

BASINGSTOKE ARCHAEOLOGICAL & HISTORICAL SOCIETY



N E W S L E T T E R 107

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CALENDAR

Sat	3 June	ISLE OF WIGHT EXCURSION Tour of current excavations in Medieval Southampton (God's House Tower 2pm)	*
Thurs	16 June	Walk round Whitchurch, 6.45	HFC F
Thurs	22 June	ANNUAL GENERAL MEETING 7.30 pm NB This is at <i>Basing House</i>	*
Sat	3 July	EXCURSION TO BOXGROVE & SINGLETON OPEN AIR MUSEUM (page 2)	*
Sat	19 Aug	Excursion to Bucklers Hard and Beaulieu (page 2) Excursion to Museum of English Rural Life, Reading; Mapledurham House & Mill (page 3)	HFC A
Thurs	14 Sept	COOKING WITH HOT STONES John Hedges	*
Fri	15 Sept	Cheese & Wine; wallwalk, Southampton	HFC

* Society activity

F Friends of Willis Museum

A Alton Hist & Arch Soc
HFC Hampshire Field Club

APOLOGIES

Apologies for the faintness of the last Newsletter
- an experiment that didn't work!

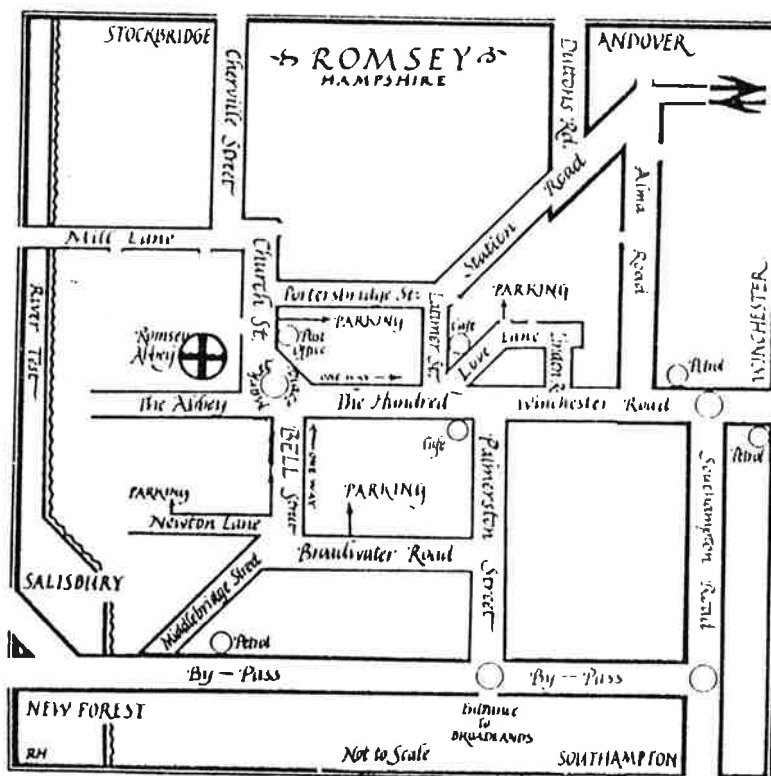
EXCURSIONS

Excursion to Boxgrove and the Singleton Open Air Museum
Saturday 8th July

Although the excursion to the Isle of Wight is now fully booked, not many forms have been returned for the July excursion. More are enclosed with this Newsletter. Please return them to Martin Morris as soon as possible. As Mark Roberts' lecture showed, Boxgrove is a unique site, where excavation will soon come to an end, so this is an opportunity not to be missed.

Sunday afternoon visit to Romsey
2 pm, Sunday 3rd September

Following the talk to the Society in January on Romsey, its Abbey and settlement history, Mr Steve Cooper, a member of the Hampshire Field Club Archaeological Committee, has kindly offered to take a party around Romsey on Sunday afternoon, 3rd September 1989. The party should meet in the Square by Palmerston's statue at 2 pm.



No special arrangements are being made to provide transport from Basingstoke to Romsey as members will travel by car, but please let me know if anyone wishes to join the party for the visit but needs a lift. I can be contacted on Basingstoke 474383 (after 6 pm).

SUSAN BATSTONE
Programme Organiser

Bucklers Hard and Beaulieu

A reminder that the Hampshire Field Club excursion on Saturday August 19th will pick up from Basingstoke at 9 am, and that our members are welcome to join it. Booking forms from Mary Oliver (Basingstoke 24263); cost £5.00.

