

BASINGSTOKE ARCHAEOLOGICAL & HISTORICAL SOCIETY



N E W S L E T T E R 1 1 3

September 1990

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C A L E N D A R

Thurs 11 Oct	<i>Recent Aerial Photography</i> by Mark Corney	*
Sat 13 Oct	<i>Changing Landscapes of Hampshire Towns</i> Conference: King Alfred's College, Winchester	HFC
Sun 14 Oct	Siege Anniversary Tour of Basing House	B
Thurs 18 Oct	AGM and <i>Indian Puppetry</i> by Sue Franklin	F
Sat 3 Nov	Fireworks at Basing House	F
Thurs 8 Nov	<i>Celtic Communities in Hampshire</i> by Prof. Barry Cunliffe	*
Thurs 15 Nov	<i>How's Thieving? - Thomas Sheppard the great collector</i> by Tim Schadla-Hall	F
Sat 17 Nov	<i>The Archaeology of Greater London</i> Day School The Museum of London (see page 12)	
Sun 18 Nov	<i>Avebury</i> Walk and lecture by Professor Barry Cunliffe (see page 12)	
Fri 23 Nov	<i>Historic Winchester Shops</i> Elizabeth Lewis Hyde Historic Resources Centre, 75 Hyde St, Winchester	HFC
Sat 24 Nov	<i>Country, Town & Church: Romsey Through the Ages</i> Conference & AGM: Plaza Cinema, Romsey	HFC
Thurs 6 Dec	<i>Meonstoke: New Light on Roman Architecture</i> Dr Anthony King, King Alfred's College, Winchester, 7.30 pm	HFC
Thurs 13 Dec	SOCIAL and <i>The History of Morris Dancing</i> by R L Dommett	*

*Society activity (Conference Room, Regional Centre, 7.30); F Friends of the Willis Museum, Museum 7.30; H Hampshire Field Club; B Friends of Basing House

RECENT AERIAL PHOTOGRAPHY

Lecture by Mark Corney, Thursday 11th October

With the recent dry summer, our October lecturer will no doubt have much to tell us of a very busy flying season, when one would expect many new sites to be discovered from the air as they were in 1976.

CELTIC COMMUNITIES IN HAMPSHIRE

Lecture by Professor Barry Cunliffe

Thursday, 8th November at the Central Studio

We have been fortunate enough to persuade Professor Barry Cunliffe to give our November lecture, to provide the background to his excavations at Danebury and more recently (see page X) at Bury Hill. This is a special event, to which we have invited the Mayor, and it will be held not at our new home (the Conference Room at the Regional Centre) but in the Central Studio itself.

SOCIAL and THE HISTORY OF MORRIS DANCING

Thursday 13th December, Conference Room, Regional Centre

For our Christmas meeting Mr R L Dommett will give a short talk on the history of Morris Dancing. The "Social" part of the evening will take the form of an "American supper", to which everyone is invited to contribute something savoury or sweet.

VISIT TO GOLDINGS

Sunday, 28th October at 2 pm

Mr Frank Dowling, Conservation Officer, is very happy to show the Society around Goldings (now the Planning Office, London Street, Basingstoke). Meet at the entrance at 2 pm.

His colleague, Mrs Anne Morris, will assist him, so that we can split into two parties, so numbers will not be a problem, but please let Susan Batstone know if you are intending to go (Basingstoke 474383).



GOLDINGS, London Road

The Goldings complex at 3/5 London Road is based upon two timber-framed houses of c1600. No. 5 was substantially altered in the mid 18th Century and further

altered and enlarged in about 1800. It contains the only substantial Georgian interior in the town. No. 3 has been less altered but was refronted in about 1800.

Cicely Dewe

Goldings is a fascinating building, which has been sensitively restored, earning the Council a Civic Trust award. Some of us were fortunate enough to visit it with Bill Fergie when the Planning Office first took it over, and now Anne Hawker tells of her visit this year, when Frank Dowling led a party over the house. Anne's particular interest was to

pinpoint the rooms described in the Inventory of Goldings which Frank Russell Esquire had directed to be made in his will of 1797. It wasn't always easy. She has given her conclusions below but invites us to think about this on our visit and let her know of any other ideas (Basingstoke 22748). She would also like to know if anyone can comment on the "Bath stove".

