



ROYAL ARCHAEOLOGICAL INSTITUTE NEWSLETTER

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Stonehenge is in the news again. In March, Channel 4 showed 'Secrets of the Stonehenge skeletons' incorporating results of Professor Parker Pearson's team's research. He suggests it is essentially a large funerary temple for a community of elite families. 'It's ... building the thing that's important', that 'this was the first and only time in British prehistory that the country was united in a common cultural activity' and 'it was partly a religious festival and partly a construction site: a combination of Glastonbury and a motorway building camp'. An intriguing critique is available at <http://heavenshenge.blogspot.co.uk/2013/03/secrets-of-stonehenge-skeletons.html>

But Professor Darvill (RAI Vice-president) favours pilgrimage, for cures from the monument's great bluestones, associated with magical healing properties. 'This was a place for the living,' he said, 'very early on Stonehenge was a burial ground but after 2600 BC these burials stop.' He notes the continuing association of quarries in the Preseli Hills in Wales, the source of Stonehenge's bluestones, with sacred springs.

English Heritage historian Susan Greaney (the RAI's Webmaster) said 'We should not place too much emphasis on our ignorance about the monument. We know who built it and when they built it and have a good idea how they built it. It is only its ultimate purpose that still remains unresolved.'

Theories about Stonehenge abound. For me the question is less 'what was that common cultural activity?' as the *Guardian* suggests, rather 'is there enough evidence?' What, after all, is the significance of the setting midwinter sun and the rising midsummer sun shining through the heart of the monument? And there's the quote from Thomas Hardy (*Daily Chronicle*, 24 August 1879), 'if a gale of wind is blowing, the strange musical hum emitted by Stonehenge



can never be forgotten'. On BBC Radio 4, in the series 'Noise', Professor Hendy has been exploring the role of sound in monuments and in shamanism. Of course, veneration of elite dead is linked to miracles, so perhaps they're all right.

At least they agree that the site was transformed over several hundred years, between c. 3000 and 2500 BC, and change continues. Architecture uses the term 'adaptive reuse'. A well-known example is Bankside power station, now Tate Modern Gallery; St Werburgh's Bristol is a redundant church rebuilt in 1879, one of several now used as indoor climbing centres.

In 2008, *Telegraph* columnist Oliver Pritchett remarked that Stonehenge was really built to hold Britain's first public inquiry. Post-enquiries, during coming months, the new visitor centre will open and the A344 nearby will be closed and grassed over, giving the opportunity for us to explore for ourselves the ancient landscape around the monument.

THE FUTURE OF THE JOURNAL David A. Hinton, President

Publication each year of the *Archaeological Journal* is one of the principal ways in which the Institute meets its obligation 'to examine, preserve and illustrate' archaeology. Many members subscribe because they want to receive an annual periodical of international repute, and Council has a responsibility to ensure that it continues to be provided. As our Editor, Howard Williams, and Reviews Editor, Kate Waddington, set out in their editorial preface to volume 169 (forthcoming), the journal has a wide remit that attracts contributions of a very high standard.

Two issues are now posing questions about how the Institute can best maintain its journal. Both are a consequence of new technology and on-line distribution.

Open Access has received publicity through the 'Finch Report', published in July 2012. This advocates that all government-funded research — anything done in universities, for instance — should be made freely and immediately accessible on the internet to everyone, not only to journal subscribers. The cost of publication should be met by the author of a paper, who may have to anticipate the necessary sum when applying for grants, or rely on an employer to provide it. The UK grant-giving bodies have agreed to this in principle. It may be less of an issue for subjects such as maths and some sciences, where a short paper with few or no illustrations might suffice, for which the cost of publication is therefore relatively trivial. The arts, humanities and social sciences may need to present primary data as well as extensive reasoned argument, so incurring much higher costs.

In the short term, this need not affect the *Archaeological Journal* very much; all work will be 'referee-ed' as at present, and only accepted if it meets the Institute's criteria. If an author has the funds to pay for the whole cost of publication, the only difference between that and our present receipt of grants to help production of some articles is that the full-cost model requires immediate on-line access; we could probably arrange for that through our own web-site, and give authors permission to put their work on their own sites. For the time being, we believe that most of our subscribers would prefer to receive a paper copy of the journal, and/or have immediate on-line access to it through their member's password to the RAI web-site, as at present. I suspect that most would not feel strongly about an occasional article becoming freely and immediately available on-line to anybody, if its cost had been met by the contributor. Reaction to this assumption would be welcome, however, as it is difficult to gauge members' views on issues like this, and on the commitment to paper publication (please send comment to djh@soton.ac.uk).

Library subscriptions are presenting us with a much more immediate problem. Modern technology means that libraries expect to be able to make the on-line version of any journal that they buy immediately accessible to their readers, just as the paper copy used to be to anyone who went to their shelves. The phrase ‘used to be’ is important, because many libraries do not want paper copies that require shelving, and their readers mostly prefer to get what they want from the web, at their desks. If they wish to read something as a paper copy, they can print it.

Unfortunately, a means of giving access to library readers can only be achieved at a cost. Our web-site deals with our own members requiring on-line access, but cannot handle the thousands of requests that would come in from members of subscribing libraries. We are beginning to lose some of them because we are not providing the service that they demand, and we cannot afford this, for two reasons. One is the obvious financial one, but the other is just as important: if potential authors feel that we cannot disseminate their work by modern means, they will look elsewhere, and we shall not be able to maintain the high standard of the journal.

The Institute is one of the last publishers of a scholarly archaeological periodical not to have entered into a contract with a commercial publisher. Others have done so for a variety of reasons, but the Institute has sought to retain the independence that comes from, for instance, having control over the number of pages in each issue. The library problem, however, is now too pressing to be ignored, and Council has been considering ways of solving it. We are meeting various commercial bodies to discuss publication of the *Archaeological Journal*. Our other activities would probably not be affected should an arrangement be made, but members may find this explanation of why we are considering the future of the journal useful.

GRANTS AND AWARDS

Diamond Jubilee Award

In honour of our Patron, Her Majesty The Queen, for the year of Her Diamond Jubilee, the Institute created a celebratory web page, to host reports from local societies, marking their proudest archaeological or historical achievements of the past 60 years. Contributions can be accessed from our website at <http://www.royalarchinst.org/jubilee>, where they will remain until early June 2013, the anniversary of Her Majesty’s Coronation. The winning entry, by Cornwall Archaeological Society, describes work at the Carn Brea Early Neolithic tor enclosure. At *Current Archaeology’s* Live! conference on 1 March, our President, David Hinton, presented an engraved plaque to Hilary Orange, representing the Cornwall Archaeological Society, citing the work’s long-term significance and impact on Neolithic studies.



© Adam Stanford, Aerial-Cam

ROYAL ARCHAEOLOGICAL INSTITUTE RESEARCH GRANTS

The Institute awards the following grants annually:

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

Please download an application form at <http://www.royalarchinst.org> or write to the Administrator

Closing date for applications: 8 January 2014. Awards announced in April 2014.

RAI Cheney Bursaries

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

Last year, the Institute was delighted to support six students, from Newcastle, Durham and Chester universities, with awards to attend the 'Legacies of Northumbria' conference at Newcastle (see report p. 23).

RAI Dissertation Prizes

The Institute awards a dissertation prize each year to either an undergraduate (Tony Baggs Award) or a master's student, on a rotating basis. The award goes to the best dissertation on a subject concerning the archaeology or architectural history of Britain, Ireland and adjacent areas of Europe. The chief criteria considered are the quality of the work and relevance to the interests of the Institute. The winner receives £500 and one year's membership subscription.

The Tony Baggs Award for 2011–12 (undergraduate dissertation prize) has been awarded to Isobel Walker of the University of Edinburgh for *A Study of Fracture Patterns in Roman and Medieval British Populations*. Our Vice-president,



Presentation of the Undergraduate
Dissertation Prize (S G-P)

Professor Tim Champion, presented her with her prize at the Institute's meeting on 12 December 2012.