Visit to Museum of English Rural Life, Reading and Mapledurham House and Mill, Saturday August 19th

On the same day an alternative delight, also picking up in Basingstoke at 9 am (!) is the excursion organised by the Alton History and Archaeology Society, who have invited our members to join them. Cost including all entrance fees £3.00. Contact Paul Fenwick, Alton 80470.

Film and Sound Archive Visit to London

As institutional members of the Hampshire Archives Trust, we can send two members to meetings/excursions, so please let me know quickly if you are interested in their visit on Wednesday 4th October to the Film and Sound Departments of the Imperial War Museum, and the Museum of the Moving Image. Booking fee £15; numbers limited to twenty.

BARBARA APPLIN

HOLES IN THE GROUND - again!

Some members have managed to observe part of the work for the new leisure facilities at West Ham Park, which revealed what may be graves (but are now covered by gravel). Roman coins have been found by metal detectors. Some may have come from fresh trenches but they appear to be mainly from soil moved from a heap made when the Ice Rink was put up.

As Peter Read asked in the last Newsletter, please let him know of any ground work going on, or about to start (Basingstoke 47610). If you can't contact Peter, tell any committee member.

A PLEA

Has any member got experience of using video cameras or of audio recording - with access to the appropriate equipment? Please let a committee member know.

THE ROYAL ARMS -
ST MICHAEL'S CHURCH, BASINGSTOKE

The royal coats of arms in St Michael's Church have recently been restored in memory of my husband, John, and the results are well worth going to see. I was rather ashamed of my hazy knowledge about them and have tried to research them a little; I hope this note will be of interest to members who go to see them.

Royal arms first appeared in English parish churches by order of Henry VIII after the break with Rome in 1534, to symbolise royal supremacy of the church in England. The Reformation gathered strength during the reign of his son Edward, and the royal arms were ordered to replace such symbols of Catholic worship as the Rood (the Crucifixion) and the Doom (the Last Judgement). After Edward came Queen Mary, a staunch Catholic, who took England back to papal allegiance; the royal arms were to be removed, and are now so rare - none survive in Hampshire - they were probably destroyed.

Elizabeth succeeded her sister in 1558 and again ordered the installation of the royal arms. Our coat of arms, dated 1596, is not the earliest in the county (Portsmouth have one dated 1577) but it is certainly the largest at 13 by 7 feet.