In the Spring of this year, a group of us visited Goldings by arrangement with Frank Dowling. He began the tour on the other side of London Road, so that we could properly see the whole of the front onto the road. He explained that in the 18th century the main entrance was from the road and the doorway is still there. Later the door was moved to the east side, the entrance we now know. It seems that the building in about 1750 was in red brick, and when extensions were made about 1800 they were done in yellow brick. It is suggested that the name Goldings dated from the time of this change of colour.

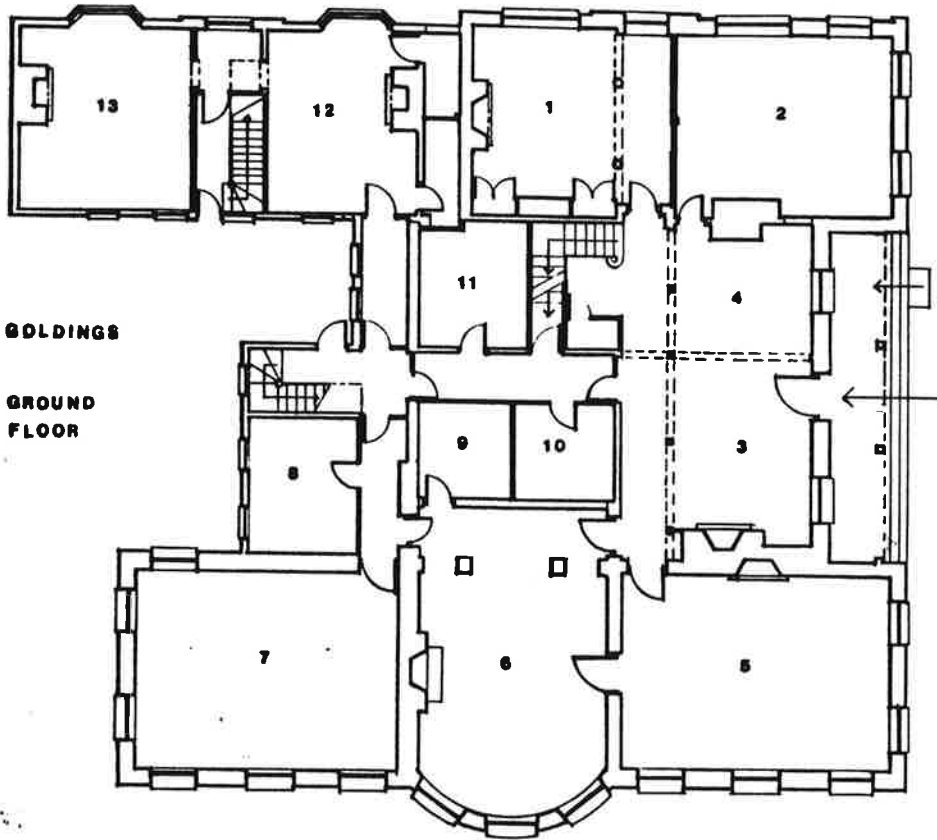
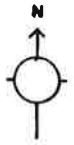
We then went round to the entrance that is now used, the one that was put in at the beginning of the nineteenth century. This takes one into a large reception area, which has been made by taking down a couple of internal walls. This was only the start of several puzzles in the ground floor, when trying to follow the order of the rooms in Francis Russell's Inventory of 1797.

Inventories usually go round a house from room to room. This one had begun with the Library. It was usual at the end of the eighteenth century to have the Library near the front door. It was used for estate business and other formal meetings, rather as a doctor kept his surgery when doctors had their patients coming to their house. This Library, then, would have to have been one of the rooms by the London Road entrance (either 1, the present conference room or 2, - see plans, page 4). The Library led into a small dressing room, If the Library was room 1, this could have been part of the display area, 4. but if it was room 2, it could have been part of the house that has been replaced by new rooms, perhaps behind the stairs. But now there is the difficulty that the room that was not the Library was the Housekeeper's Room, and the painted panels in room 1 are not the sort of decoration that a housekeeper would expect. In any case, she had in her room a large oak press and a mahogany sideboard, as well as a mahogany table, four chairs, another table, two folding fire screens and a chimney looking glass. There was a Wilton carpet on the floor but no description of any pictures, although she had in her bedroom upstairs thirteen Scriptural prints. This seems a superior kind of Housekeeper's room, especially in a prime position by the front door.