RAI Research Grants, 2013

Research grants for 2013 have been awarded to the following projects:

Sue Hirst & Tania Dickinson *The archaeology of Bidford-on-Avon*

Murray Cook & Fraser Hunter *Strathdon material culture review*

Jude Plouviez & Chris Scull *Survey and excavation at Rendlesham, Suffolk*

Joanne Kirton *Investigation of pre-Norman masonry in the inner ward of Bamburgh Castle*

Kieran Westley *Submerged landscape investigation, Greencastle, County Donegal*

David Roberts *Teffont Archaeology Project* (Tony Clark and Bunnell-Lewis Funds)

RAI Research Grant Reports

Ness of Brodgar Nick Card

Excavation continued to clarify and refine many aspects of this multi-phase deeply-stratified Neolithic complex. Overall the later phasing of the site is now becoming clearer with a much more organic and fluid development than previously cited. It now seems that although Structure 10 is the last major structure built on site some of the earlier buildings remained in use.

The full extent of Structure 14 was revealed in 2012. Although sections of its outer walls were badly robbed, a full plan was obtained and floor deposits appear to be intact. Its construction employs the use of stone piers similar to Structures 1, 8, and 12 to divide internal space. However, like these other piered buildings it exhibits certain idiosyncrasies, for instance in its use of corner buttresses and the position of its two entrances. Three special deposits were left on the surface of the latest occupation horizons — a polished

igneous stone tool placed on an incised slab, an exceptionally fine polished gneiss axe-head and a complete Grooved Ware vessel.

The sequence of the remodelling of the interior of Structure 10 was clarified. More of the robber trenches that defined its original internal square plan with rounded corners were revealed. The primary phases associated with this plan were sealed by a thick levelling deposit, prior to the construction of its cruciform plan with four dressers.

The last of the infilling deposits of Structure 12 were removed to reveal the tops of stone furniture and internal divisions. The quality of the stonework in this building was further emphasized with the extensive use of pick dressing that is only paralleled in Structure 10 and at Maeshowe.

Analysis of floor deposits within Structures 8 and 10 by means of a portable XRF machine was continued. To complement the C14 dates so far obtained, a programme of archaeomagnetic sampling was initiated this season from hearths within Structures 1, 7 and 8.



Building the Great Dolmens: Excavations at Garn Turne, Pembrokeshire Vicki Cummings and Colin Richards

Our second season at Garn Turne (GT) has revealed multi-phase activity at this extraordinary site, including remains of at least two dolmen monuments. There had appeared to be a natural outcrop in the middle of the forecourt, unparalleled at other dolmen sites in Britain or Ireland. Excavations revealed that this is not an outcrop but a quarried stone — the Floss Stone — sitting on the edge of a pit, probably its source, which had evidence of intense burning in one area. It was also partly set on a rammed-stone platform, cut by the digging of a large pit (probably the pit for the main capstone at the site) so we know that its quarrying and moving predates the main dolmen (GT Major).

Also pre-dating it are remains of a smaller dolmen (GT Minor) directly to north-west of the main site. Before excavation only the capstone was visible above ground. In our trenches, though, we found collapsed orthostats alongside the large prostrate capstone. This monument once stood in

a large pit, much like Arthur's Stone on the Gower. At a later date, and once the monument had collapsed, the dolmen was surrounded by a platform of stones and soil so that the pit and collapsed uprights were no longer visible. We were able to explore this dolmen in only one small area because after construction of the platform, smaller standing stones were added around the collapsed capstone.

The main monument (GT Major) was constructed after both the quarrying of the Floss Stone and the construction of GT Minor. A large pit in the forecourt was almost certainly the original location of the 80-tonne capstone for GT Major. It was quarried, flaked into shape using massive hammerstones, and the pit from where it was dug partly backfilled. It was then elevated onto its supporting uprights, before collapsing, presumably due to sheer weight. Later, a forecourt of sorts was constructed, partly in the remains of the massive quarry pit. We also identified a series of standing stones nearby, demonstrating that this entire landscape had seen monumental construction.



Garn Turne, Pembrokeshire (Adam Stanford)

Aberdeenshire material culture review

Gemma Cruickshanks, Fraser Hunter and Murray Cook

A review of published and unpublished literature, local and national monument records and museum collections was undertaken to collate a list of all known material culture (excluding Bronze Age burials and stray flints) from Aberdeenshire from c. 2000 BC–AD 1000.

Sixty-seven excavated sites with finds have been identified, half of which were antiquarian investigations. Fewer than a third have been adequately published, leaving much of the material unstudied. Bringing these excavated assemblages together will be a vital part of the overall synthesis as their valuable contextual data will form the basis of the chronological framework.

Some 25 hoards are known, with concentrations from the Late Bronze Age and the Mid to Late Iron Age. In addition, over 650 stray finds may date from this period — mostly stone objects (e.g. c. 50 cup/ bowls and c. 60 querns), glass beads (c. 60) and Late Bronze Age metalwork. Ironwork and non-funerary pottery are extremely rare — further study is required to determine whether this is solely a collection bias. A key aim of examining stray finds will be to investigate clusters which may reveal previously unknown sites.

The majority of material is in National Museums Scotland, Edinburgh or the Marischal Museum, Aberdeen. There are collections in ten

other museums, including the British Museum and local museums such as Inverurie and Banff. Around 60 objects are in private ownership, particularly querns, and a small proportion, primarily antiquarian finds, are now lost.

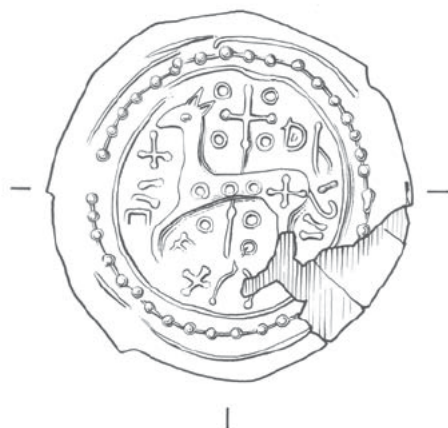
Although in-depth study awaits the next stage of this project, several trends merit further investigation, such as the presence of Iron Age material at earlier stone circles. Further study of this large collection has great potential to illustrate three thousand years of life in Aberdeenshire and significantly to enhance our understanding of changing material worlds.

Sulgrave Castle (Corinne Bennett legacy)

Brian Davison

Excavation of the Norman ringwork at Sulgrave began in 1960. The original sponsor withdrew after 1963 and excavation was not resumed until 1968 as part of the Institute's research project 'The Origins of the Castle in England'. Further excavations were carried out in 1972 and 1976.

The buildings of the early Norman castle overlay a series of timber and stone buildings dating from the late tenth and early eleventh centuries: these included a hall, a kitchen and a domestic complex. One stone building survived to a height of 2 metres. Known examples of such residences — especially ones underlying an early castle and allowing a direct assessment of the effects of the Norman Conquest on a Saxon thegn's establishment — are still comparatively rare.



The Sulgrave Brooch, derived from a coin-type of c. 1009 (BD)

Although a number of interim reports were published, lack of funds meant it was not until 2004, following an initiative by the Sulgrave Archaeology Group, that work began on a definitive account of the six widely-spaced seasons of work. Since then, a post-excavation programme has been managed for the group by Dr Richard Ivens.

Work is now in its final phase. This year's work has included the renumbering of field contexts and the establishment of a matrix; the allocation of contexts to groups and phases; the scanning and mounting of finds drawings; and the integration of finds reports with databases. Substantial progress has also been made on preparing the descriptive narrative of the features, structures and strata recorded in the six seasons of excavation.

Kidlandlee Dean landscape project Rachel Pope

The KDL project examines the nature and chronology of Bronze Age settlement and land use in the Cheviot uplands. It was a training excavation for students from the Universities of Durham, Newcastle and Liverpool, with local volunteers from Northumberland and Coquetdale Archaeology Groups. The landscape includes burial cairns, house platforms, and field systems, with later palisaded enclosures, cord rig, and cross-ridge dykes; 30,000 sq.m has been EDM and GPS surveyed.

