christian prisoners. Highly developed craft skills included fine metal, bone, antler, and glass working. Over 1,000 graves have been excavated, and known cemeteries include more than 3000 burials, mostly pagan cremations, many placed beneath low mounds. Today, like us, visitors all arrive by boat, and have the option of a variety of well-led tours across the island landscape. Despite a rain storm we returned after our

tour much informed and were then able to visit the various building reconstructions (complete with period re-enactors doing Viking-inspired craft-work), and the informative new museum building, although it is a pity that it houses only replica pieces.

Royal Endings

Finally, and thanks to rescheduling by our organisers, we were able to see the royal palace at Drottningholm, which many of us has thought lost from the programme. This royal summer palace, now a World Heritage Site, dates primarily from the seventeenth century when Sweden was a major player on the European stage. Commissioned by Dowager Queen Hedvig Eleonora, designed by Tessin the Elder and completed by his son with interiors by Carl Hårleman and Jean Eric Rehn, the palace looked to France and Versailles for inspiration and incorporated the work of the finest European craftsmen. We toured the magnificent state and private rooms, including Hedvig Eleonora's State Bedchamber, complete with more gold-work than any of us would care to dust. All included more treasures than it is possible to describe and these only within that section of the palace not still occupied by the current Royal family. Externally the Palace is complemented by a seventeenth-

century baroque garden, again of French inspiration, complete with vistas, water features and trimmed box hedges defining intricate parterre beds, all originally designed to be visible as a 'grand reveal' only from the Palace or Palace terrace. Bronze sculptures throughout are the work Adrian de Vries (1556–1626), one of the most eminent sculptors of the Northern European Renaissance. Having fallen into decay the garden was extensively restored in the 1950s and 60s, to the original design. The Baroque garden was complemented by a picturesque English Park designed in 1777 which followed the Capability Brown tradition of naturalistic landscaping with winding woodland walks, irregular water features and informal tree and shrub plantings. A few romantic ruins and monuments completed the picture. Nestling within these landscapes are several fashionable buildings. Some of our party managed a quick hoof to visit the Kina Slott (Chinese Pavilion) — an unusual combination of rococo and Chinese style designed by someone who had no real understanding of what a true Chinese Pavilion should look like! The prefabricated structure was a surprise present from King Adolf Frederik to his Queen Lovia Ulrika in 1769. Others of us toured the theatre, dating to 1766 and a replacement for an earlier example which burnt down. A somewhat plain building externally it is transformed internally but this time by paintwork mirroring marble rather than the actual material, with papier mâché corbels and wallpaper which was nailed up.

The latter economy allowed it to be taken down, rolled up and safely stored during the winter when the site was closed. Today this is the largest collection of eighteenth-century wallpaper in Sweden! The theatre had side boxes for the court and a main seating area for the rest with the poor allowed to occupy the rear, segregated behind curtaining. The stage still retains many original settings, and machinery which originally needed some 42 men to operate. Dutch and German sailors used to be employed for this work, being considered stronger and more reliable than their Swedish counterparts. To get over language barriers commands had to be whistled; leading to a ban on whistling within any stage productions. In 1771 the 'Déjuener Salon' facing the English Park was added providing circulation space which could be opened out into the Park. During the late 1770s the Theatre was the centre of Swedish cultural life with new plays and operas opening here. Subsequently it fell out of use and was mothballed until rediscovery by a theatre scholar in 1921. Brought back to life it remains in use for summer performances, focusing on works of eighteenth-century date. In 2015, *The Marriage of Figaro* was the main attraction.

This, reader, brought us to the end of our visit and we gathered at Arlanda airport with culture overload and sore feet ... before our return flight (which thankfully British Airways had not altered). We are grateful to Hedley Swain and Caroline Raison for organising our visit, and to Helen Persson, who helped with the initial contacts.

Autumn Day Meeting, 24 October 2015: Two Royal Villages and a Royal River – Kew, Richmond, and the Thames between ROBIN PRICE

The two neighbouring riverside villages of Kew and Richmond are unique in the United Kingdom, and therefore well worth a visit by the RAI. Unique in their later royal growth and in their handsome domestic architecture in the classical tradition, their sites span a far longer period, from prehistory to early recorded history. It is a story of surprising length, variety, and national significance.