The list of books in the library came to a total of about 550, with some maps. The furniture included "a Wainscot Book Cupboard" and "a Bookcase with painted Deal Shelves". In the Small Dressing Room was a Mahogany Bookcase with Glass Doors. I reckon to put on average 35 smallish books on a shelf 2'6" long, so Mr Russell could have got his on sixteen shelves, that is two bookcases perhaps 6'6" high and 2'6" wide, possibly on either side of the fireplace. However, he lists a painting of Game, nine family portraits, a portrait of a Philosopher, five Prints framed and glazed, and three more small portraits and an oval looking glass. The panels in the present Conference Room take up most of the wall, and I really cannot see where the nine family portraits would have gone, never mind the Philosopher, Game and Prints framed and glazed.

Leaving that lot of rooms behind, the next on the Inventory was the Hall (now the reception area, 3. In Francis Russell's day this contained a Mahogany Hand organ, a Barometer, a large Mahogany Table, a Pembroke Table, two Dining Tables, six stained chairs with rush bottoms and moreen cushions, a flower

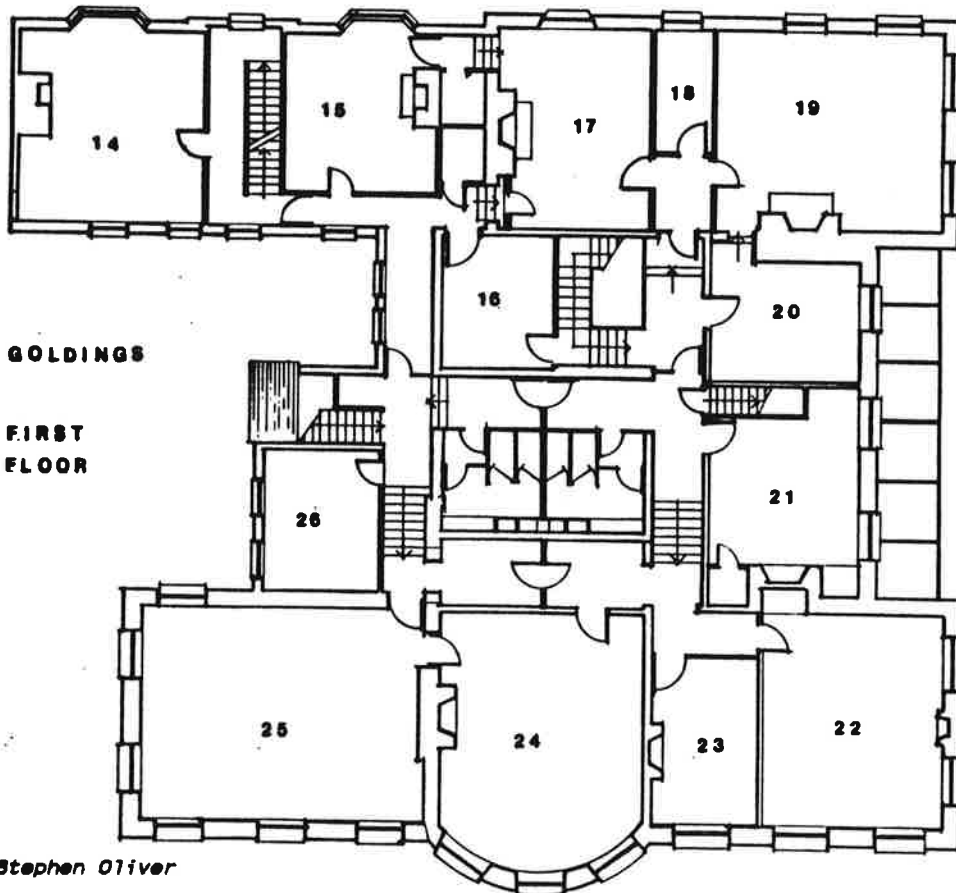
LONDON ROAD



GOLDINGS

GROUND
FLOOR

LONDON ROAD



GOLDINGS

FIRST
FLOOR

Plans: Stephen Oliver

stand, six large French Prints, a view of the Holy Ghost Chapel by Plott, eight other small prints and a small lanthorn, bringing in another question - were there no windows in the Hall? For there were no curtains listed. Perhaps there were only shutters, but the Housekeeper's Room had two red curtains and the Library two white ones. The Small Dressing Room, though, had none either.