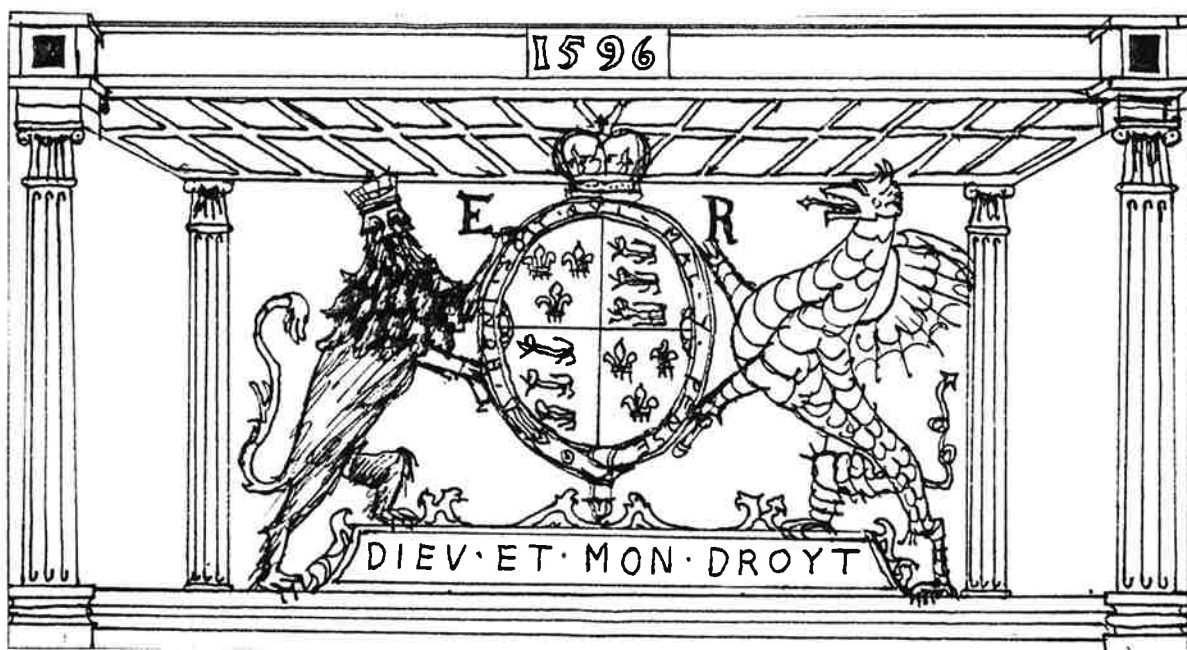


Illustration: Stephen Oliver

The arms are as they had been since 1405, those of England quartered with those of France, and the supporters, the lion and the dragon, were those also used by Edward. The classical framework, with Corinthian columns, and the chequered ceiling in perspective, and the lively treatment of the lion and dragon, all in newly revealed colour and gilding, make it a most attractive piece. It was too large to remove from the church and the restoration work was carried out in the memorial chapel. It was wonderful to see the gradual revelation of the colours as the dirt was removed. The coat of arms has been erected high on the west wall of the nave in what could well have been its original position - the stone moulding was found to be cut to take a board of the same dimensions.

The work was done on 17 horizontal boards held within a frame and joined by cleats. The middle 13 boards show signs of previous use, fragments of paint suggest they were used as a background for a high relief carving or screen, brightly painted in red, yellow, green, blue and black. They had also been limewashed in the shape of an arch, suggesting another phase of use. Perhaps the imposing size of this work is the result of the Tudor churchwardens making use of the suitable boards they had to hand.

Elizabeth was succeeded by James I, who was James VI of Scotland. His arms are displayed on the square board with the triangular projection at the top with his initials, I R (Iacobus Rex) and the Stuart motto *Beati Pacifici* (blessed are the peacemakers) at the bottom. The Stuart arms show England and France in the first and fourth quarters, with the lion rampant of Scotland in the second and the Irish harp in the third. The supporters are the lion and the unicorn; the chained unicorn is an old Scottish heraldic device. The reign of James I was a good time for St Michael's - in 1621 an oak gallery with an elaborately carved front was erected at the west end and a fine new pulpit installed. This pulpit was moved to Basing church in 1841 and is still in use there.

The third royal arms is the smallest and the least colourful but in many ways the most curious. Although they purport to be the arms of William III (inscribed W R III), they are actually the same Stuart arms as on the James I board, the arms of all the Stuart kings. Both William and Mary were of Stuart descent (William's mother was Charles I's sister and Mary was the daughter of James II) but William's father was William of Nassau, Prince of Orange and to be correct his arms should have the shield of Nassau at fesse point in the centre of the arms. The experts' examination of the painting proves a chequered history, with different bases for the paint used in the two halves indicating at least two phases, and evidence of overpainting in the initials. As Charles II at the Restoration made it compulsory for the royal arms to be displayed in churches, it would seem that St Michael's were economising by updating an earlier Stuart coat of arms in order to comply with the law, a not uncommon practice, but were a little shaky on their heraldry.

Although this law has never been repealed, Basingstoke has no later coats of arms than William III. It is, however, unusual to have as many as three - only two other churches in Hampshire have three, and three other churches have two. The church used to have more heraldry; an old drawing shows the spandrels of the nave arches decorated with the arms of local families and benefactors - Paulet, Sandys, Magdalen College Oxford, Sir James Deane, Sir James Lancaster and William Blunden. These paintings were possibly lost during restoration work in the 1840s when the nave roof was replaced. Another old picture, which hangs at the west end, shows the chancel arch painted with the ten commandments, a favourite post-Reformation subject, also the Tudor rose and Prince of Wales feathers. The oldest fragment of painting in St Michael's is probably the red and brown traces above the arch to St Stephen's chapel, above which can just be discerned the outline of three crescents recently revealed in cleaning. These are possibly the last survivors of pre-Reformation decoration.

The other two boards which were restored were the hatchment of Sir George Wheler and the gilded board recording the charitable bequests of Charles, first Duke of Bolton. Charles was the son of the fifth Marquis of Winchester who held Basing House for the King during the Civil War. At the Restoration the family regained their lands and titles, and in 1688 Charles, a Protestant and supporter of William III, was created Duke of Bolton, the title being taken from his wife's Bolton Castle estate in Yorkshire. His arms, above the details of his bequests, show the three Paulet daggers above the "Love Loyalty" motto, with two grey hinds supporting, and the new ducal coronet above. The bequests in favour of the poor of the parishes of Basingstoke, Basing, Sherfield, Nuneham, Winslade and Weston Patrick, where the family held lands, probably reflect their relative sizes at the end of the 17th century. The rich gilding makes this a splendid piece.