Of prehistory, preceding the settlement by humans of the Thames Valley some 440,000 years ago, remains of mammoth, hippopotamus, hyena, bison and elephant have been found on both river banks, and in building the nineteenth-century

railway line navvies discovered the only bone of a polar bear ever found in the London area. Among early artefacts, a Neolithic flint axe-head and a late Bronze Age socketed axe-head with part of original haft surviving, were found while building the third Kew Bridge in 1903, and an Iron Age tankard (of c. 4 pint capacity) was discovered in the Thames between Kew and Richmond.

In Kew Church local historian David Blomfield outlined its history and set it within its royal context. Founded and in part funded by Queen Anne (thus its tactful dedication) it has been periodically enlarged and embellished, once



St Anne's Church, Kew (M. O'Brien)

comprising a school, and is still within the occasional royal orbit and interest. Its handsome interior is bedecked with many memorials, among them tablets to the Royal gardeners, Aiton father and son, and to the first Directors of the Royal Botanic Gardens, William and Joseph Hooker, also father and son, whose reign spanned the years 1841 to 1911. Its surprisingly rural graveyard includes the tombs of Thomas Gainsborough, Johan Zoffany, Jeremiah Mayer and John Kirby, some servants of the royal households at Kew, and of many others attracted to, or attending, the eighteenth-century court in its rural setting.

On Kew Green, Robin Price introduced the historical concept, beloved of media historians, of 'the long eighteenth century', in this case 1680–1840, whose prime domestic architecture, inspired by classical models, we would enjoy throughout the day, beginning in proper archaeological mode with Kew as the more recent, c. 1740–1840. For Frederick Prince of Wales with his wife Princess Augusta settled here in characteristic Hanoverian rivalry to his father George II at Richmond, employing (annoyingly?) the same architect and garden designer. Thus the origin of the present Royal Botanic Gardens, which were subsequently greatly enlarged, and passed to the

state by Queen Victoria in 1840. It has long since become of immense international botanical and horticultural significance, not least for former imperial botanical exchange; and it presently houses the largest collection of living plant specimens in the world.

Among the handsome buildings of note around Kew Green, he pointed out the separate house occupied as study and botanical library of the 3rd Earl of Bute, not only a botanical enthusiast, but also tutor, mentor, friend, and briefly Prime Minister 1762–3 of George III: as also his house, now Cambridge Cottage, 37 Kew Green, later occupied by the two nineteenth-century Dukes of Cambridge, and by Princess Mary Adelaide, mother of Queen Mary, consort of George V. Many of the houses on the south side of Kew Green were acquired by George III for his ever-growing family, among them the school house by the modern entrance gates to Kew Gardens attended by his ducal and unruly sons. The famous Herbarium, once the site of a couple of private residences, now houses some 7 million dried botanical specimens, an unrivalled and regularly augmented reference collection. One house on the north side of Kew Green dates back to the late seventeenth century. For those enjoying kinetic

archaeology, Kew Green was the site of a famous 1737 cricket match between teams captained by Frederick Prince of Wales and the Duke of Marlborough. The Prince won the £100 bet. Cricket is still frequently played on the Green, for those who like their archaeology continuant.

Embarked on the river launch at Kew Pier, the party enjoyed a festive, generous, if mildly dampened lunch in soft rain, not unaccompanied by therapeutic doses of decent wine. We immediately passed the London Museum of Water and Steam (formerly known as the Kew Bridge Pumping Station) of 1840s origin, once pumping a vast volume of pure water as far as Bayswater in west London. The Museum celebrates Victorian engineering at its most dramatic and powerful. The once vast complex included extensive filter beds and reservoirs and employed 80 staff; and its splendid Victorian industrial edifice still contains such impressively massive beam engines as the Maudsley (1838), the Boulton and Watt (1820), the Grand Junction (Cornish) 90 inch engine (1846), and many others, with many still maintained in working order, and assembled here, both steam and diesel, as a representative collection. A place of pilgrimage for industrial archaeologists, especially on in-steam days.

Further up-river we passed Lots Ait where some river scenes of ‘The African Queen’ were filmed (the parakeets added for verisimilitude were

unwisely released to wreak later ecological havoc). We also passed the ford crossed by Julius Caesar’s legions on his second invasion of Britain in 54 BC. The numerous stakes in the centre of the river and on its banks, discovered, plotted, and removed in the nineteenth century, were very probably those recorded so clearly as laid down by the defending Britons in Caesar’s Gallic War, Book V. Here on the North bank, Edmund Ironside defeated the Danes under Canute in 1016 (but within the year Edmund was dead and Canute had won). On the same bank we identified Syon House, once a Brigittine Convent (hence the present redolent name) and since the late sixteenth century in the ownership of the Dukes of Northumberland. Its interior is by Robert Adam, and its handsome gardens were designed by Capability Brown.