In the final post-excavation phase, the digitization of all site drawings in AutoCAD has been

started, and from that the production of phased site plans, ready for both publication and deposition of the site archive both with the NMR and the ADS at York. The ceramics assessment has been completed by Dr Ann MacSween (Historic Scotland), as well as production of the final finds report by Dr Fraser Hunter (National Museums of Scotland). In addition, the charcoal/wood assessment has been undertaken by Ceren Kabucku (University of Liverpool), who is also pulling together the two botanical assessments undertaken by Archaeological Services Durham University in a final archaeobotanical report for publication.

Completion of site drawing digitization and digital illustration of phased plans will continue across early 2013, together with final micromorphology and geochemical work and reports by Dr Clare Ellis (Argyll Archaeology) and Dr Jenni Dungait (North Wyke Labs), as well as completion of the data structure report by research assistant Richard Mason, in readiness for publication.

Through the KDL project we are gaining a new — increasingly scientific — understanding of the later prehistoric use of upland landscapes in the British Bronze Age. The site is also showing indications of a very Early Bronze Age start date, for which there are tantalizing parallels with its sister site at Black Law, excavated by Colin Burgess. The next phase of the KDL project will be a suite of radiocarbon dates and analysis to help us better understand the sequence of events on the house platform and across the landscape.

DATES FOR YOUR DIARY

2013

Spring Meeting 17–19 May, based at Buxton, led by Ken Smith (details with this mailing)

Summer Meeting 6–13 July, Frankfurt, Germany, led by David Breeze (details with this mailing)

Autumn Day Meeting to be confirmed; please check our website

Annual Conference 11–13 October at the University of Chester, 'The Impact of Rome on the Countryside' (see below)

Forthcoming in 2014 (details to be confirmed; please check our website)

Spring Meeting 16–18 May, Mausolea of East Anglia, led by Julian Litten

Summer Meeting Tower Houses of the Tweed Valley, led by Hedley Swain

ROYAL ARCHAEOLOGICAL INSTITUTE ANNUAL CONFERENCE 2013

The Impact of Rome on the British Countryside

University of Chester, 11–13 October

This non-residential conference is to be held in partnership with the University of Chester at their Riverside Campus. The Keynote speaker will be Nico Roymans, Professor of Roman archaeology and prehistory at VU University, Amsterdam; leading British archaeologists will present the results of their work of the last decade. One focus will be recent geophysical surveys which have taken place in both southern and northern England allied to selective excavations, while the interpretation of finds in rural contexts will also be

examined. There will be a guided tour of Roman Chester and the Grosvenor Museum, led by Fiona Gale, Denbighshire County Archaeologist. The programme and booking form are in this mailing/and available at <http://www.royalarchinst.org/conferences> or please contact admin@royalarchinst.org or by post to S. Gerber-Parfitt, RAI, c/o Society of Antiquaries, Burlington House, Piccadilly, London W1J 0BE

MEETINGS NOTES

158th Summer Meeting at Liverpool, Merseyside, South Lancashire and Manchester, 7–14 July 2012 RODNEY TULLOCH

The twenty-eight member party met for supper on Saturday at our hotel in Liverpool's 1843–7 Albert Dock warehousing complex. Sunday, Tuesday and Thursday afternoon were spent in and around Liverpool, Monday in Manchester, Wednesday on the Wirral, Thursday morning in Blackpool and Friday in South Lancashire. Enthusiastic experts and guides kept us informed and entertained. Hedley Swain and Caroline Raison organised our visit as expertly as ever.

Joseph Sharples, distinguished author of the 2004 Pevsner volume on Liverpool, led us round the city centre, explaining that its development from mediaeval insignificance barely started before the late seventeenth century and, despite its favourable position for Irish and transatlantic trades, which made it England's third port by 1700, was held back by the Mersey's great tidal range and silting until the innovations of half-tide, and later, gated, wet docks. It was the early development of these on land reclaimed from the tidal foreshore from the 1710s that made Liverpool a boom town for some 200 years, and this and frequent warehouse fires led to repeated and ruthless

replacements of buildings. We walked from the site of the original enclosed wet Old Dock of 1710–15, beside the Grosvenor Estate's consciously ultra-modern quarter, through areas that had been devastated by bombing. By 1944 a splendid monument to Queen Victoria, on the site of the thirteenth-century castle, stood surrounded on three sides by ruins. The Queen Elizabeth II Law Courts now brutally occupy much of Victoria's view to the West. The fine Exchange by John Wood, brought in in 1749 to surpass his Bristol Exchange, much altered and extended by James Wyatt and others, stands at the other end of Castle Street. Nelson has a fine monument in the Exchange Flags, full of symbolism and obscure iconography. A splendid 1846–8 branch and Resident's apartment for the Bank of England by C. R. Cockerell showed the importance of Liverpool to London. But the restrained classicism of what was the local Heywood's Bank in Brunswick Street, with the manager's apartments incorporated, are an earlier (1798–1800) example in the rich sequence of banks, counting houses and merchants' offices. Without the encyclopaedic



The Ancient Chapel of Toxteth (AB)

Sharples we would probably have missed many of these facades, though some — like Peter Ellis's of the 1860s — were technically well ahead of their time and highly original and idiosyncratic in style.

Robert Philpott introduced us to the very new Museum of Liverpool on the waterfront. It nicely demonstrated the museum dilemma. Is it to be a repository of historical artefacts for the scholar and the well-informed — or is its main function to be the education and inspiration of the young, presumed to have minimal prior knowledge? Perhaps inevitably, a museum with Lottery funding tends to the populist, but, in telling the story of the city, its people and the land before there was a city, the curators had ignored the advisor who had said 'Don't make it too interesting; people'll never move on.' Our RAI whippers-in on the city walks might have echoed the sentiment; for members are neither uniformly mobile nor, with their interest aroused, well disciplined.

Then south, to the fascinating Ancient Chapel of Toxteth, probably the earliest Dissenting chapel in the country, owing its survival from the second

decade of the seventeenth century to the protection of the local magnate and its anomalous or doubtful status. If a private chapel, it should by rights have been part of the owner's house, if for public worship, it should have been under episcopal discipline. Licensed for Presbyterians in 1672 and largely rebuilt in 1774, it is now Unitarian. Its first minister, Richard Mather, ordained but suspended by the Established Church, migrated to Massachusetts in 1635 and was grandfather of Cotton Mather of the Salem witch trials. The box pews, galleries and focus on the pulpit are reminiscent of the Calvinist Baptist Chapel of Caerfarchell which the Institute visited in July 2010. Members of the congregation told us their history and showed us round their place of worship, the oldest in the city.

Sudley House, next, had been the home of the Holts and passed with its collection of art but not its furniture into the hands of Liverpool's National Museums. It wonderfully evokes the taste of the well-to-do in late Victorian times. The collection, accessible rather than avant garde, included works

by Millais, Holman Hunt, Burne Jones, Rossetti, Lord Leighton, Alma Tadema, Turner, Corot, Landseer, Gainsborough, Romney, Opie, Raeburn, Lawrence, David Cox, Wilkie and Reynolds. I was ashamed never to have heard of this charming place of treasures.

The National Trust's Speke Hall nearby was a complete contrast. I had heard of this timbered and moated Tudor great house, which, like so many rarities, may have survived because the Norrises, suffering the penalties of recusancy, could not afford to replace it with something more fashionable. Superficially authentic, the heavy carved oak furniture was Continental and installed in the nineteenth or twentieth century to be in keeping with the house, then belonging to the Watt and Leyland families. There are certainly enough priest's holes, spyholes and eavesdropping facilities to satisfy the most paranoid recusant.

On Monday, Lynn Smith, Senior Keeper, introduced us to the Augustinian Norton Priory (1134, an Abbey after 1390.) At 40,000 square feet, the excavations were the largest of a monastic site in Europe. The museum displays monastic tableaux, artefacts and human and animal remains, still being studied. The decorative floor tiles are fine but undoubtedly the prize is the beautifully preserved and well-over-life-size statue of St Christopher wading through fishes — though profits from the Runcorn ferry had not always balanced the burden of succouring the travellers. The Priory's foundations, a mediaeval bell-casting pit, the remains of a thirteenth-century cloister arcade and a fine twelfth-century vaulted undercroft (which had survived as the wine cellars of the Brooke family's eighteenth-century Norton Hall — itself since mostly demolished) — are visible.

