

BASINGSTOKE ARCHAEOLOGICAL & HISTORICAL SOCIETY



NEWSLETTER 141

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FORTHCOMING EVENTS

Saturday 29th November: 10.30 - 4.00 pm in the Museum of the Iron Age, Andover

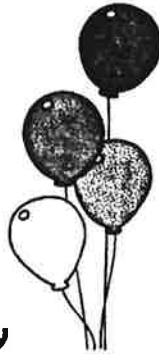
Ancient Textiles and Clothing in Europe

Details of this one-day workshop, arranged by Marta Cock **01256 351506** were published on page 5 of the May newsletter. Marta will be pleased to tell you more about this event and how to get tickets for it.

Saturday 6th December: 2.00 - 5.15 pm in Church Cottage, Basingstoke

The Grand Tour

A reminder to 'phone Mary Oliver on **01256 324263** to book your tickets for the half-day programme of talks ranging from "Encounters With Art & Artists in Venice, Florence, Rome and Naples" through "Classical Sites Visited in Rome, Pompeii & Herculaneum" to the "Legacy Within the English Country House". Tickets are just £5 which includes afternoon tea (This event is in aid of the St Michael's Church, Basingstoke Fabric Fund).



Wine & Cheese Christmas Party

Thursday 11th December 1997

The Christmas Social will, once again, be in the Conference Room at QMC and will follow our hitherto successful format. So that we start at 7.30 pm and a charge of £1.50 will be made to help cover the cost of one free glass of wine or soft drink and the refreshments.

We are looking for volunteers from members for short (5 minute) contributions to the evening's entertainment - a talk or a show of slides or whatever takes your fancy!

Please let Tim Herrington know if you will take part (tel 01256 322090). There will be further easy competitions and games and we invite you to bring along your favourite artifact or mystery object to baffle us - but be sure above all to come along.

The photographic competition results will be announced at the party. If you have not yet given Peter Good (tel 322771) your entry do so now with a print up to 10" x 8", mounted or unmounted and with a title on the mount (or on the back) and with your name on the back. The subject should be anything of archaeological or historical interest taken this year. The entry fee is a modest 50p for each photo you offer.

SEE YOU THERE !

Thursday 8th January 1998

**Hampshire Printed Maps 1575 - 1840
by Alistair Penfold**

Maps exert a particular fascination for many of us, possibly to do with how our forbears perceived and represented their surroundings, possibly to do with the record of change in successive maps. Alistair Penfold, who is the Principal Museum Officer with Hampshire County Museum Service, with his special interest in Hampshire history, is well placed to tell us about its maps. He has promised to bring one or two examples with him !

Thursday 12th February 1998

**History as Creation Myth
by David Christian**

Perhaps of all our lectures this season this is the most unusual. It is derived from a course taught at Macquarie University, Sydney, Australia to first year history students which starts with the origins of the universe and ends in the present. Rather a lot for an hour's lecture - but the aim is to present history as it was for pre-industrial society as a means of explaining our place in both time and space: the perfect antidote to "knowing more and more about less and less". This promises to be a very different evening for us, so do come along to welcome our speaker who is Associate Professor, Department of History at Macquarie University in Sydney, Australia.

Thursday 26th February 1998

Society Dinner at BCOT

Once more we shall wend our way to the delights of a three course dinner at the Basingstoke College of Technology to be followed by a short after-dinner speech by Bill Fergie, a good friend of the Society. **We do need to know how many members and their friends will be coming fairly soon** There is a reply form with the newsletter for you to complete and send back to Tim Herrington. The cost will be around £13. This is the last newsletter before the event so please respond soon and further details will be sent to you as soon as available.

BAHS Field Work Update 4/11/97

Bramley Frith

Peggy Drury and Marta Cock are jointly finalising the survey of Bramley Frith and the finished article should be available for all to see in the near future.

Field Walk at Church Lane, Worting

As those of you who attended will know, the dig last Easter included a field walk of the entire field at Church Lane. The finds have been washed and recording will be undertaken over the coming months. The first gathering to record these will take place at Mary Oliver's house on 17th November. All who are interested in helping with this should contact Mary on 01256-24263.