Among the more distinguished riverside buildings we passed were: the King’s Observatory in the Old Deer Park at Richmond, built for George III to observe the transit of Venus in 1769; Marble Hill House, an exquisitely correct Palladian gem (1724–9), built for Henrietta Howard, later Duchess of Suffolk, quondam mistress of George II; Ham House, of handsome seventeenth-century interior and exterior — once described as a ‘sleeping beauty’ of a house, and said to be much haunted; Orleans House, its early structure now represented solely by its octagon designed by James Gibbs (c. 1720), of St Martin’s-in-the-Fields



Marble Hill House seen from our Thames river boat (M. O'Brien)

fame and much else, whose resplendent rococo interior, recently restored, is now part of the publicly available art gallery bequeathed to the local authority by Mrs Basil Ionides in 1962; York House, built in the 1630s for a courtier to Charles I, now the municipal offices of the Royal Borough of Richmond-upon-Thames; finally, of interest rather than architectural distinction, was Eel Pie Island, home to 26 artists' studios, home also until 1970 to the Eel Pie Hotel, the venue for many jazz musicians and pop groups, not least the Rolling Stones. It is still home to Trevor Baylis, the inventor of the ever-desirable wind-up radio.

Following disembarkation, Ann Ballantyne led a fascinating tour of Richmond Village describing the architecture, so much older, richer, larger and altogether grander than Kew, as the more ancient rural seat of successive monarchs since Edward III in the later fourteenth century. Though beloved of Richard II and his consort Anne of Bohemia, little remains of Richmond Palace after its seventeenth-century sale and privatisation by the dour Commonwealth Commissioners. Known as Shene Palace until Henry VII renamed it Richmond after his earldom in Yorkshire, it retains its much restored early Tudor entrance tower and the buildings of the Wardrobe (store for soft furnishings) now long since converted into private dwellings. Terraced residences built for courtiers from the 1680s border Richmond Green, together with houses of merchants from the City,



Richmond Palace: the Tudor gateway (C. von Patzelt)

physicians and lawyers, and some built-for-let (what's new?). Perhaps most noteworthy among this living museum of prime domestic architecture is Maids of Honour Row, built 1717–21, two of which were rented by the Prince of Wales, later George II, for those we would now term the ladies-in-waiting of his wife Princess Caroline. They are still in original condition. There is also the architecturally significant late seventeenth-century Old Palace Terrace, another early example of an urban brick terrace. Yet another is Old Palace Place (1688–9), built one room deep across the rear parts of three timbered houses of the late sixteenth and early seventeenth centuries.

Central to these and other architectural treasures is Richmond Green, witness to Court jousts from the reign of Henry VII, not least the tournament staged under his son Henry VIII, attended by the Holy Roman Emperor Charles V. A place of magnificence indeed.

Returning to urban Richmond we noted the redevelopment of the riverside by the ever-sensitively classical hand of Quinlan Terry, preserving much of what was best of existing buildings. Thence we moved gradually and painlessly uphill by way of a glance at Little Green with its Richmond Theatre by Frank Matcham (per contra, paying no architectural respect whatsoever to adjacent Georgian elegance); through Brewers Lane (the shopping centre in the time of Queen Elizabeth I) whose Britannia pub and nos 12–14 are c. 1690; and past Richmond Church, whose nave is of respectable eighteenth-century construct, and whose tower is of the fifteenth to seventeenth centuries.

Those with undiminished energy after a demanding and intermittently drizzling day blithely ascended Richmond Hill past more eighteenth- and early nineteenth-century terraces to the transcendent upriver view of the sylvan and glinting Thames, so justly celebrated by Turner, and uniquely protected by an Act of Parliament of 1902. Wick House, built by Sir William Chambers for Sir Joshua Reynolds who lived there until 1792, lies just short of the summit, together with other elegantly proportioned houses of contemporary date.