In Manchester we visited the John Rylands Library. Now part of Manchester University, though retaining its status as a 'public library', it was a memorial by Enriqueta Rylands to her cotton-magnate husband, and a free library for the people of Manchester. Reputedly designed in a week by Basil Champneys, the magnificent neo-gothic sandstone edifice took from 1890 to 1899 to build, Mrs Rylands rather resisting its ecclesiastical character. A glass wing of 2007 near the back leads into the new library shop and the inevitable, and doubtless ace, cafe. Some of us were grateful for the new lift, for which the original building had no



Chair back at Speke: The Virgin and St Ann with The Christ Child (AB)



St Christopher (AB)



Viewing treasures of the Rylands Library (AB)

room, but regretted the demotion of the original imposing Deansgate Entrance Hall, with its John Cassidy statues of Theology Directing the Labours of Science and the Arts and noble grand staircase. Thankfully the original Victorian lavatories with generous seats remain. The staircase up to the fine Historic Reading Room, gives splendid views of the Entrance Hall below and the Lantern Gallery above. Cathedral-like, with double aisles, the Reading Room is built of many-shaded Cumbrian Shawk stone, with stained-glass windows, very white statues of the Rylands, and twenty other worthies gazing down at us. Linen-fold Polish oak panels, carved ceilings, bosses, faces in the radiator grilles, chairs with carved cotton flowers, drew our attention throughout. One of the first Manchester buildings electrically lit, its ornate bronze light fittings were coveted. Mrs R. and Champneys did not always see eye to eye. She insisted on an

incombustible concrete roof, and incidentally improved the natural lighting. Her bookplate (and the Library's) bears the motto *Nihil sine labore*...

Then there were the books and manuscripts! Enriqueta originally intended broadly to cover the humanities, principally theology, with only one or two of JR's own, but this quickly changed with the purchase of Earl Spencer's collection of early printed books, and the manuscript collections of Earl Crawford. We were treated to the current touring exhibition of Designer Bookbinders' work and some miniature books with a Shakespearian theme, and were whisked on to a taste of the Library's treasures, some of the third millennium BC. We saw the St John Fragment, the earliest known surviving New Testament text and several of the fabulous papyri, selected for us by our wonderful librarian guides, Anne McClelland and colleagues.

Our guide to the Manchester cityscape was Jonathan Schofield. In his enthusiasm for his city, he clearly saw its separation from Salford (for Pevsner 'one of the most curious anomalies of England') as an irrelevant historical accident; Engels and the pioneer vegetarian, the Rev William Cowherd were, for Schofield, Mancunian despite their regrettable Salford connections. We felt Anschluss might be imminent, with Mancunian tanks crossing the barely detectable Irwell.

Many of the buildings of nineteenth-century Manchester combined offices, with great windows for natural light, with warehousing. Thus, particularly in side streets, there are often crane hoists at the top floor — or sometimes at ground- or first-floor level. Less in evidence in the middle of the city were spinning and weaving. We learned that, while Manchester was the commercial centre, after the middle of the nineteenth century, most manufacture took place in the satellite towns. The remarkable double-domed Royal Exchange, once the nerve centre of the world's cotton trade, was physically much reduced by the Luftwaffe and, since the near disappearance of the Lancashire cotton industries, reduced in importance. Now, with a spectacular twenty-first-century tangle of steel at its heart, it is a venue for public entertainment. The alarmingly eccentric Beetham Tower, another representative of the newest fashions in building, loomed. We did not visit it or the Arndale Centre, described in 1979 as 'mammoth and distinctly lavatorial' and, even following the reconstruction after the 1996 Provisional IRA bomb, less popular with architectural critics than commercially successful.

We called at Manchester Cathedral. There is a Saxon carving of an angel on a stone in the present church; one has stood on the site from 1215 but much of the present structure dates from 1421 when it became a collegiate foundation schizophrenically dedicated to Saints Mary, Denys and George. After various additions and refacings, it became a cathedral, 300 years after the Dissolution. Though extensively bombed, the remains of the rood screen and delightful misericords survived. Nearby, under a low vault, the course of the Irk can be guessed at. Its confluence with the Irwell was a landing place below the bluff on which the Cathedral stands, thought to be the site of a Brigantean stronghold. The nearby Wellington Inn

was built in 1530 reusing many timbers already two centuries old. Changing pub names is nothing new. This collection of old buildings is a little misleading as some are from elsewhere in the city.

By 4 pm Director, Nick Merriman was introducing the neo-gothic Manchester Museum of the University of Manchester. Sadly the Archaeology and Egyptian galleries were closed for refurbishment. The displays of fossils and taxidermy are paralleled by research and educational vivaria of reptiles and amphibians, and cheerful facilities for school parties and children.

On Tuesday morning, we visited Liverpool's Roman Catholic Metropolitan Cathedral of Christ the King, almost two cathedrals. Sir Frederick Gibberd's familiar wigwam was built between 1962 and 1967. A Liverpool University nuclear science building had made way for the processional steps from a new piazza and Visitor Centre at street level. A third-millennium victory of Faith over Science. Our volunteer guide proved as knowledgeable as he was enthusiastic. The breathtaking space centres on the white Macedonian-marble high altar beneath its Crown of Thorns baldachin and the lantern. The cathedral stands over its own basement car park instead of the vast crypt of the Lutyens cathedral, started in 1933 and resumed after the war. Lutyens's planned superstructure, even in a much scaled-down version, was abandoned and Gibberd won the competition for a cathedral that could be built for £4 million. His original design is more apparent from inside. Its radiating concrete rafters were integral with the uprights at the circumference of the enclosed space with the outward thrust taken by the ring beam at the level of the elbows between rafters and uprights. The flying buttresses, continuous with the rafters, were added on the structural engineer's advice. To my mind they add to the external appearance, giving a simpler and more transparent structure. The roof leaked and the exterior mosaic flaked off the radial concrete members. Cladding the members with fibreglass thickened them, impairing their elegance. This and changing the roof skin cost more than the original build.

The Lutyens crypt was finished in 1958, its roof a great platform for outdoor liturgy open to the windy horizon. The pre-war vaults in Staffordshire blue engineering brick were to have been plastered. These barrel-vaults and the piers between give an

idea of the scale of the cathedral they were planned to support, the second largest in the world, its dome considerably larger than St Peter's. Like the Gibberd, the Lutyens Cathedral was to have been aligned North-South but the two parallel main halls of his crypt run East-West. The Crypt Hall, with its modern kitchens and the Pontifical Hall, which served as the cathedral while Gibberd's was being built, can now be hired for functions — like the annual Liverpool Beer Festival. Part of the crypt is now the Treasury, another a concert hall; one is the chapel of St Nicholas, replacing the demolished Catholic parish church of the same dedication, used as the pro-cathedral before the crypt. The only part of Lutyens's cathedral with the finish he intended is the one-bay Chapel of Relics (though designed with two more bays), with three Archbishops' tombs. This is lined with Travertine marble and the door is a six-ton rolling disc of Travertine. Both Cathedrals contain notable metal sculptures by Sean Rice — Arthur Rackham crossed with Giacometti.

From the cathedral ridge we descended to the site of the eponymous 'Pool'. Here we were met by two more enthusiasts, Yaz Verducci and Daniel

Wright of the Liverpool Museums. Below modern buildings and the road surface lies the excavated north-east corner of the 3.5 acre Old Dock, the first of the wet docks, constructed 1710–18. Above the deeper levels dug from the sandstone bedrock the soft ground was retained by brick walls with a slight batter topped by stone coping. These walls had had to be patched periodically and provided with fending timbers to absorb wear and tear. An intriguing feature was a bricked-up opening in the rock, reputedly a tunnel from the mediaeval castle, which had stood on the peninsula between the Mersey and the Pool. It had presumably been struck by the men digging the dock and blocked as without function. It awaits further investigation. The Old Dock was a half-tide dock with a sill low enough to allow vessels to enter at high tide but high enough to retain enough water at low tide for them to float without grounding. Superseded by 1826, it was filled in, apparently largely with sewage.