The Wheler hatchment is a humbler object. The custom of displaying the coats of arms of titled people at their funerals in the form of a lozenge-shaped painted canvas or board was introduced at the Restoration from Holland, where the court had taken refuge during the Commonwealth. The hatchment (the word is derived from "achievement" of arms and accessories) would then be displayed in the house of the deceased for a year, and after the period of mourning would be placed in church near the family chapel or vault. They were common both in the street and in churches until the second half of the 19th century, but the custom is still not totally extinct. All Souls College Oxford honoured its warden on his death by displaying his hatchment over the college gate in 1951.

Sir George Wheler was vicar of St Michael's from 1685 to 1695. He was an interesting man who travelled widely, to Venice, Asia Minor and Greece before he became a priest, and he was a collector and man of letters. The motto on his hatchment "he saw the habits and cities of many men" was well chosen. He was knighted at Winchester by Charles II and married a lady from Greywell, but moved to the diocese of Durham and was buried in

the galilee of the cathedral in 1723. He remembered his first parish in his will and left it a library of theological books, which were kept first in St Stephen's chapel, then in the parvise above the porch, and are now on loan to Southampton University.

The cleaning work was carried out by Miss Katherine Stainer-Hutchin of Malmesbury, whose skill has restored these paintings to their former glory. The Society was kind enough to make a contribution to this work. I am sure John would have been delighted with the results; he worshipped at St Michael's all his life and served the church in many ways, latterly as churchwarden, with the maintenance of fabric and fittings part of that responsibility; this restoration work makes a fine and suitable memorial.

MARY OLIVER

LOCAL HISTORY FAIR

The Hampshire Field Club's Local History Fair was held at King Alfred's College, Winchester, on a March Saturday; its theme this year was Publishing.

There were formal talks in the morning, ranging from publishing by local societies and by commercial publishers to a review of specific topics like *The Portsmouth Papers*. Whilst this was in progress, the Fair itself took place in eight adjoining rooms which held about 50 stands, all displaying the published material of the respective local societies. The overall impression was of an orgy of local history. There was the Council for the Protection of Rural England and many smaller groups such as the Odiham Society, all offering the products of their research. Our own Society displayed part of Anne Hawker's little model house of Thomas Lane the Mercer (see *VOICES OF BASINGSTOKE 1400-16*), which attracted much interest and comment.* Other popular displays concerned 19th and 20th century military history, such as the Palmerston Forts Society and memorabilia of the Normandy Invasions.

The highlight took place in the afternoon when the morning's speakers formed themselves into a panel and fielded questions from the floor. After the usual slow start, one questioner sought advice about publishing a history of Candover. And this for me was when the afternoon took off.

It seems that the questioner felt that he could not quite get going. It quickly transpired that he was trying to do everything himself to the point of denying offers of help. The advice he received was that he must talk to others and even if he did not ask for help, then he should seek advice and opinions which are usually willingly given. What he will find of particular value is learning how others assess his work and the emphasis he places on

certain points. An example was quoted where an author in the past, in a small place in Wales, had dismissed a well-known speech characteristic of his local neighbourhood as being of no import when in fact it would be of great interest to the general public since it was unique. The converse could also be true in that unbeknown to the author, who could have spent much space and time describing a state of affairs, the same could be found in any village.

He was asked if he could identify his market and know his potential readers; local history would have to be treated differently from, say, a railway line which would involve a national readership. This would affect the size of print run.

On preparing a manuscript, everyone was agreed that it is essential to submit copy in typewritten form to even the smallest publisher (thank you, Barbara, for being so patient with us Newsletter contributors). To this end he would probably find it easier to work from a floppy disk, to make editing and later corrections easier.

It was mentioned that there are many methods available for publication, depending on the number and size of copies needed, picture content and bindings chosen. Line drawings are cheaper than photos, and monochrome is cheaper than colour. Finally, he was reminded not to forget to deposit a copy of the final product with the British Museum/British Library and also with the local Record Office.

This one question by the Candover local historian more than justified the whole day.