Descending by way of The Vineyard, we viewed Michel's Alms-houses founded 1695, rebuilt 1810 and augmented in 1860; also Bishop Duppá's

Alms-houses, founded in 1661, a particularly handsome edifice with its memorial plaque to the founder, tutor to Prince Charles, later Charles II, at Richmond Palace, who became after the Restoration Bishop of Winchester; and Queen Elizabeth's Alms-houses, founded elsewhere in 1600 and rebuilt in The Vineyard in 1767, again rebuilt in 1958 after war damage. Passing through the narrow burial ground of 1790–1874 we identified the tomb of Thomas Key, who at 17 was the youngest ever (and sadly briefest) curator of

the newly established Fitzwilliam Museum in 1816. On our way we noted 34 Paradise Road, where Leonard and Virginia Woolf founded the Hogarth Press in 1917. Returning to the church and its pleasing and aged village setting the remaining group dispersed after expressing their warm gratitude to Ann Ballantyne for her meticulous and imaginative organisation of a varied, full, informative and most enjoyable day, as also to Robin Price for his assistance.

Royal Archaeological Institute Conference, 16–18 October 2015: Ships and Shore-lines – maritime archaeology for the 21st century JAMIE DAVIES AND KATY BELL (CHENEY BURSISTS)

In his key-note address, Professor Jon Adams reminded us that Maritime Archaeology is no longer a new discipline, but an established part of the archaeological community. He noted that the criticisms faced by maritime archaeologists included that 'maritime archaeology was too focused on ship and boats, it had underdeveloped archaeological theory, it was slow to publish and was seen as something of a niche interest with little relevance to the discipline at large'. It was clear from this conference that these were past criticisms.

Professor Adams concentrated on the advances in technology which have made new projects viable and allowed older projects to be revisited. Using a number of examples he explained how good practice in maritime archaeology can involve a number of different partners from industry through to academia — and this formed a template for the rest of the conference.

The conference itself was opened by the Maritime Archaeology Trust. Papers covered Bouldnor Cliff in the Solent, the HLF-funded WWI forgotten wrecks project, and education and outreach. Maritime archaeology is not just cutting-edge research (although that was present) it is also involving the wider community. Photogrammetry of wrecks means that volunteers working at home can research and report on artefacts, measuring them from the imaging.

Developing technology within the discipline became a common thread of the conference, from the lost port of Dunwich, with the use of Didson technology to view its structures through dark murky waters, to the Newport Ship, where despite limited funding and insufficient storage facilities, they are utilising emerging technology within the conservation process, through systematic 3-D recording, 3-D printing and dendrochronology. This approach allows for real-time research and



3D-printed part for a scale
model of the Newport ship
(C. von Patzelt)

planning for storage and future display. As a result over 12,000 files are now publicly available online through the Archaeology Data Service — a model for twenty-first century maritime archaeology.

Submerged landscapes were presented to the conference. From the new scientific approach that has allowed wheat DNA to be identified at Bouldnor Cliff, allowing speculation of contact with far away farming communities about 2,000 years before it was thought contact occurred, through to sea-level modelling. Fraser Sturt reported on the findings of the Neolithic Stepping Stones project, which included creating a model of sea-level rise for the British Isles, and the finding of a flint assemblage in Scilly which is helping re-write our understanding of Mesolithic to Neolithic transition. Kieran Westley continued with this theme talking about exposed and eroding paleosurfaces in Northern Ireland and how this is adding to our understanding of prehistoric

Ireland. Crossing the boundary between submerged landscapes and ships was a paper on Must Farm, where nine boats spanning in date from the Bronze Age to the Iron Age have been recovered in varying states of preservation.

Despite maritime archaeology not being all ships, no conference could avoid the Mary Rose. The research of the 19000+ objects, 3000 timbers, 5000 environmental samples and 179 human remains, in storage and display in the new Mary Rose museum, was discussed by Alex Hildred and Christopher Dobbs within the context of impressive research partnerships including universities, public institutions and television reconstruction opportunities.

In conclusion, as Professor Adams said, ‘maritime archaeology is no longer liminal and no longer the preserve of a few enthusiasts regarded as being on the fringes of the discipline (or outside it)’.