After lunch Adrian Jarvis of Liverpool University's Centre for Port and Maritime History showed us more docks. Albert Dock (Jesse Hartley 1843–7) already felt like home. The warehouse, as



Looking north across Albert Dock to the Museum of Liverpool (AB)

nearly fire-proof as possible, had iron pillars, beams and tie bars supporting shallow brick vaults. Brick fire walls with double iron doors divided the floors. Recent catastrophic warehouse fires justified the expense for valuable, flammable goods like tobacco and spirits. Hoisting and handling used the latest hydraulic power, originally from the city's water mains but latterly from the docks' own pump-house. Hence the various mysterious crane mechanisms on the face of the buildings. Hydraulics also powered lock gates, swing bridges and windlasses for handling the ships. Hartley used granite for the vulnerable dock walls and built them with the slightest of batters. When construction was slack, instead of laying off and losing his skilled masons and quarrymen, he used them to build fine-jointed, random-masonry dock perimeter walls and watchmen's shelters in granite. Jarvis champions Hartley as more inventive than the Brunels, if a less-effective self-publicist. But the increase in the size of vessels, particularly with steam, led to the supersession of Albert by a succession of docks with wider lock entrances. Still, the handsome mass of Albert Dock was saved, restored and converted to other and popular uses — like our hotel and the Maritime Museum — after first the Manchester Ship Canal, and then the death of cotton and the advent of large container ships, killed the old dock complex.

In the evening, we were let loose on another of Liverpool's vast and self-important buildings. This was the Neo-classical St George's Hall of 1841–57 by Harvey Lonsdale Elmes on a podium on a terrace on high ground. Originally access to the terrace level was by steps to left and right and thence by the steps up to the noble pedimented Corinthian South portico or the East portico but we entered meanly what is, in effect, the basement. Traces of the original paired steps are visible to the archaeological eye. We continued through the basement, accommodating the services, including the ingenious heating, cooling and ventilation system for the whole building, storage and cells for the assizes. The disused cells have displays sensitively telling the stories of some of those tried. Upstairs, we viewed the courts, concert-halls and assembly-rooms. These magnificent interiors were by Sir Robert Rawlinson and C. R. Cockerell, Elmes having died in 1847. The building was closing and we had had a long day. Although we



Cammell Laird's shipyard seen through *HMS Conway* memorial window (AB)

had only sampled Liverpool's religious and corporate magnificences, we were sated by the Victorian pomp — though the equestrian statues of Prince Albert and the young Queen on the eastern terrace were charming rather than pompous and quite upstaged by Major General William Earle's.

On Wednesday we crossed the Mersey. Our destination, the oldest building on Merseyside, was approached through modern housing estates (we had a fine demonstration of three-point turning in a cul-de-sac by our coach driver). And, when we reached Birkenhead Priory (1150), we found it wedged behind Cammell Laird's shipyard, which had occupied the shore and encroached on the graveyard of the nineteenth-century parish church, built in the Priory grounds. The walls of the cloister and a western range of buildings stand but nothing above ground of the Priory Church or the dorter range. The fine vaulted Chapter House of 1150 is now in use for Anglican worship and the

undercroft is a small museum. The Refectory was over the Chapter House and is preserved, though with a modern roof. *HMS Conway*, a school for training Merchant Navy officers founded in 1859 in a former wooden warship, closed in 1974. The Old Conways needed a place to safeguard their memorabilia. Our volunteer guide was quite surprised to be asked to unlock the room, tentatively identified as the Scriptorium, now used to display their fascinating but melancholy collection.

At Port Sunlight we were driven around the garden village built by William Hesketh Lever for his soap factory workers. We learned about his idiosyncratic authoritarianism tempered by benevolence. At the time (1888–1914) it was not unusual to segregate the sexes, with different hours of work, canteens and entrances, nor for women to have to leave their jobs on marriage, but not every employer gave his female employees a canteen of silver on marriage. Lever, a frustrated architect, employed a number of young architects to design the houses, largely free to interpret his specifications. Half timbering, Flemish gables and turrets are everywhere. Most of the 900 houses are of three bedrooms and built to far higher standards than workers' housing of the time. Demand from his married workers was high. Lever interviewed each couple personally. Not providing individual gardens or allotments, Lever employed a hundred gardeners to maintain the landscaping. The green and spacious surroundings, attractive now, must have seemed a paradise before the 1919 Housing Act. No alcohol was sold in the village. There were a temperance meeting house, school, cottage hospital, post office, non-denominational village church, heated outdoor swimming pool, free library, theatre, museum, auditorium and — not least — the Lady Lever Art Gallery. This was the icing on the Institute party's cake and we could have spent several hours there. Apart from the permanent galleries, there was a charming exhibition of the work of the Pre-Raphaelite Eleanor Fortescue-Brickdale. The whole collection reflects the educated but not the avant garde taste of the time — Sudley House on a larger scale.

Ellesmere Port's National Waterways Museum was introduced to us by Jim McKeowan. This was to have been the Mersey terminus of a never-completed canal by Thomas Telford from Ellesmere in Shropshire. More important to the

town's development was the opening of the Manchester Ship Canal in 1894. The Museum, however, deals largely with the narrow-boat canal system. We were turned loose to look at the 1801 stables, some Telford buildings, cottages furnished as at three different periods, workshops, locks and basins. There is also a large collection of canal boats of various types. Some are under restoration but the majority, probably acquired in poor condition, seem to be in extremis and it is hard to believe the funds for saving them can come in time. Upstairs and under cover there is a fine display of engines and gear and one of the last narrow boats lived in and worked regularly by a couple with a horse. The life is wonderfully captured with recordings of the old people's voices playing in the tiny cabin that was their home, surrounded by the modest trappings of their daily life.

On Thursday morning we were in Blackpool, enthusiastically guided by Ted Lightbown, Carl Carrington and Frank Marcham. There was nothing of the tired seaside resort here. Below the Tower's legs nestles the Tower Circus, as magnificent in its gilding, tiles and plush as it must have been when it opened in 1894. The floor of the ring itself can disappear to reveal a pool for water displays. Underneath we saw the animal pens and the artistes' props. Then to a showing of a 3-D film of the Tower — with gasps as we seemed to be dive-bombed by seagulls and were (really) sprayed with water droplets.

By lift to (nearly) the top of the Tower and the vertiginous panorama of town, beach, trams, pier, the Pennines and the sea. In the rococo Tower Ballroom we had tea, listened to the Wurlitzer, watched the dancers and peered up at the golden balconies, painted ceilings and general architectural extravagance. We walked to the Winter Gardens, for years the Tower's rival but now under common management. Security was tight for the World Championship of Magic. Nevertheless the Institute party was admitted and our minds seemed fairly relaxed. Perhaps we did not look sharp enough to present any threat to the magical secrets. Although dating from 1878, this entertainment complex has the cinematic feel of its 1931 refurbishment. The Galleon Bar is more or less a Gaumont film-set in fibreglass and plaster. It occupies part of the vast 1894 Theatre Bar by

Gillow of Lancaster, much of which remains. But it was hard to concentrate on the building when the magicians, of every age, sex and nationality and dressed in the extremes of informality, in business suits or in bizarre costumes that were clearly part of their habitual personae, were so fascinating.

Liverpool's Sefton Park was opened in 1872 as a setting for the mansions of its plutocracy. We visited the octagonal, domed Palm House of 1896, saved by public subscription and Lottery money and run by a trust since full restoration in 2003. The eight fine statues of explorers and botanists by Léon-Joseph Chavaillaud that ring it are, rather oddly, some in white stone and some in dark metal.