Easter Dig 97

Mary Oliver and Peter Heath are currently writing a report on this years Easter Dig at Church Lane. More on this in future newsletters.

Easter Dig 98

There will be a further Easter Training Dig next Easter, and this will be run by David Score. It will follow the past digs and centre on the Field at Church Lane although exactly where in the field we will dig has yet to be decided. If you are interested in helping on this dig, please contact David who attends most meetings.

The Vyne

Work is pretty well complete at the Vyne and Edward Wilson is now spending time writing up the report on all that was found during the past year. We wait for further updates from Edward which will no doubt be fascinating reading.

Resistivity Meter

We really need to find someone with some electronics know how to put together a Resistivity Meter to the plans we have. If anyone has experience of this type of work, or knows someone who is willing to do this on our behalf, please contact Marten Harris who usually resides on the book stall at meetings.

Metal Detectors

Chris Burrowes has kindly donated two Metal Detectors to the Society. These will be used for checking spoil heaps and the like at the Easter Dig. I am sure these will be a valuable addition to the tools we already have. Thanks Chris.

Julian Porter
Fieldwork Committee Member

Membership Report at 4/11/97

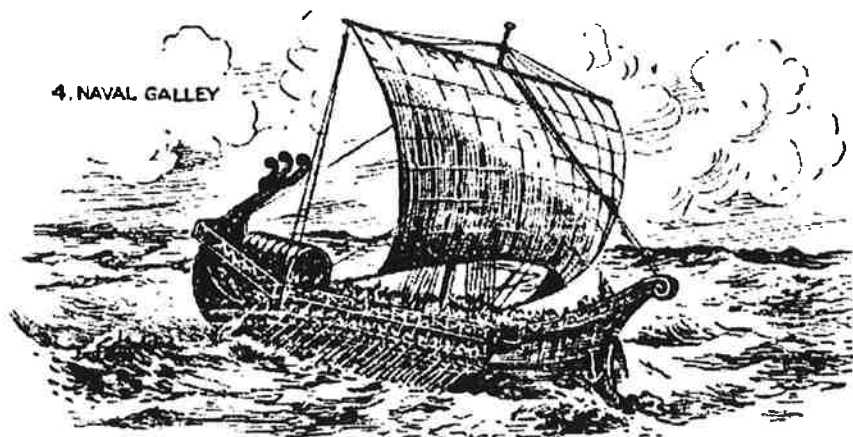
Members Last Year	153
Members who have declined renewal	8
Members so far renewed	134
New Members	15
Total at today	149
Members yet to renew	11
Potential New Members (people that have shown interest)	2
Potential Members	162

New Members are generally keeping well abreast of those we inevitably lose each year. Most of those that have not renewed this year are as a result of moving away from the area, or simply not having the time to attend meetings. Our membership is therefore increasing in numbers by between 5 and 10% a year.

We welcome all recent new members and hope that you will find our meetings, events and the Newsletter of interest and continue with your membership in future years.

Julian Porter
Membership Secretary

BRITANNIA: THE MARITIME LINKS



Artistic impression of Roman Galley

*A report by **Graham Smith** on the first national conference organised by the Association for Roman Archaeology and held at the Museum of London on 4th and 5th October 1997*

Given that Britain is an archipelago, it is surprising that relatively little attention has been paid both to our maritime archaeology and to the role of the sea in early history. This conference sought to explore the means by which Rome held on to Britannia for some three and a half centuries through her maritime links. It also sought to redress the imbalance in attention paid to maritime archaeology as against terrestrial archaeology in this country.