HISTORIC ENGLAND RELISTS ALL LUTYENS WAR MEMORIALS Paul Stamper

As part of its wider programme of work on war memorials to commemorate the centenary of the First World War, Historic England is newly listing or upgrading 2,500 war memorials. A component of that listing work was a discrete project, completed in November 2015, to enhance the List entries for the English memorials designed by the nationally renowned architect, Sir Edwin Landseer Lutyens (1869–1944). He designed 58 memorials at home and abroad as well as 137 war cemeteries and four Memorials to the Missing on the Western Front in his capacity as Principal Architect for the Commonwealth (then Imperial) War Graves Commission. He conceived the Stone of Remembrance which was placed in all Imperial War Graves Commission cemeteries and some cemeteries in England, including some with which he was not otherwise associated.

Forty-four of his war memorials are in England, including the Grade I-listed Cenotaph in Whitehall, the List entry for which was rewritten in 2014, following the memorial’s cleaning in advance of ceremonies to mark the outbreak of the war. In this work we were greatly assisted by Tim Skelton,

author with Gerald Gliddon of *Lutyens and the Great War* (Frances Lincoln, 2008).

Overall, in line with our advice, the Government upgraded fourteen of the English memorials, five of them to Grade I, and listed Lutyens’ remaining unlisted memorial, the Gerrards Cross Memorial Building. Lutyens’ memorials fall into three main groups: cenotaphs; war crosses; obelisks, with columns and other designs forming a disparate fourth group. Examples are given below, with in each case the List entry number. Add the number to the end of this link to see the full entry, <https://historicengland.org.uk/listing/the-list/list-entry>

The Southampton Cenotaph, 1340007 Relisted at Grade I. The design, which was approved in 1919, was the first iteration by Sir Edwin Lutyens of a template which was to be adopted across the nation for some of its most notable war memorials, foremost among them the Grade I-listed Whitehall cenotaph. The relatively elaborate design of the Southampton memorial, with a wealth of carved decoration, stands in comparison to the austerity of the eight cenotaphs by Lutyens that were to follow elsewhere. Unveiled 6 November 1920.



The Southampton Cenotaph (L. Millson-Watkins/
Historic England)

York City War Memorial, 1257512 Relisted at Grade II*. This is one of fifteen War Crosses designed by Lutyens, sharing a broadly similar design. After much debate about design and location it was unveiled on 25 June 1925. Nearby, alongside the city walls, is Lutyens' memorial to

the dead of the North Eastern Railway Company (listed Grade II*).

Northampton, Town and County War Memorial, 1191327 Relisted at Grade I. As was the case in several towns and cities, Northampton erected a temporary wooden cenotaph in 1919. This was replaced in due course (in common with many other places, there were discussions about whether a concert hall or civic improvements would be a more fitting form of remembrance) by an exceptional complex of a pair of obelisks with painted stone flags, and a Stone of Remembrance, all standing in a memorial garden by Lutyens. It was unveiled on 11 November 1926.

Gerrards Cross Memorial Building, 1430052 Newly listed at Grade II. This was adapted by Lutyens in 1922 from the stables of the eighteenth-century vicarage alongside at the instigation of the vicar, who wished for a memorial which would serve the needs of local ex-Servicemen and the wider community. Lutyens provided an elegant new frontage combining the English vernacular and classical traditions, and inside meeting rooms and recreational facilities. It was opened on 14 October 1922.

For more on Historic England's war memorials work, and links to guidance and other documents, see <https://historicengland.org.uk/listing/showcasing/war-memorials-listing-project/>



The Gerrards Cross Memorial Building (P. Stamper/Historic England)

MISCELLANY

Caption Competition

Readers were asked to provide a caption for this picture, taken by Lara O'Brien during the guided tour of Colchester Castle, at the Institute's 2015 Spring Meeting. Members were enjoying reconstructions of decoration of the walls and ceiling shown virtually on digital tablets. The winner is Maureen Davis.

'I thought this was a mirror, but that doesn't look like me.' (L. O'Brien)



Book News

The Mystery of Marquis D'Oisy, by Julian Litten, with a foreword by Sir Roy Strong. 64 pages of colour plates, 128 pp., with appendices. Paperback, ISBN 978-1-907730-49-8, £14.95. Post-free in the UK from publisher Shaun Tyas, 1 High St, Donington, Spalding PE11 4TA. Tel. 01775 821542 shaun@shauntyas.myzen.co.uk

This study sets out to explain how Amand Edouard Ambroise Marie Lowis Etienne Phillipe d'Sant Andre Tornay came to paint in Thaxted, Essex. 'He may have claimed to be a French aristocrat of Brazilian descent,' says the blurb, 'but he had a

Cockney accent and he was certainly a refugee from bankruptcy. He was a talented artist, but appeared, as if from nowhere, in north-west Essex in 1917. He designed church furnishings and ladies' dresses, painted furniture, and staged a long series of historical pageants in the East Midlands until 1936. He died in 1959.' He was, says Strong, 'one of those artistic hangers-on to whoever lived in the "great house"'. Litten establishes that the Marquis was in fact born in Bath, but that he was genuinely 'a talented artist and his work deserves celebration'.