We now travelled to the extraordinary Williamson Tunnels in the sandstone of Edge Hill. What can one say? The sheer scale of the works, for a private individual and for no clear purpose is a phenomenon. Joseph Williamson had made his fortune, apparently from humble beginnings, in the tobacco trade. He could afford to tunnel in the rock; in the early nineteenth century labour was plentiful and cheap and it can not have been technically difficult. Some of the tunnels started as vaults to support level gardens on a sloping site, some are shallow and must have been made using cut-and-fill, others are deep and at various levels. We saw the section that has been opened for tourist visits but this is a tiny part of what is known to exist and there may be much more to find. And real archaeology is involved. While the tunnels have always been known to be there, although he was coy, even secretive about their extent and purpose, over the years they have tended to be filled with rubbish from the various entrances. This contains much local domestic garbage as well as builders' spoil and rubble. The volunteers, as part of their Augean task, collect the artefacts, some of which are displayed at the exit. But we came out by that same door as in we went and no wiser than the poet. Leaving Lime Street station on Saturday, I scanned the walls for where the cutting had intersected Williamson's Triple Decker Tunnel — putting the navvies to flight, believing they had broken through to Hell.

On Friday the coach took us north for a very different experience. We were greeted at Helmsore Mills in the steep Rossendale valley by Suzanne Rothwell of Lancashire's Museums

Service and divided into two parties for our tours. Ours was taken through the early industrial revolution of the textiles, copiously illustrated with examples of the machinery. At last I understand the simple but ingenious mechanism whereby a spinning wheel puts the twist into the yarn. So that is what a handloom looked like — and how Kay's flying shuttle flew, Hargreaves's spinning jenny span and water drove Arkwright's frame. And here was how Crompton joined them together and Horrockses perfected the power loom. We were struck by the sheer number of processes that went to the production of cloth and the number of special different products that are made. In Whittaker's Mill (1820s, rebuilt late 1850s) we saw the terrifying machinery for tearing up waste and old fabric for spinning and weaving into shoddy. The 1789 Higher Mill's water wheel is driven via a leat from the Ogden, and drives the simple wooden wool-fulling stocks and an example of the later, roller-fulling mechanism. The stale human urine for the process was collected from the nearby houses. Householders were prevented from boosting their income by the collector's tasting the product to detect dilution. A secondary shaft from the water wheel drove other machinery such as teasing machines for raising the nap on cloth. Finally we saw relatively modern, high-output spinning mules and carding machines working.

We drove on for a visit to the remains of the Cistercian Whalley Abbey. Almost nothing of the 1330–80 Abbey church remains above ground but the excavated foundations are marked with stone. The monks' choir had the rare feature of hollows under the wooden floors of the stalls and these choir pits have been interpreted as resonating chambers. It occurred to me that, so close to the river Calder, it would be wise to keep any wooden structure clear of the damp ground and, as the choir stalls that survived and were moved to the parish church on the dissolution seem to date from 1415–34, they may have replaced earlier stalls that had rotted. But perhaps the experts are right and the spaces under our sitting room floorboards are really resonating chambers. Unlike the church, parts of the monastic buildings survive quite well.

Whalley, at 400 square miles, was once one of the largest parishes in England and St Paulinus is said to have preached here. It was certainly of ecclesiastical importance in Saxon times and the



The cavalryman sculpture (AB)

present church is mainly of about 1200, much older than the Abbey. There are several Roman stones incorporated in the structure; we peered at a lintel that bore the name of one Flavius. In the churchyard are three interesting Saxon crosses, now dated to the tenth century, in varied degrees of preservation. The choir stalls have splendid misericords, three with inscribed text.

Roman *Bremetennacum Veteranorum*, our final destination, had been an important cavalry station on the road to York but the Ribble has washed much away. The fort was built in 72 AD by the Twentieth Legion VV, whose carved record of the fact is on view. The first garrison was the Second Ala of Asturians, succeeded by Sarmatians. The thrifty inhabitants, whose Ribchester is coterminous with the civilian vicus and whose churchyard and church occupy much of the fort's site, have been selling or reusing Roman remains for centuries — like the pillars supporting the porch of the

White Bull — until Miss Margaret Greenall, of the brewing family, founded the museum to prevent their dispersal. We were glad to shelter in the small museum as our luck with the weather had given out. Here Patric Tostevin described the site and excavations. The exhibits included the fine high-relief carving of a cavalryman spearing a prostrate enemy, his spear held in what a pigsticker would recognize as the Bengal overhand grip. His lordly gaze, meanwhile, is fixed on the distance. There were fine altars and artefacts too, but the prize, the bronze Ribchester cavalry sport helmet, complete with mask, has been in the British Museum for 200 years.

Leyland, Camden, Stukely and others were archaeological tourists before us and may have had better weather. But they will not have had our opportunity to see the excavated grain store nor the bath house.

Autumn Day Meeting — An introduction to London Docklands: A Walk along the River Thames between the Tower of London and Shadwell, 13 October 2012 LORRAINE PARTRIDGE

Some forty members of the Institute met our guide Hedley Swain at Tower Tube Station to take a walk along the North Bank of the Thames through part of London's Docklands. From the vicinity of the Station we could see both the Tower of London and the Shard, parts of the changing London skyline.

The docks were at their maximum capacity during the early 1960s, following a resurgence after the massive destruction of the Second World War. The end came with the change to the use of containers, which led to the growth of Tilbury and Felixstowe Docks; the London Docks could not accommodate the larger vessels required to transport containers, so that by the 1980s, all the docks along both sides of the River were obsolete.

But first, we took a look at the remaining bit of London's Roman Wall just by the Tube station. Part of the monument found in excavation, of the Procurator, Julius Alpinus Classicianus, responsible for rebuilding London after Boudicca's revolt, had been reused during the fourth-century reconstruction of the wall. We took a brief stop to look at the Postern Gate in the City Wall, found in 1979. Among the finds from the dig were fifteenth- and sixteenth-century pottery and signs of ivory working.

We then turned to the main theme of the day, concentrating on Dockland and its environs, comparing Trinity House (by architect Samuel Wyatt, built 1796) and the impressive former Port of London Authority building (1919) reflecting the wealth generated by Dockland.

We walked along the river front to St Katharine's Dock. The lock at Tower Bridge basin gave access to the dock and quay areas. It is the smallest of the London Docks and was the engineer Thomas Telford's only major work in London. The party walked across Telford's Footbridge (1829) into what is now a modern marina area. The architect of the Dock, Philip Hardwick, was also responsible for the Euston Arch and the station in Birmingham for the London to Birmingham Railway. The Dock was built upon an East End slum just outside the City of London, and takes its

name from the Hospital of St Katharine by the Tower, which had been founded by Matilda of Boulogne during the twelfth century; its royal patronage and connections meant it was not dissolved during the Reformation but only demolished after public debate to make way for the dock. The hospital then moved to almshouses near Regents Park, finally moving back to Limehouse, East London, in its present form during the 1950s. St Katharine's Dock, whose main cargoes were ivory, rum and tobacco, was closed in 1968. It was never a commercial success as the entrance and quays were too small. It is, however, notable for being the first example of a dock having the warehouses built up to the quayside, rather than following the previous practice with transit houses on the quays and the warehouses behind. This example was later followed when the Liverpool Docks were built, (members who attended the Liverpool Summer Meeting were able to see what the Docks must have looked like in their heyday).

The eastern part of the Docks was destroyed by bombing in the Second World War. The surviving buildings were pulled down in the 1970s after the dock was closed. The whole area is now rather dominated by the Tower Hotel, a large 70s building. The other buildings are a mixture of styles. We passed the Royal Barge *Gloriana* of the Jubilee River Pageant.

Hedley noted that in the eighteenth and nineteenth centuries, London was the world's largest city and also had the biggest area of docks. When Engels disembarked at the Docks upon his arrival in England in the 1840s he wrote of the scale and activity that he witnessed. The docks had gradually spread along the river from the Billingsgate area to Wapping and Bermondsey. Tower Bridge was later built to solve the problem of getting traffic across the river while still allowing access to the Pool of London. Before the dock basins were built, ships had been unloaded into lighters whilst moored in the River or at wharfs along the Thames, often taking many days to load or unload. The provision of quays within the docks with their adjacent warehouses meant that the process of loading and

unloading was much faster and the enclosed dock areas, behind their high walls and secure warehouses helped to make theft much harder. Some of the high-level walkways which provided access between the warehouses still survive.