The conference was very well attended and included all the luminaries in the field of British maritime archaeology (except Margaret Rule, who was ill) plus many whose reputation has been made on dry land. Thirteen formal papers were presented in what proved to be an excellent weekend with hardly a weak moment:

1. *Water Transport in the Roman Empire - an overview* Dr Anthony Parker
2. *The Classis Britannica and London* Gustave Milne
3. *Celtic Shipbuilding and Seafaring* Professor Sean McGrail
4. *South Shields - The Maritime Links* Paul Bidwell and Dr Nick Hodgson
5. *The Barlands Farm Romano-Celtic Boat* Nigel Nayling
6. *Types of Merchant Ships in Use in Roman Britain* Peter Marsden
7. *The Pudding Pan Rock Find since the 18th Century* Kit Watson
8. *Roman Coastal Trade around South-Western Britain* Neil Holbrook
9. *Villas, Havens and Anchorages on the English Channel Coast* Dr David Tomalin
10. *Chester - The Maritime Link?* Tim Strickland
11. *The Invisible Weapon: Water transport in Roman North Britain* Dr Colin Martin
12. *Changing Sea Level and its impact on Romano-British Maritime Trade* Gordon McDonald
13. *Time and Tides: The Port and River of Roman London* Trevor Brigham

Gustave Milne gave a juggernaut of a presentation, suggesting that the *Classis Britannica* was formed to fill the local vacuum in shipping infrastructure, and that it was a custom-built fleet to meet the needs of establishing and exploiting the new province. He proposed that the Blackfriars 1 ship was a *Classis Britannica* vessel built from imperial resources to carry

stone for the fortification of London. Several other authorities disagreed with this hypothesis, Professor Sean McGrail noting that all but one of the Roman period boats found in Britain to date are of Celtic-type construction, and Peter Marsden emphasising the lack of direct archaeological evidence for this theory.

Dr Colin Martin gave a well-argued paper proposing that the Roman occupation was based more upon the maritime control of coastal areas (particularly on the east coast) than on the building of expensive roads. He suggested that roads were a second, and sometimes secondary, medium of territorial control and transport. Dr Martin cited the lack of terrestrial infrastructure associated with the Severan campaigns into Scotland as key evidence for his hypothesis.

Other intriguing presentations included David Tomalin (from the Isle of Wight) claiming that the Solent is Ptolemy's *Magnus Portus*, Neil Holbrook proposing that the many coastal villas may have been associated with privately-owned merchant shipping, Peter Marsden stating that there is no substantial evidence that ships sailed out of the Mediterranean to Britain during the Roman period, Tim Strickland concluding that Roman Chester was originally built as the embarkation base for the invasion of Ireland and Dr Anthony Parker citing evidence that many Roman sea-going ships were surprisingly small - less than ten metres - suggesting that many ship reliefs may be more realistic than simply representational.

Gordon McDonald gave the only paper by a non-archaeologist. His was a fascinating presentation, charting the fluctuations in sea-level over the past six thousand years, but particularly over the last two thousand. Sea-level changes not only affect the depth of water in estuaries, they also have significant implications for tidal flow, which was an important form of motive power for early shipping. He outlined the consequences of these fluctuations for Romano-British ports, and for the construction of both harbours and boats.

It is intended that the proceedings of this conference be published as a CBA Research Report, although this is not expected until 1999. In the meantime, I would be pleased to supply the abstracts of any or all the above papers to anyone who is interested. Please contact me on 01962 885122.

This conference demonstrated the potential richness and importance both of developing Roman maritime archaeology and of fully re-evaluating Roman Britain in a maritime context. It is therefore of considerable concern that the laws which protect English terrestrial heritage do not currently extend to archaeological sites below low water mark.

THE VISIT TO COMPTON

A report by Richard Dexter

Compton (from 'TUN' in a 'CUMB'), like many other villages in the Weald, lies just under the scarp slope of the North Downs where the fertile Upper Greensand meets the Chalk at the spring line. The majority of the traditionally built houses are nineteenth century and have little pieces of ironstone, like nail heads, set into the mortar for decoration. The village has, though, two quite distinguished buildings which are not built in this manner and both show an amalgam of architectural styles. One is the parish church, where the date of construction and alteration ranges from Saxon times to the present day, whilst the other is a memorial chapel built by Mrs G F Watts, wife of the famous Victorian painter in 1896, in memory of

her late husband. It is built of red brick and sits prominently, if out of place, on a small hill in the local cemetery.

It was on a glorious golden October day that Mary Oliver led a group of members to Compton to visit both these buildings as well as the Watts Gallery where the paintings of G F Watts are exhibited and, more to the point, where there is a homely café, that sold delicious yet modestly priced lunches and a craft shop just next door. Before we got that far, though, Mary had guided us round the church.