The last two rooms we saw on the ground floor were the two big south-facing offices. One must have been the Drawing Room (probably 5) and the other the Dining Room. It seems more probable that the room with the pillars (7) was the Dining Room, as it is nearer to the place where the kitchen must have been (under the new part). I had always thought of this one as the Library because of the pillars, but it had three curtains, as did the Drawing Room, and the Library only had two.

The Drawing Room must have been lovely, with white cotton festoon curtains, a pair of elegant lustres with glass covers (I imagine these on the chimney, as they come after the fender and hearth brush in the Inventory), two inlaid satin wood card tables, twelve painted armchairs and a handsome Painted Sopha with back and bottom cushions, a Wilton carpet the size of the room, a Pembroke Table and two large Pier Glasses with gilt frames and ornamental tops, Seven Feet Three. These usually come between windows.

In the Dining Room were Two Ornamental Jars on the chimney, an assortment of tables, a large sideboard table, two circular single flap dining tables, a round claw table, a mahogany card table, two mahogany armchairs and eight other chairs.

After the Dining Room would have been the Servants' Hall, but the site of that is undoubtedly under the new rooms. The same goes for the kitchen and all the other back premises.

Upstairs were the room over the Library (17) and the Housekeeper's bedroom (19), a closet (20) and the room over the hall (21). Then there were three more to be fitted in somewhere: the old laundry, the Water Closet and Miss Shepperdson's Room (I don't know what part Miss Shepperdson played in the household). The presence of a water closet is interesting at this date. The bedroom over the Drawing Room had to be room 22, with 23 being the dressing room adjoining it. and 24 the Best Bed Room.

Upstairs again, there were three garrets, one Footman's Garret, one Butler's Garret, one just called Garret - all nowadays called Store.

In all the main rooms, I was impressed by the loving care in restoration, that had made sure that the mouldings of the ceilings were perfect copies of the originals, that a new door was (apart from the bloom of age) as heavy and gleaming and silently closing as its ancient neighbour, and that the surrounds of the fireplaces could be seen, with all their designs of delightful classical figures or scrolls.

I was able to investigate the fireplaces to see whether there was evidence of the transformation of a wood-burning grate to one that would deal with coal, and from one or two it was clear that a fitting had been made to produce a better draught. In the Inventory it was stated that a "Bath Stove Grate" was present in the Library, small Dressing Room, Housekeeper's Room, Butler's Pantry, the Room over the Library and the Room over the Hall. But in the Bedroom over the Drawing Room and the Best Bed Room there was a "Pantheon Grate", and I have at present no explanation of either of these names. It was

suggested the Bath Stove should have read "Bath Stone", but on reference to the Inventory, which is written in large copperplate, the word is quite clearly Stove.

There is also the question of curtains. We usually have two curtains to each window, but in the Drawing Room there are three curtains, white cotton festoons lined with blue, and in the Dining Room three Moreen Curtains. As it is likely that there were three windows with a curtain each, then the Library with two white curtains should indicate two windows (it now has four, but alterations took place after 1800). Looking at the plan, the extension to the east could have replaced one of the Library windows on the east wall with two on the east wall and one on the road. Likewise, the Drawing Room now has five windows, but there could then have been two facing south and one facing east. Whether there was a bow on the south Dining Room wall or not, there was room for three windows.

It is infuriating that the back parts of the house seem to have been lost, for there were Servant's Hall, Kitchen, Back Kitchen, Scullery, Knife House, Butler's Pantry, Housemaid's Cupboard, Passage Cupboard, Cook's Pantry, as well as a Laundry, Brewhouse and Dairy. The cellar is still there but houses the furnace instead of the two pipes, ten hogsheads, five half hogsheads, one small barrel, stands, shelves and wine bins.

The kitchen had plenty of equipment. The kitchen and back kitchen had ranges, but in the kitchen there were also three stew and ironing stoves, a Jack with weights and pulleys, and in the back kitchen there was a separate small cast iron oven. Divided between the two rooms there were copper saucepans, stew-pans, frying pans, preserving pans, a fish kettle, tin baking plates, three tea pots, a coffee mill and four tin coffee pots, three copper kettles and a Dutch oven. There were also a sugar knife, used for cutting the large cone of solid sugar into manageable lumps, a brass pestle and mortar in the kitchen, and a marble one in the scullery with a wooden pestle.