RICHARD DEXTER

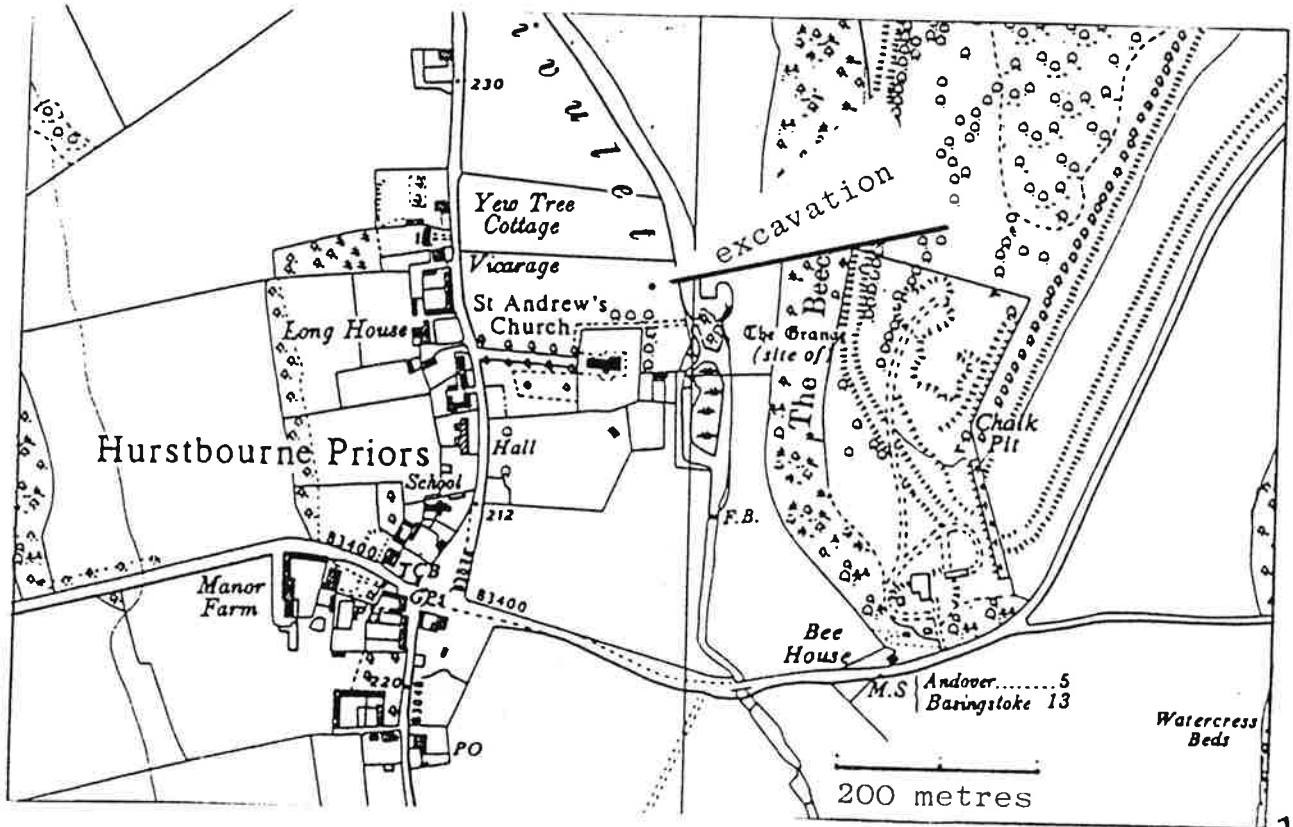
* Note: our own display was based on our publication of Anne Hawker's *VOICES OF BASINGSTOKE 1400-1800*, and on what has happened since. We showed advertising posters, the Christmas children's competition organised by the Willis Museum, Anne's model, and the poster, factpack and photos for the related play *SWING SWANG LANE*. Then, to show that publication is not only in book form, we gave snippets from Newsletter articles relating to places in Basingstoke, with photos of them in their present form (eg Goldings, and The Angel).