The nave is Norman, or more correctly Romanesque, and it abuts up to a Saxon tower which supports a fourteenth century shingle roof. The heavy yet dignified pillars of the central part of the nave inside are made of "clunch", a hard chalk quarried locally from the Lower Chalk. The arches themselves, though, are unusual in that they are slightly pointed at the top, reminiscent of the Crusader churches in Jerusalem. Indeed there could be a crusader connection, for on one of the pillars there is an ancient graffito of a knight that could be seen as a crusader holding a cross of St George overlaid with the cross of St Andrew. This feature is interesting because the pointed arch is normally associated with the Gothic style introduced by Bishop Suger in France when lancet windows caused roofs to be built higher in the twelfth century but here, it would seem, it could have an exotic origin. Whatever the significance, it does mean that pressure is taken off the key stone at the apex of the arch, hence ensuring greater strength.

Another interesting feature, only discovered during reconstruction work in this century, is the remains of a squint in the north wall that looks at right angles to where the altar in the original Saxon church would have been. This is thought to be evidence of the remains of an anchorite's (or anchoress's) cell of Saxon date; there were found six interments under the floor. What is more evident, though, is a well preserved Norman cell on the south side with an open gap looking inwards onto the position of where the Norman altar would have been sited. There still remains the original wooden sill, much worn by the pressure of praying hands. Just above this, on the wall at the top of the nave, there has recently been discovered the remains of medieval wall painting showing a cube-like pattern. One is tempted to say that this represents a celestial ladder going up to heaven.

Proceeding further east towards the present high altar, one comes to the unique arrangement of a secondary altar in a gallery above the main one. The main altar thus has a low roof, as if it were in a crypt, with a small low Norman window behind it on the east wall. This window, incidentally, contains a beautiful and very old piece of stained glass showing a picture of the Madonna and child. The chapel above, which until 1953 was used as a storage room, contains an original wooden balustrade contemporary with the Norman stonework. The use to which this upper chapel was put is still unknown and will probably remain so. Whether it was a chantry chapel or a double chapel for another manor is uncertain but to understand it one needs to take into account the pre-Reformation liturgies and practices of the church. The outside walls bring this home when you see a scratch dial on the south wall which implies that Mass was said in the afternoons. What is so striking about the layout overall, including the chamfered window edges in the side aisles so typical of medieval buildings to let in the light, is not only that so much has been preserved but also just how early in date it had been completed.

Apart from the all too usual destruction during the post-Reformation period, other generations have left their mark. When preaching had become dominant in the seventeenth century, a large carved wooden pulpit with a sounding board was installed at the crossing in the nave; the accompanying pews of course have since been removed.

The other building which we visited was the memorial chapel in memory of G F Watts. What I think is striking about this building is that everything about it is alien to this little Surrey village. The ground plan is about the size of a large bandstand but its height is about that of a three or four storey building. It is made of a bright terracotta coloured brick which even Mrs Watts thought was a little stark and had hoped that it would mellow with time; it hasn't. Its design is associated with the Art-Nouveau Movement and is vaguely Italianate in appearance. The external walls rise up perpendicularly and are topped by a small campanile. The high lancet windows and hemispherical roof give an illusion of a Byzantine church. This illusion is continued inside with the ribbed cross vaulting that leaves spandrels in which pictures of angels and faces are painted. These life-sized figures are stiff and expressionless like Egyptian wall paintings. Mottoes and biblical verses are scattered around the walls. The colours are simple almost to the point of being crude and everywhere the space is filled with Celtic-like intertwined vine leaves and patterns. The Celtic artwork is reproduced extensively on the outside of the building, having been carved into the brick. The recesses into the windows have linear designs similar to Islamic calligraphy. The angels are painted not as a fresco but on a plaster of Paris base with fabric inlaid to give it a heightened textured effect. There is a minute altar, above which is a copy of one of Watts' own paintings.