Throughout the day, as we walked, the quietness of the streets was notable, with little traffic of any kind through the largely residential areas. Hedley pointed out the site of St Saviour's Dock, across the river in Bermondsey, where the Neckinger, one of the underground rivers of London, flows out into the Thames. St Saviour's was once the site of a tannery, downwind of the city for obvious reasons. It was also the site of the Rookery, a slum in which Dickens has Bill Sikes accidentally hang himself in trying to escape the hue and cry following Nancy's murder in *Oliver Twist*.

London Dock was built in the early 1805 by John Rennie. Its chief cargoes were tobacco, wine, wool, rice and brandy. The buildings were set out in the more traditional manner with transit sheds

directly on the quayside and warehouses behind. The Dock was badly bombed during the Second World War; little of the original remains. The Tobacco Dock Warehouse on the north side of the Dock still survives. For a brief period during the 1980s it had a life as a shopping centre but this did not prove viable. Following the Dock's closure, Tower Hamlets Council filled in the Western portion, upon which they intended to build social housing, but owing to financial constraints this did not happen. The London Docklands Development Corporation then acquired the land. On the north side is 'Fortress Wapping' where News International moved its print operations in the 1980s. Of the original dock basins only the Hermitage and Shadwell Basin survive. It is now difficult to appreciate the scale of this complex, though we could get some idea by walking alongside the sports field which now takes up what was the Wapping Basin part of the old complex. The Georgian houses for the dock staff on either side



The length of the London dock preserved (AB)



Shadwell Basin – the bridge gear (AB)

of the entrance, such as the harbourmaster's house, still remain; the entrance to the docks is now a garden square.

We then walked to Wapping. Only the tower and churchyard remain of St John's Wapping (mid 18th-century), bombed during the Second World War. Opposite is a Bluecoat School for boys and girls, founded in 1695 by voluntary contributions. The current building dates from 1760 and is notable for the boy and girl statues above the entrances.

Wapping High Street runs parallel to the river. The street and area were completely dominated by docks and dock working until their demise in the late 1960s. It was always a marginal community built upon narrow plots with both river and road

frontages. There had been thirty-five public houses between the 'Town of Ramsgate' and the 'Prospect of Whitby', two of the oldest and best known of them, which still remain. We passed Oliver's Warehouse, the first to be converted into flats as the area changed from a working community to a residential area.

Turning briefly to the river bank again we passed the headquarters of the River Police, in a distinctive modern building. The River Police were founded in 1798 to try and control theft on the river and were the first modern police force in the world. As we walked Hedley pointed out St Mary's Rotherhithe, across the Thames, from where the Pilgrim Fathers originally set sail in 1620. On passing Wapping Station he noted that it contains the

entrance to the foot tunnel built in 1825 by Marc Brunel, which was the first underwater tunnel in the world. The tunnel is still in use today and carries the London Overground under the river.

We then saw the only surviving Hydraulic Power Station in London, at the entrance to the Shadwell Basin. It was originally one of six which supplied hydraulic power to London to operate machinery before electricity replaced it. The stationmaster's house, now converted into a home and art gallery, has noticeable brickwork and a Dutch gable. We enjoyed a buffet lunch at the 'Prospect of Whitby' in an upstairs room overlooking the river.

We took a short detour to cross the metal Shadwell Basin Bridge, which could once be swung round to allow craft into the basin.

We then walked to Narrow Street, Limehouse, with its terraces of Georgian houses and their frontage onto the river. Limehouse gets its name from lime kilns which were originally in the area; it is the home of London's original China Town, depicted in the stories of Dickens and Conan Doyle, and Rohmer's 'Fu Manchu'. Limehouse was where the original link to England's canal system

from the Thames was built to allow goods to be transferred cross-country. When the Limehouse Link tunnel was being built to provide a quick route from Dockland, they excavated the site of the first proper porcelain kiln in Britain, (c.1745, at 108–116 Narrow Street).

Lastly we walked on to the Thames Clipper pier at Canary Wharf. Some took the clipper back to Embankment, some shopped, while others explored the Museum of London Dockland, in its refurbished warehouse by the north basin of what was the West India Docks. The extensive museum displays illuminated and amplified parts of what we had seen that day. On my journey back on the Clipper, a fitting way to end a day, considering the effect of the Thames on London, I reflected on how much London had changed since the 1950s and is still changing. The Docks had been the basis upon which much of the commercial success of London was founded; today Canary Wharf is at the centre of a different commercial heartland.

Our thanks are due to Hedley Swain for leading the day and to Caroline Raison for the organization.

Legacies of Northumbria: Recent thinking on the fifth to fourteenth centuries in Northern Britain, 28 September to 1 October 2012 at the North of England Mining Institute, Newcastle JOANNE KIRTON (CHEYNEY BURSARY)

The Royal Archaeological Institute, the Antiquaries of Newcastle upon Tyne and the Architectural and Archaeological Society of Durham and Northumberland held a conference to celebrate and discuss the legacies of the Anglo-Saxon kingdom of Northumbria. The conference was held at the Mining Institute's Neville Hall, which provided an imposing backdrop for our speakers, surrounded by conference delegates and the many faces of that Institute's presidents. It was well attended with 95 delegates, including six Cheney Bursary students (see p. 5). It was organized by Chris Ferguson and Caroline Raison, to whom we owe many thanks.

The conference began with a stimulating keynote lecture by Professor Dame Rosemary Cramp, a stalwart of early medieval archaeology in the north-east. Her lecture, 'Fifty years of North-

umbrian archaeology: what we didn't know then, what we don't know now', provided the audience with an overview of archaeological discoveries spanning the past fifty years and a personal insight into the individuals responsible for them. This was achieved through an exploration of some of the most iconic Northumbrian sites and material culture from the region. The lecture was followed by a wine reception in the Mining Institute's beautiful Nicholas Wood Memorial Library.

The next day-and-a-half was dedicated to a series of engaging papers that explored Northumbria from its Iron Age and Roman inheritance to the survival of Anglo-Saxon and Viking identity after the Norman Conquest. Papers were delivered by new and established academics, and updates were provided on local projects such as the ongoing work by Steve Sherlock at the Anglo-Saxon

burial ground at Street House and the work of the Bamburgh Research Project within the west ward of Bamburgh Castle. Particularly illuminating papers were Chris Ferguson's consideration of coastal sites and their relationship with the sea, using 'viewshed' analysis; Celia Orsini's paper which sought to identify long-standing local traditions by contextualizing funerary sites within their broader landscape settings; and Nick Baker's exploration of compunction in early medieval Northumbria. The papers generated energetic discussion much of which spilled over into tea breaks, lunch and eventually the pub.

The remainder of the conference was spent visiting some of Northumbria's most famous sites,

giving delegates the chance to see the unique landscapes that provide the backdrop to the numerous sites discussed over the previous two days. We visited Jarrow Monastery, excavated by Professor Dame Rosemary Cramp between 1963 and 1978, Bede's World, and on the final day, Bamburgh Castle and Lindisfarne. Chris Ferguson and David Breeze provided insights along the way, supported by various knowledgeable members of the group.

The mixture of new research and field work updates combined with field trips have illuminated this wonderful part of the country and the rich history with which it is associated.

MISCELLANY

120 *Archaeological Journals* now free to view

We are pleased to announce that volumes 1 to 120 (for 1844–1963) of the *Archaeological Journal* are now freely available to search, download and read on the Archaeological Data Service (ADS) website (<http://archaeologydataservice.ac.uk>). Appropriate arrangements are being made for the indexes and volumes 121–60. Our thanks go to Heritage Technology and the ADS for helping us to digitize and host these journals online.