Tureens, oval earthen dishes and vegetable dishes and three egg cups were in the kitchen, but in the Butler's Pantry were listed Glass and Earthen Ware worth Twenty Pounds (all these capital letters come from the actual Inventory). It is presumed that the butler had the care of the more fragile ware, leaving the less breakable stuff in the kitchen.

The Brewhouse appears to have been used for baking and washing as well as brewing, for it held not only the brewing utensils (brewing copper, mash-tub, coolers and strainers), but also a pump and cistern, a washing copper, six wash tubs and a large oven with iron door and one iron peel - this was to remove loaves from the oven.

The dairy must have dealt with a fair quantity of milk, as it held twelve stone (probably stoneware) milk pans, two large cream pots, seven milk pans (these are likely to have been tinned copper), a butter churn, five butter prints and - just to decorate the place - two china ornamental jars. The glass water fountain would have had a practical purpose, to cool the air. There was no list of silver or cutlery, silver candlesticks or lamps, no silver objects on the dressing tables, and no linen. As Francis Russell was well enough off to have a water-closet installed, and possessed a great deal of mahogany furniture, a further puzzle is what has become of the silver and linen? Unfortunately I have not yet been able to trace his will, but his daughter owned (lived in?) Bedford House, a house almost as grand as Goldings that used to stand in Church Street, and he may have left them to her.

ANNE HAWKER

ORAL HISTORY SEMINAR

David Lee, of the Wessex Film & Sound Archive (who will be giving us a lecture in March) is organising a free one-day seminar on Tuesday 30th October (10 am to 4 pm) at the Conference Room, Ashburton Court, The Castle, Winchester. Joy Needham and I attended this last year and reported in the Newsletter the fascinating range of advice and information we were given, on Oral History tape recordings and interviewing techniques. Ring me if you want a booking slip (Basingstoke 465439).

BARBARA APPLIN

OUR VIDEO



***BENEATH
BASINGSTOKE***

Members who attended our September meeting will already have had a brief report on progress. Sony loaned us camera and sound equipment for two weeks in August, and we have shot the whole of Programme 1 (from the Palaeolithic to the end of the Bronze Age). This meant very concentrated and hard work from our film crew: Cliff Eastabrook (director), with invaluable help on camera from his brother Phil; Alison Larcombe and Paul Wilkinson (camera); Alistair Curtis (sound and camera); John Hayward (sound), Richard Matthewson (sound and "gofer"; and Catherine Gray (production assistant). Not only did they have long days "on location" but they also spent a considerable time each evening viewing what had been shot.

We now have hours and hours of film to be edited into Programme 1, and then the voice-over will be recorded. We hope that as many as possible of the film crew will be able to carry on with the editing, and perhaps with Programme 2 next year.

We didn't have a great deal of notice of when the cameras would be available, so it wasn't possible to involve as many members as we'd hoped, but it was a great help when some were able to give time to accompany the crew, ready to keep watchers from getting in the way, or go searching for some unforeseen requirement - notably John Horrocks dashing off for a tin of paint to make the Ministry of Works sign at the Down Grange Long Barrow legible (I'm sure the defunct Ministry and their successors would be only too happy - for anyone who wonders about the Down Grange Long Barrow it isn't a Long Barrow and it isn't exactly at Down Grange - all will be revealed in the video). And those who provided lunch-time food for the crew have earned us a good reputation as cooks!

Sue Franklin nobly let us take over almost the entire museum. David Allen had his starring role there as "presenter" of handaxes, arrowheads, urns etc. Then a turntable was rigged up in Sue's office for close-up shots, and finally Sue organised an audience of children for Phil Harding's amazing demonstration of flint-knapping. Many thanks to all at the Museum for their helpfulness and patience! And many thanks to Phil for an excellent performance - and for following this up by making and hafting a "mesolithic" arrowhead which a friendly archer shot for us.

It was good to find how many people were willing to help us in ways like this - from the Finn and Cole children at Buckskin who made the play-hollow near the former Barrow site come to life, to dog "George".