The design is highly symbolic, with a cross as an initial floor plan and the tree of life rising inside from the floor to the ceiling supporting angels, cherubs and texts. However the effect of all this, and I must at this point admit my subjective feelings for I have no empathy with it, makes it totally lacking in either spirituality or sincerity. It is all very artificial, a culmination of Victorian learning (it was Ruskin who discovered the Renaissance) and a self conscious craving for something new using materials that were made possible by the developments in nineteenth century manufacturing processes. I find its soul is as dead as the memorial chapel itself. It is a style that followed William Morris's Art & Craft Movement, which idealised the medieval period, but whereas Morris' designs still have an appeal this, I am afraid, leaves me with nothing. Others will probably disagree and be quite vociferous about it but for me the memorial chapel is academically interesting but does not evoke any feelings of affection. (I must apologise for being quite so strident in my views).

Whatever one may personally feel when visiting and viewing places like Compton, it remains unsaid that the greater joy is simply going to these places and seeing the heritage that lies so close to home. It has been said that England is nothing other than a gigantic open air museum. Our trip to Compton, I think, goes to prove it.

Josie Wall has a different reaction to the Memorial Chapel.

G.F.Watts was perhaps better known for being an artist but his sculpture of Physical Energy, the monument to Cecil Rhodes of Rhodesia, is strong and vibrant, although not a sculpture of Rhodes physically!! We saw the maquette of this and of the huge Tennyson (two and a half times life-size) in the Gallery - I was more interested in his dog!

This chapel was the inspired idea of Mary Watts, his much younger wife. She had been trained at the Slade and at South Kensington. Her career didn't develop as fully as it might have done as she devoted most of her life to her husband's interests.

I was totally captivated by the exterior of the chapel. I've worked with clay and been a poor potter but a happy amateur modeller in the stuff.

Mary Watts' enthusiasm inspired people in Compton to learn how to become workers in clay themselves and together they built this fantastic Memorial Chapel in their new burial ground. She must have been very charismatic to have persuaded villagers to do all this work, which took about three years. I believe that Mary herself, who was no mean sculptor, was probably at least initially responsible for the beautiful tiles with faces on them, and the other design ideas were hers, described more fully in Veronica Franklin Gould's 'The Watts Chapel' 1993.

I was fascinated to see that at least some of the tiles must have been hand-made individually, as there was some undercutting in the mouldings. I noticed this particularly in the ones called *River of Life* with their Celtic style intertwined ribbon or laces. How did they avoid ruining the ribbons? Normally, relief tiles or plaques like these don't have undercuts. The plaster which is poured on the carved clay tiles will pull these undercuts off when the mould is taken off. (New materials nowadays are not so demanding, although care must still be taken.) Rolling these ribbons or laces by hand is difficult; getting them to adhere all over the carving and ensuring there are no air bubbles underneath to explode when they are fired is also a severe problem.

Two and a half years ago the chapel had to be restored - water was coming through the roof. The original roof tiles and small bricks were made locally and put together by local craftsmen. The new Roman tiles for the roof, of which fifty percent had to be replaced, also presented a similar task in the matching and size. Keymer Tiles of Burgess Hill, Sussex, have done a superb job.

The damaged decorative relief inside the chapel was done with lime mortar by Nimbus Conservation, and the project conservator for this was Michael Chapman, a descendant of Mary Watts' adopted daughter!!

Fifteen of the *River of Life* wall tiles had to be replaced. The modelling had to match, as did the colour, texture and size of each piece. I wondered if the ones I noticed as being slightly undercut were the modern ones; I must return and look again. Mike Pinner of West Meon Pottery made these new pieces and they are a tremendously difficult job superbly done. (Incidentally, he made the bricks for the replacement chimneys at Uppark).

The brick moulded - or is it coloured cement - seats outside were also interesting. A very long and difficult task to dry all this clay material out before it is fired. Dampness is a deadly explosive when it comes to firing clay objects. I wonder how many failed pieces these original workers had? Where was their kiln? Was it wood-fired? At that period I think it must have been. What a lot of social history could be pulled out of all this! Thank you, Mary, for a visit which I shall certainly remember for a long time.

HALLELUIAH IN THE READING ROOM!

Barbara Applin and Mary Oliver

On Sunday 26th October Mary Oliver and I were part of history. We sat between desks in the British Library Reading Room, now almost empty of its books, looking up at the wonderful dome and hearing splendid music. The British Library and Museum Singers were performing *The Messiah* to mark the closure of the Reading Room.