Special Offer

Life and Death in Prehistoric Craven: Welbury Wilkinson Holgate and the excavation of the Hare Hill Ring Cairn by Keith Boughey. Yorkshire Archaeological Society, Leeds (Dec. 2015), 117+xii pp. + Appendices in CD. ISBN 978-0-9932383-3-8. Fully illustrated in colour and black-and-white. RRP £15 (£17.50 with Appendices CD) PLUS UK p&p £2.50

Offer price to YAS/PRS/RAI members £12.50, (£15.00 with Appendices CD) including P&P. All enquiries/orders to: Dr K. Boughey, c/o YAS, Church Bank, Church Hill, Hall Cliffe, Baildon, W. Yorks. BD17 6NE, tel.: 01274 580737 or keith_boughey@hotmail.com



Hare Hill ring cairn (K. Boughey)

Members' e-mail addresses We are still seeking e-mail addresses from members, in case we have to cancel the monthly meeting at short notice. We

are also looking at mitigating the impact of increased costs of distribution by making more information digitally available. The impact of high

postage costs would be reduced if we could send out material as attachments to as many members as possible. These might include the notices of forthcoming meetings, the Accounts, the programme card, and possibly the Newsletter. If you would be willing to receive information digitally, please send your e-mail address to admin@royalarchinst.org

Subscriptions The current rates are: Ordinary member, £40 and Associate or Student, £20, with discounts when paid by direct debit; Life member, £750 or £525 if aged over 60. Payment for subscriptions may now be made by direct debit or cheque only. For a membership form or direct debit instructions, please see <http://www.royalarchinst.org/membership> or contact the Administrator.

Sponsored Young Student Membership of the RAI A year's membership of the Institute, sponsored by volunteer existing members, has been given to some second- or third-year degree students under 26, nominated by their archaeology department, and to winners of dissertation prizes. Thank you to those members who have been sponsors, and it would be a great help if you'd like to continue. New sponsors are always welcome — £20 pays for a year's membership for one. In 2015, there were six such members. If you can help us to expand the scheme, either with funds or by proposing more candidates, please contact the Administrator at the address below.

Gift Aid Members who pay the standard rate of tax and have filled in the gift aid form have gained for the Institute a substantial sum. Despite previous notices of encouragement, it is still the

case that less than a third of members have yet arranged for the Institute to receive gift aid. Under this scheme, if you are a taxpayer, the government will refund to the Institute, 25p in the pound of the value of your subscription. If you would like to help, please ask the Administrator for a form.

The RAI office The Institute's Administrator will usually be at the Society of Antiquaries on the second Wednesday of each month from October to May, between 11 am and 3 pm. The direct telephone number is 07847 600756, the email is admin@royalarchinst.org and the postal address is RAI, c/o Society of Antiquaries of London, Burlington House, London, W1J 0BE.

Conference *Anglo-Saxon Rendlesham: A Royal Centre of the East Anglian Kingdom*

A one-day conference on 24 September will present the results of archaeological investigation at Rendlesham 2008–14, at the Apex, Bury St Edmunds, Suffolk. Speakers include Chris Scull and Jude Plouviez (for research grant report see p. 10), with discussions led by Martin Carver, Catherine Hills and Leslie Webster. For details see heritage.suffolk.gov.uk/rendlesham-conference-2016



ROYAL ARCHAEOLOGICAL INSTITUTE NEWSLETTER

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NEXT ISSUE Copy for the next issue must reach the editor by the end of June 2016 for publication in August 2016.

THIS ISSUE'S COVER PICTURE: In the hall of the Nordiska Museum, Stockholm, Gustav Vasa (1496–1560), crowned King of Sweden 1523, was completed in 1925 by Swedish sculptor Carl Milles. (R. Arnopp)