Shots illustrating Society activities included a pot-washing/drawing session under a tree at Queen Mary's College, some rather unlikely August fieldwalking and Macmillan staff getting on a lunch-time coach (cheating, to represent members going on an outing).

We cheated even more outrageously in the shots taken to illustrate the making of the Buckskin Round Barrow. We wanted to show (quarter-scale) how turves were laid for a ceremonial platform, and the soil and chalk from the surrounding ditch used to make the barrow mound. Peter Heath organised a quickly-rounded up team of barrow-makers, and to our delight the West Ham contractors, Ernest Ireland, not only allocated us a patch of ground to work on, but they loaned us a JCB for a whole day, to do all the real work. The JCB driver was intrigued to do something so different - he said he'd never been asked to dig a circular ditch before - and did a splendid job. Finally, to get shots of the ceremonies that had taken place on the barrow "platform" we had a bonfire at Crabtree Plantation, where John Horrocks showed boy-scout expertise in cooking suitable pieces of meat.

The editing will take some while, but we have great hopes that Programme 1 will be informative and entertaining. And we've been promised a rival video of "out-takes" which will show how very much we've enjoyed the experience so far.

BARBARA APPLIN

BURY HILL 1990

Bury Hill at Upper Clatford just south of Andover was the site chosen for this year's dig by the Danebury Excavation Project Trust. After several years at Danebury itself, carrying out extensive investigations, the team is now examining other sites in the area, determining their similarities and differences and hoping to learn something of the interaction between them, if any.

As with the Danebury excavations, the work is directed by Professor Barry Cunliffe from the Institute of Archaeology at Oxford University. The dig took place between 6th and 26th August, although some people stayed on into the following week to complete the recording of the site.

Excavations were carried out in two areas, both of which were on the western side of the hillfort. In the smaller area, a trench was cut through the outer rampart and a small area behind it was examined. Earlier excavations suggested that this was the earliest part of the fort to be constructed and this appeared to be the case. A number of phases seemed to be indicated. In the earliest, large post holes marked the line of the external face of the rampart, showing similarities to the hillfort excavated at Winklebury. There was little sign of any activity behind the rampart.

The main excavation site consisted of a trench cut into the back of the inner rampart, behind which a large area of topsoil was cleared. By the time I joined the excavation at the start of the second week, the rampart trench was

well under way, a large amount of the site had been trowelled clean and a number of pits had been identified.

Below the topsoil all across the main site was a layer of clay with flints, making trowelling and pit digging extremely hard and painful work, as evidenced by the large number of plasters used to cover blisters and flint cuts. It was decided that, if sufficient progress was to be made in the time available, stronger action was needed, so on Tuesday a "Kango" hammer was hired to supplement the pickaxes. This is a small version of the road diggers' drill, powered by a small petrol engine; although rather disturbing the quiet of the countryside, it certainly made a difference to the rate of pit digging.

Most of the pits dug produced little but animal bones and odd small fragments of pottery before bottoming in the chalk layer about 6 ft below the surface. Some fragments of non-identifiable iron and quern stones were also found. The pits tended to be beehive-shaped, widening out from a thin neck, which added to the difficulty in excavating them. They varied in size, some being about 3 ft across, with insufficient room to wield a pick, while others were 6 ft in diameter and about 7 ft deep, necessitating a ladder to get in and out.

There were, however, exceptions to the lack of small finds. A pit near the rampart produced a number of bronze items which were believed to be the wheel fittings for a chariot or cart. A horse's skull was also found, but having only been partially uncovered on a rainy Sunday afternoon it had mysteriously been removed from the pit by the time the team returned on Monday morning!

The other pit where small finds were prolific was one which I was lucky enough to dig a large proportion of, much to the envy of several people who had been digging with the team for several years and never had such a good source to work with. One layer of the pit contained a large number of animal bones, probably bovine; teeth were also present but not the skull or jaw. More pleasing from the excavator's point of view were several bronze terret rings and some iron, including 2 adze heads - possibly used to dig the pits originally. Only half of this pit was within the excavation area, but due to the quantity and quality of the finds an extension was put on to remove the rest of the fill. To the disappointment of those assigned to dig the extension, only one extra bronze ring was discovered.