It was an unforgettable occasion. The chance to soak in the atmosphere of this unique round room, rather than sit head in a book. The feeling of a historic event. The music - can

you just imagine the effect of two trumpeters suddenly appearing on the balcony, or the magnificence of the Halleluiah Chorus echoing round the dome?

Whether in cultural or spiritual terms, this felt like a worthy benediction to send the British Library on its way to its new home - and, we hope, eventually to welcome the Research Centre that is to be housed there, based on items in the Museum collections, an inspired idea.

ORAL HISTORY PROJECT

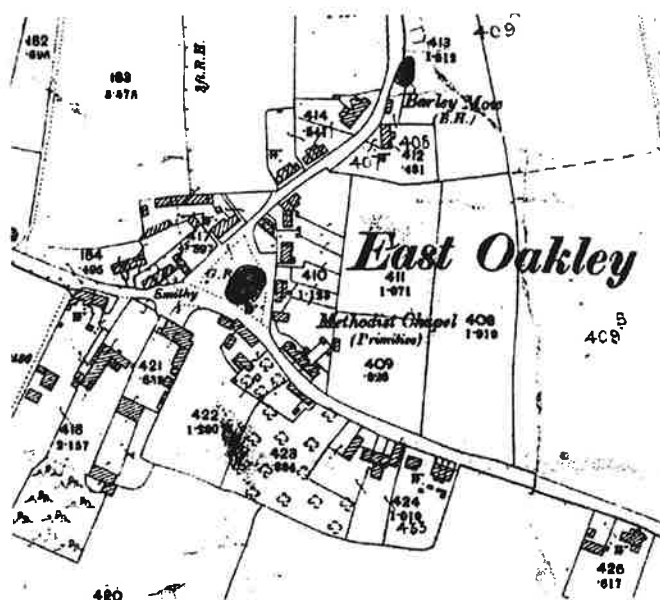
Barbara Applin

At our last meeting, Margaret Harris and Albert Smith reported on the Seminar they had attended that day at the Wessex Film & Sound Archive. They had found it very useful and passed on several practical tips they had been given. **Our next meeting will be on 19th November at 7.30 pm at the Willis Museum. Anyone who is interested is welcome to join us.**

We have arranged to visit the headquarters of the Hampshire County Museum Service to look at photographs and other records that can help us with the research we need to do in connection with our recordings, and this will be on 27th November.

The big news is that our Project has been given a grant of £500 by the Borough of Basingstoke & Deane. We are still awaiting the results of our application to the County. These grants are needed because an essential part of our Project is publishing a series of books or tapes arising from our recordings and associated research. The first of these, on the Felgate Bookshop in Church Street, and on other properties in that street, is very nearly complete and money is needed for its publication. We are hoping that money from sales can then go on into the next book/tape, and so on. So watch this space!

VISIT TO BASINGSTOKE LIBRARY, 25th September 1997 by Joy Needham



The visit was intended to show people what we have tucked away in fiche, film and files which are of use to the person intrigued by local history. Many of the 21 who came were

faces well known to the staff but they went away a little wiser about the stock. It was a very visual and tactile evening.

If you had come and asked what we had about East Oakley, these are some of the resources available :-

- 25 inch to the mile maps of East Oakley, dated 1896 and 1932. Maps appeal to the majority of people. Discovering what houses, outhouses, field and quarries, ponds etc occupied the sites they know in 1997 is endlessly fascinating. The library has maps from the 1870s of the Basingstoke and Deane area and beyond.
- Entries from Street Directories from 1784 through the 1800s and early 1900s.
- The Local Paper to search for articles about village events from 1878 when it started.
- Press Cutting collected over the last 20 years.

Perhaps you are more interested in who lived and died in the village? We have parish registers of christenings, marriages and deaths and the Census records for 1881 and 1891.