FRIENDS OF BASING HOUSE

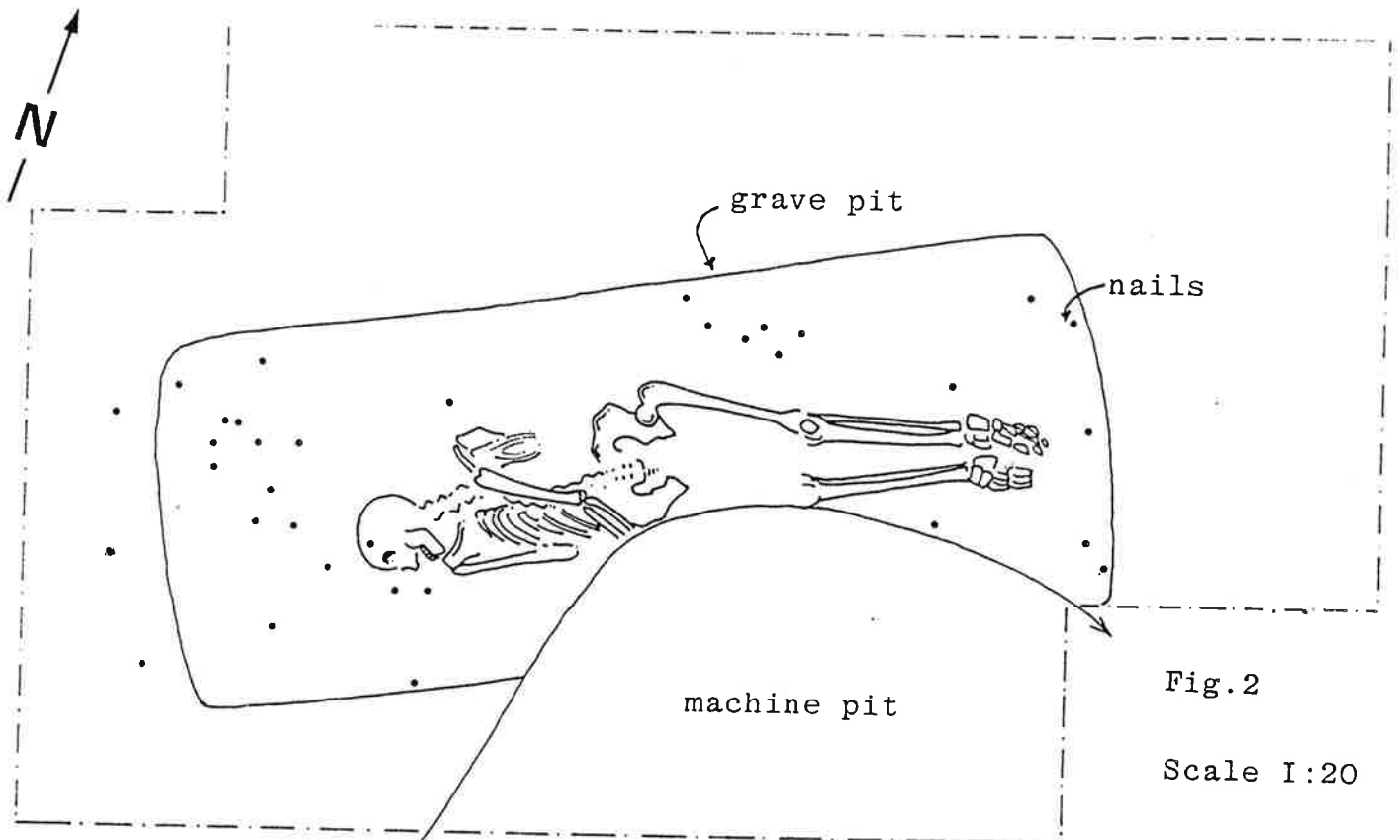
The new Friends have now been inaugurated and have begun a programme of clearance work, talks, "living history" and social events. Look out for Alan Turton at our meetings; or ring him at Basing House for more details.

A ROMAN BURIAL
at Manor Farm, Hurstbourne Priors

Davie Allen, of the County Museum Service, has kindly allowed us to print an extract from his interim report on a burial found in 1938 when a latrine pit was dug for a Girl Guide camp. (fig 1)



"Beneath post-medieval layers a fine-grained stone-free colluvial soil was encountered in which the grave cut could be seen.



It consisted of a rectangle 2.25 m x 0.70 m with rounded corners and vertical sides. The large number of nails within this area confirmed the suspicion that the grave contained a coffin, and the nails were plotted individually (fig 2). No other indications of the coffin were found, but the position of the nails apparently shows that it was placed close against the foot of the grave, leaving a gap of 0.30 m at the head end.

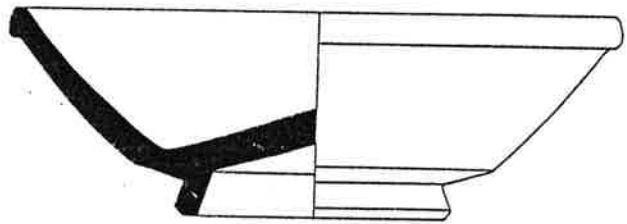
The skeleton, probably of a mature male - but specialist reports are awaited, lay in an extended supine position, with head turned to the right, and hands to the right side of the body. The quality of the bone was not good, being soft and fragile, in the damp conditions that prevailed. The grave-goods were limited to two complete vessels of Roman date. These, when in situ, were placed on the right upper arm and shoulder.

Vessel 1

Samian ware form 18/31.