The early impressions of the site were given to the diggers in a site tour by Prof. Cunliffe on the final Saturday afternoon. Bury Hill seemed to contain only late Iron Age material comparable to the final stages at Danebury. Sheep and wool working appeared to be much less important, marked by a lack of loom weights and combs. The horse bronzes, however, were of much higher quantity and were more common. This difference may be a reflection of the terrain, Bury Hill having large meadows nearby with ready access to water, in contrast to the downs more suited to sheep around Danebury. What, if any, relationship existed between the two sites is not known.

This article gives a brief summary of the work carried out at Bury Hill this year from the point of view of a digger. For a much fuller explanation of Bury Hill, Danebury and other related sites, come to Professor Cunliffe's talk to the Society on 8th November at the Central Studio.

ROBERT GUNN

ALL ROADS LEAD TO ROME

In a recent issue of *Current Archaeology* there was a letter on the subject of "On which side of the road did the Romans drive, on the left or the right?" It was the writer's opinion that it was neither but that priority was given to traffic travelling towards Rome.

It is an interesting theory and one that causes you to think more about the historical status of Rome itself.

Last Christmas John Horrocks gave an interesting illustrated talk on ancient Rome and its Forum with the Capitoline Hill at one end and the Coliseum at the other. But of course there are other parts of Rome that can be explored.

Last Easter I was given the opportunity to join a church choir from Beckenham in Kent that had been asked by the Vatican to sing the office of High Mass at St Peter's on Easter Day. The invitation was for the choir to prepare and bring its own music, provided that it was "acceptable" to the Holy See, i.e. that there was nothing which could be associated with the Reformation. For an English choir this proved a tricky caveat and one which we accommodated by offering a selection of Palestrina, Byrd, Tallis, Stamford and Rachmaninov.

And so it was that I set off to see another side to Rome. The morning Mass was to be held out in the open and was to be celebrated with the Vatican choir by itself but the service to which we were invited was inside, and at five o'clock preceded by a procession of cardinals.

You approach the Basilica from the west, the traditional way of the medieval pilgrims, except that in the 1930s Mussolini cleared a new road, the Via della Conciliazione, as an act of appeasement to Pope Pius XI, with whom relations had become strained. The result is that now you can see the Vatican from afar, whereas in former times you would have suddenly found yourself in the open space of St Peter's Square and be at the edge of Bellini's famous four-column arcade which sweeps round and gathers all visitors into the Square. So perfect is the geometry of the arcade that it is possible to stand at the focal point of the semi-circle and see only the front pillars nearest you because the others have all been lined up behind and are out of your sight.

Crossing the palazzo, you enter the portico which at first glance is like many other renaissance buildings, but you become aware of two things. The first is the sheer size of the edifice. Just how large only slowly become apparent because it is so well proportioned. You only realise the full extent when you start measuring the fabric against a known object, say a person. I was amazed that even a humble putto (a cherub) which was at floor level was as big as a small family motor car, and the baldacchino (the hood over the High Altar) was the height of a three-storey building.

The second thing that struck me was the architectural style. I was expecting to be overwhelmed by a tidal wave of Baroque, but of course, with the building being conceived by Michelangelo, I was not. I was struck instead by how restrained it all was and how homogeneous. It was built just after the peak of the High Renaissance when Michelangelo was developing what we now call the Mannerist style where all the statuary showed signs of gentle movement, with their robes flowing in an invisible breeze. Moreover, the whole of the interior was built with different marbles from the floor to the walls and ceiling. Whatever the merits of raising money at the time by the sale of indulgences, or imposing St Peter's pence, the effect of having such unlimited funds at the disposal of someone of Michelangelo's standing, and that of his

successors, is quite breath-taking. This, together with hundreds of candles, constant chanting of plainsong, and processions here and there with Mass being celebrated in the many side chapels, is an inspiring sight. It made me realise what our own cathedrals would have been like in medieval times with their many altars and chantry chapels.

There is a real feeling when you are there that you are at the centre of Christendom, and you can begin to understand how Savonarola, Galileo and Martin Luther must have felt when they realised that they were at odds with the Pope and were being summoned to Rome.

There was, incidentally, one particular little insight that I was glad to have, and that was why it was that I find St Paul's Cathedral in London such an unsatisfactory building; it is, surely, that whilst being inspired by St Peter's, Sir Christopher Wren had never actually been to Rome and seen the original; moreover he was a Protestant by tradition with less money at his disposal. In other words, it just is not quite right.