BAPTISMS solemnized in the Parish of <u>Church Oakley</u> in the County of <u>Southampton</u> in the Year <u>1874</u>						
When Baptized.	Child's Christian Name.	Parents Name.		Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
		Christian.	Surname.			
1874. May 3 rd No. 689.	Constance Mary Ellen	John Tom & Charlotte	Soffe	Church Oakley	Gardener	D. C. Swinney
May 10 th No. 690.	Helen Charlotte	John & Charlotte Pence	Monkhouse	Stone Hill Church Oakley	Clerk Rector of this parish	John Monkhouse

Or perhaps you wanted to know about archaeological sites in the area? The Hampshire Field Club Proceedings from 1885 could be a starting point.



WE ATTEND A BOOK-LAUNCH

Several members of the Society recently joined a goodly throng at the Willis Museum to take part in a launch of two books of local interest, organised by Hammicks bookshop in celebration of 25 years service. These books, together with a third already on sale in the Museum, are of special interest to those of us who want to know more about Basingstoke and its citizens now and in the past

Dear Mr Willis - An Appreciation by Derek Wren

As Councillor Dudley Keep says in the forward to this book, George Willis was unquestionably one of the most outstanding personalities and benefactors of Basingstoke in this or any other century - multi-talented as he embraced history, archaeology and natural history together with his professional life as an horologist. Derek Wren, well-known as a local historian of the Town, has woven a nicely ornamented story which brings in many facets of life in Basingstoke during the time of George Willis and his immediate forbears. The paperback is published by Fisher Miller at £5.99 and will be on sale at the Society book table from the November meeting onwards.

Basingstoke Past and Present - by Tim Evans

Tim Evans is the curator of the Willis Museum and has brought together in this paperback a splendid set of comparison photographs of past and present Basingstoke, the present day photograph carefully taken from the same point as the original, which makes for a fascinating study of the physical development of the town over the last hundred years or so. The publisher is Sutton Publishing Ltd in conjunction with Hammicks Bookshops and is priced at £4.99.

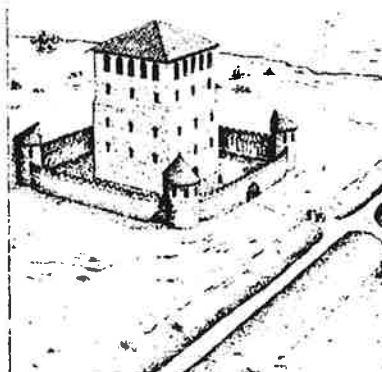
The Things They Say About Basingstoke - by Eric Stokes

This edition of Eric Stokes' paperback has been fully revised with many more illustrations and in a handier A5 format. For those of you who are unfamiliar with the earlier edition, the book contains a collection of quotations about the town of Basingstoke by a number of people, past and present, famous, not so famous and infamous. The time span is from 1086 to 1985 and each entry has an appropriate comment. Published by the author, the book sells for £4.75 and will be on sale at our Society meetings.

CALENDAR

Tues 18 Nov	<i>The Mary Rose</i> Stuart Vine, Tudor Merchants' Hall, Southampton, 7.30	HFC
Wed 19 Nov	Oral History Project Meeting, 7.30 pm, Willis Museum	BAHS
Thurs 20 Nov	<i>The Creation of the Basingstoke Town Centre</i> , Bob Brown, 7.30 pm, Willis Museum	FWM
Sat 29 Nov	Conference on Ancient Textiles and Clothing in Europe Museum of the Iron Age, Andover, 10.30 am	
Sat 6 Dec	<i>The Grand Tour: The 18th Century Traveller in Italy: His Sightseeing and His Souvenirs</i> 2 - 5.15 pm, Church Cottage, Basingstoke (£5)	
Thurs 11 Dec	Cheese and Wine Party (Conference Room)	BAHS
Thurs 8 Jan	Hampshire Printed Maps Alistair Penfold (Queen Mary Hall)	BAHS
Thurs 12 Feb	History as Creation Myth David Christian (Queen Mary Hall)	BAHS
Wed 25 Feb	<i>Minoan Crete - cradle of Europe's first major civilisation</i> Kay Ainsworth, 7.30 pm, Milner Hall, Winchester	HFC

BAHS - our Society; **HFC** - Hampshire Field Club; **FWM** - Friends of Willis Museum



Roman Signal Station