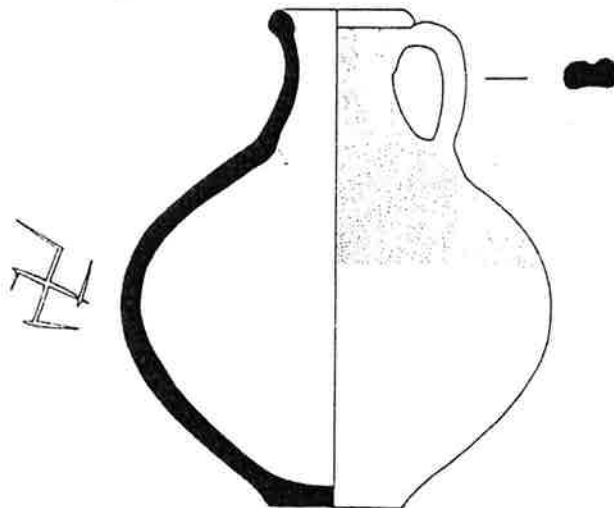
Stamped CINNAMVS.

A product of Central Gaul during the Antonine period (mid-2nd century AD)



Vessel 2

Small grey ware flagon of more local manufacture; vessel bears a swastika graffiti, which may have been an owner's mark.



scale 1:4

The area east of Andover is generally rich in Roman remains,

particularly in the vicinity of The Portway (Roman road to Silchester) and St Mary Bourne. This would appear to be, however, the first discovery of this date from the immediate area of Hurstbourne Priors village. The significance of this later 2nd century burial is open to debate. Single burials do occur, but it is perhaps more likely to be part of a small cemetery reflecting the existence of a nearby settlement, possibly a villa.

A fuller report will be compiled when specialist work is completed. It will be published in the Proceedings of the Hants Field Club. My thanks go to Mr and Mrs Porter for alerting the museum to the discovery, and granting permission to dig. The work was undertaken by the author with the assistance of Graham Porter, Terry Green, Max Dacre and Sioni Davies. Trevor Percy-Lancaster drew the pottery vessels."

DAVID ALLEN

THE OXFORD STORY

"The Oxford Story" is an Oxford sequel to the Yorvik Viking Centre in York. It is run by the same company and uses the same ideas to convey an impression of the past. It lies in the centre of Oxford, in Broad Street.

The concept of the enterprise was to fulfil a need which had been identified by various tourist guides who are habitually asked "but where is the University?" when they are standing in the middle of the city, without the questioners realising that the University was the sum of its separate colleges. What was needed was a centre point to which tourists could come and experience in a short space of time a sample of the spirit of Oxford.

To this end a three-storey building was taken over with the original intention of running a time-car shaped like a desk, but this idea for various reasons failed to materialise. Instead you now walk along a laid out route, armed with a "walkman" and passing through various three-dimensional tableaux of scenes from Oxford's history.

The ticket office, at the entrance, is a reconstruction of a porter's lodge to one of the colleges, and immediately you are surrounded with a reconstruction of an old "quad" and buildings with twentieth century college notices. You are then invited into a Junior Common Room where there is shown a three-camera panorama film introducing you visually to the famous sights and buildings. The college system is explained by two typical students. Unfortunately it is a somewhat shallow and twee account which has the overall effect of a coffee-table book - expensive yet slight.

Armed with your "walkman" and its stop-start buttons, you climb

the stairs and meet your first Oxford character - Wycliffe - in a medieval garret room, lecturing in Latin. There follow a couple of further scenes of rich and poor students in their murky quarters and a very early printing press (OUP).

The next period is the Tudors, with an unimaginative tableau of Henry VIII who issued proclamations in defence of the colleges at the Reformation. Latimer, Cranmer, Queen Mary and Queen Elizabeth are seen in rather dull surrounds whilst the "walkman" chatters on, making references to Charles I and the Civil War.

We skip the eighteenth century and pass between willow trees recalling Lewis Carroll, and an undergraduate's room in the "golden years" before the first World War.

The War, which heralds this century, shows the usual slit trench with flashes and bangs, a sequence somewhat out of place in the Oxford setting. Plenty of visual material, but only to make the point that certain College men were killed.

As you descend the stairs, you pass a modern portrait gallery of old Oxford students, starting with the present Prime Minister. The overall effect, I felt, was disappointing. It made no reference to the Rutherford Laboratories, to the customs like the Boat Race or the Oxford Union debates, nor to the Oxford Movement or the Darwin controversy culminating in the famous confrontation with Bishop Wilberforce in the famous 1880 debate with Huxley. Moreover, by making the presentation and commentary so general, yet tying the narrative in so closely with specific events in the history of this country, it seemed to fall between two stools. It lacked any real substance, yet if you did not have a real understanding of the chronology of English history you would not have appreciated what was there and its significance would have been missed.

One could say top marks for presentation, but ... you cannot please all the people all the time and I did not feel I was the targetted market. For myself, I would recommend the City Museum, which does the same sort of thing for the City of Oxford but on a much smaller yet a quieter and detailed way, and without the "walkman".