Musically the visit was a success. It was interesting to work with the resident Vatican Choir whose tradition and training was so different from ours, very strong tenor voices singing with full vibrato double forte all the time. This was not surprising, seeing the size of the building. It did help explain, though, why when Palestrina is sung that way it makes more sense of the music, since it was originally composed for that setting.

However, we were English and we brought our own composers. The music of Byrd and Tallis, which was written for private chapels and which sometimes had to be sung in secret, sounded a little out of place in such a vast environment but it was very well received. We could almost feel William Byrd making a wry smile as he heard his Five Part Mass being sung at the Vatican.

Italy is full of anomalies and one particular pleasant surprise was when the Maestro di Capela learned that we had with us Handel's *Messiah*, and he insisted that we sang the Alleluia Chorus. A voice in the congregation was heard to mutter "Say, honey, this is the only place that you will hear the Alleluia Chorus sung quite like that"; we did not disillusion him.

Our visit included singing at the Tomb of St Peter and in the Catacombs. But for me the most poignant moment of the trip was the visit to the English College, the English Catholic seminary in Rome set up in Tudor times as a haven abroad for the training of Catholic priests prior to their returning here, often to be later martyred. More than the others in the party I was able to identify with both sides. I was English, with my friends, abroad in Italy with portraits of English cardinals on the walls, and singing Vaughan-Williams' Mass in G Minor, yet it was our monarch, acting as head of my (Anglican) Church who had been committing these persons and their fellow Catholics to death. I felt helpless in not being able to alter the past which seemed as much part of the present as I was myself.

The whole experience of the visit emphasised just how much of our culture has come through Rome both from pre-classical times to today. How true is the saying "All roads lead to Rome".

RICHARD DEXTER

PRE-PUBLICATION OFFERS

Winchester Cathedral 1093-1993

In 1993 the Dean and Chapter, in conjunction with Phillimore's, intend to publish a commemorative volume to mark the 900th anniversary of the dedication of the present Winchester Cathedral. It will be hard-back, fully illustrated, aimed at the general reader as much as the architectural or art-historical specialist, but accurate and up-to-date in its scholarship.

Further details can be obtained from The Editor, "Winchester 1993", either via the office of the Friends of Winchester Cathedral or via the Cathedral Office, No 5, The Close. No commitment to purchase is sought yet, but the publishers do need to know how many are interested, as the book can only appear if enough subscribers can be found in advance. Those who indicate their interest will be sent details of a special pre-publication offer, early in 1992. The final cost of the book is likely to be about £30 but advance subscribers will be offered a much cheaper price, probably around £19.50.

A Bibliography of Place-names in Hampshire and the Isle of Wight by Richard Coates

The first edition was published in 1988 by Younsmere Press, 50 Cowley Drive, Brighton BN2 6WB. They propose to republish this with corrections and a small number of additions if there are enough orders. Price between £3 and £4 according to demand. Orders welcome by 1 November 1990, when a decision will be taken whether to publish.

THE ARCHAEOLOGY OF GREATER LONDON Day School on Saturday 7th November

The Museum of London is organising a day school on work in the City and up to the M25, from prehistoric to post-mediaeval times (from 10 am to 16.45). Fee for the day £10 (£5 for full-time students, senior citizens and the unwaged). Apply to The Education Department, Museum of London, London Wall, London EC2Y 5HN with stamped addressed envelope.

AVEBURY Sunday afternoon, 18th November

The National Trust is organising an afternoon in aid of their Avebury Appeal. Meet in Avebury carpark on A361 Devizes-Swindon Road for walk (2.30 - 4pm) led by Professor Barry Cunliffe and Chris Gingell, National Trust Warden. After tea with Professor Cunliffe in the dining room of Marlborough College, Professor Cunliffe will give an illustrated lecture in the Memorial Hall (you are warned to bring cushions!). Tickets for Walk £3, Tea £3, Lecture £6 from The National Trust Regional Office, Stourton, Warminster, Wilts, BA12 8QD and from the National Trust Shop, Avebury (cheques to "The National Trust").

TUDOR BASINGSTOKE

Anne Hawker is giving 6 talks at the Willis Museum, on Wednesdays starting 17th October, 10 to 11.30 am. £10 for the series. Ring 22748 for details.