RICHARD DEXTER

AN ARCHIVES VISIT TO OXFORD

Richard's article enhances my delight in seeing something of the "real Oxford" when, on 26th April, Anne Hawker and I went on a Hampshire Archives Trust visit to the Bodleian Library and Magdalen College, Oxford.

At the Bodleian a selection of material relating to Hampshire had

been laid out and we were given time to browse through them. Anne and I were delighted to find the "Papers of Thomas Jervoise Esq" (MS Rawlinson D666) and we were able to turn to the list of Basingstoke people who had contributed to the subsidies demanded by Charles I in 1626 for "ship money". Some names were very familiar to Anne, such as "Robert Stocker 40s, Lawrence Reeve 20s", but to my mind one of the interesting things about this document is that it is fully transcribed in Baigent & Millard's *History of Basingstoke* and I could almost imagine the solicitor Mr Baigent or his co-author Canon Millard reading the manuscript over my shoulder.

The party was then split into two to be shown round the library. In the quad, the archivist confessed that as she had just come from a meeting about money, it was money matters that would dominate her tour. The imposing statue over the gateway was a good example. The University had hoped by the message implied in this statue, to encourage James I to become a generous benefactor to the library. It showed him donating two books to the figures of Fame (with a trumpet) and the University. Unfortunately he took this too literally and only gave them two copies of his books!

The first library was built over the Divinity School, a wonderful example of 15th century architecture. Here again, money intruded. The University had hoped to raise money by putting coats of arms or initials of benefactors on ceiling bosses, but part way through the supply of benefactors ran out and the coats of arms and initials represent famous historical characters. Also the decoration of the stonework was reduced.

We were then taken to the Convocation hall, the meeting place not only of the "parliament" of the university but also in troubled times of the parliament of the whole country. And then to the Radcliffe Camera, quiet and elegant, and then to the famous Duke Humphrey's' library. Here again, Anne and I appreciated an extra dimension to the visit, being avid readers of detective stories by Dorothy Sayers, Edmund Crispin, Ruth Rendell, and others with Oxford settings where a quiet library is so often the background to strange events.

A particular treat was going down into the "stacks" to see some of the workings of this huge complex: moveable library shelves said to have been designed by Gladstone (more efficient than a later design) and the gentle machinery of the unending conveyor belt that clanks with its cargo of book boxes through tunnels under the street.

At Magdalen, up 60-odd spiral stairs, we were again invited to browse through some Hampshire material. Here a Rotherwick item caught my eye - (M Cowfold 29), a petition to the King in 1490 from the tenants of Rotherwick against Richard Rithe, gent, who "had usurped their common and come into church and attempted to stab the curate as he sat in the choir in his surplice. He had also knifed another curate as he came out of the church with the

parishioners, attacked one of the King's officers when he came to collect the fifteenth tax, and assaulted the bailiff of the manor court of Cdiham in open court".

As Magdalen had the advowson to St Michael's, Anne and I looked out for records relating to the vicarage, and we are planning another visit to follow this up as soon as we can.

BARBARA APPLIN

WATER SUPPLY IN PREHISTORY

I would like to provoke an on-going discussion on the question of water supply to hill forts and hill-top settlements. This very important aspect of life has not really been given a very high priority in research.

At sites such as Danebury there is no consensus on the source of water. This site is too high for shallow wells and it is almost certain that the community lacked the ability to dig deep wells down to the spring line. Cattle can be driven to water, while sheep and goats seem to exist by obtaining water from the pasture. We know that at forts such as Danebury and Maiden Castle water was near but not, apparently, on site. The volume of water consumption is not comparable with modern requirements but large quantities were needed for cooking and industrial use. Industries such as iron working, washing and dyeing wool and the production of daub for building material all required quantities of water.

Before every member rushes to tell me that storage jars were found in plenty, and probably skin containers were used to bring water to the community, such arguments have never to my knowledge been fully substantiated and lack real evidence. For instance, why were the water-using industries sited within the settlements? Security does not seem sufficient explanation. The people, it is often said, worked under "overall" direction when building such works as ramparts and other major structural undertakings. It therefore follows that this matter may be a similar case, as it was also a community requirement.

Fire being an ever-present hazard, did they leave their huts, homes and granaries etc to burn down? We know that the gates burned down at Danebury, and this raises the question - were they fired or did the defenders lack the means to extinguish the fire if it were accidental?

One need not posit siege conditions, only the ordinary conduct of society, to emphasise the importance of clean water supply.

ERIC ROBINSON