Each journal article is available as a searchable PDF file, including images and fold-out maps. The volumes cover a vast array of topics, with articles

ranging from 'English Medieval Embroidery' (Hartshorne 1844) to 'Romano-British Aisled Houses' (Smith 1963). We hope that everyone will find useful resources and articles for their research, and would like to hear of any particular projects that have made extensive use of the archive.

Volume 1, published in 1844, covered a range of topics that would still be considered for inclusion in today's journal. Increasing academic specialism means that the very first paper, on numismatics, might not now be offered to us, but most of the rest are on subjects that in one way or another have been addressed again in recent years: military architecture for instance, has remained one of our primary research areas, witnessed by many papers on castles. The first illustration in volume 1 was of Anglo-Saxon church towers, a topic relevant to recent discussion of the structure at Bishopstone, reported on by Gabor Thomas in volume 165.

Members' access to recent journals

Members can continue to read digital versions of the articles in our most recent volumes, 161 to 168 (for 2004 to 2011), through our website. If you would like access to the journals, and haven't yet got a username and password to log in, please contact the Administrator with your e-mail address. For non-members and associate members, these same eight journals are now available on a pay-per-view basis through the CBA's ArchLib website (<http://archlib.britarch.net/>).

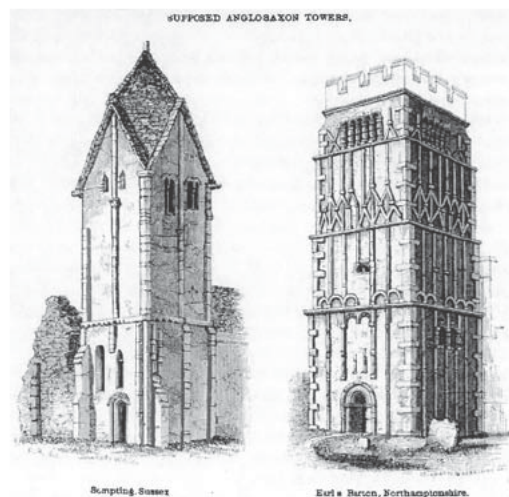


Fig. 1, *Archaeological Journal* 1

Access to Lectures Online

For the 2012–13 lecture season, staff of the Society of Antiquaries have been videoing our lectures for us so that we can link them to our website. If any tech-savvy member would be willing to learn how to do this, please contact the Administrator.

Ordinary Members can see the lectures online at a time that suits them. (Associate Members may continue to benefit from attendance at lectures at Burlington House or pay the difference to become Ordinary members.) The process for viewing the lectures is the same as for reading our journal online: you will need to log in to our members' area. If you haven't yet got a username and password, please contact the Administrator with your e-mail address.

Lecture News Two new events have been included in our programme of lectures:

The Debate On 13 February 2013, instead of a lecture, Professors David Breeze and Eberhard Sauer debated 'The limits of imperial power: the function of military frontier walls'. Each presented his case, followed by a brief debate with searching questions from the audience. This is available for anyone to view on our website.

Presentations by New Archaeologists (not yet available online) Last November, three post-graduate students from the University of Southampton's Archaeological Computing Research Group spoke about their research (see *Newsletter* 44). For the second session on 10 April, Council member Paul Bidwell arranged for three people at the start of their careers to talk about work that they are doing or projects in which they are involved. They are Frances McIntosh, Curator, English Heritage Hadrian's Wall Museums; Oliver

Davis, GIS and Mapping Officer, Royal Commission on Ancient and Historical Monuments Wales; and Lisa Snape, Geo-archaeologist, of Pre-Construct Archaeology.

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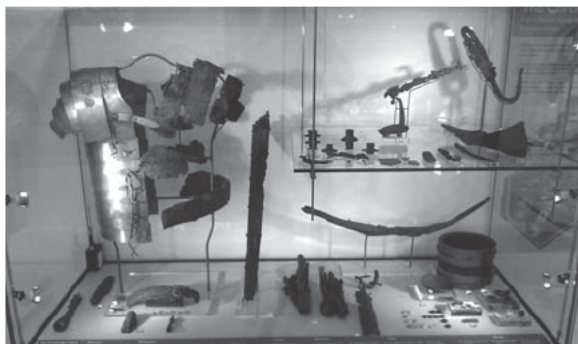
The current rates are: Ordinary member, £40 and Associate or Student, £20, with discounts when paid by direct debit; Life member, £750 or £525 if aged over 60. Life membership is good value for both the member and the Institute and shows a member's commitment to the Institute. Payment for subscriptions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

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Members who pay the standard rate of tax and have filled in the gift aid form have gained for the Institute a substantial sum. Despite previous notices of encouragement, it is still the case that less than a third of members have yet arranged for the Institute to receive gift aid. Under this scheme, if you are a taxpayer, the government will refund to the Institute, 25p in the pound of the value of your subscription. If you would like to help, please ask the Administrator for a form.

The RAI office

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



The Corbridge hoard's new display case © FM/English Heritage

CAPTION COMPETITION

Readers were asked to provide a caption for this picture taken by Ann Ballantyne at the Institute's 2012 Spring Meeting to the Cinque Ports, during the walking tour of Sandwich. The winner is Anthony Jaggard.



'and I thought I was WINDING down!' (AB)

My Favourite Building ROGER

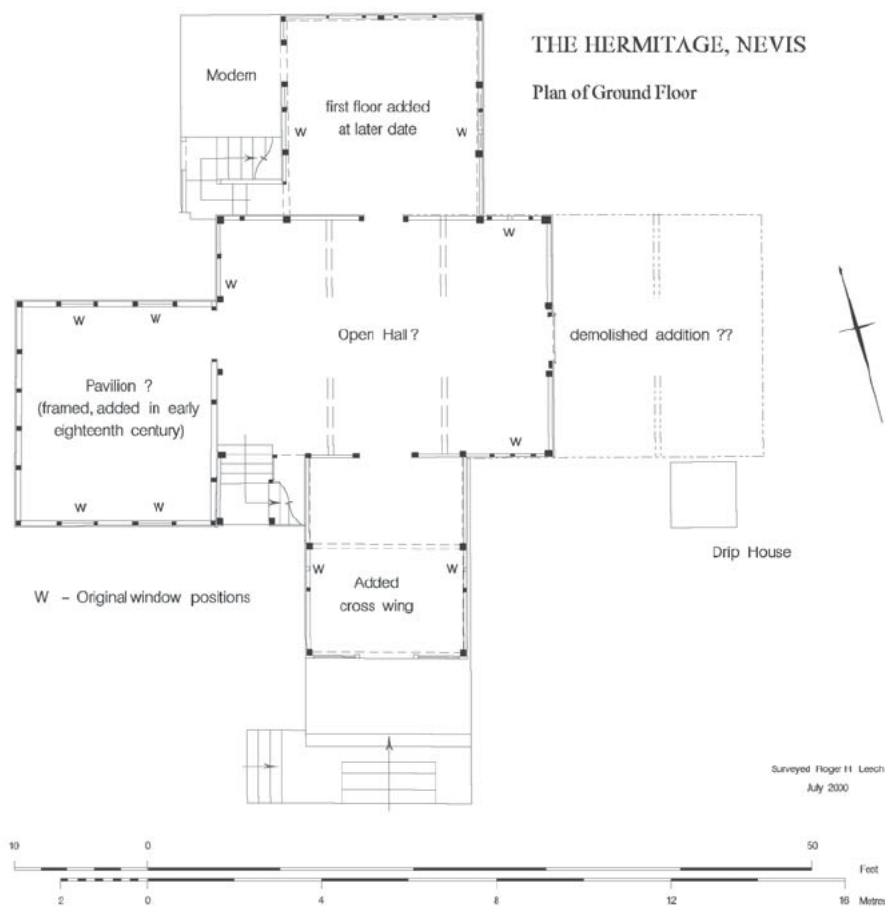
H. LEECH

It is the fate of all council members with an interest in buildings to be cajoled by the editor into writing this piece. Doubtless like others, I was faced with too many buildings to choose from: could it have been 43 Broad Street, Bristol, the recording of which initiated my study of Bristol Town Houses, now moving towards publication by English Heritage? Or might it be 7 The Horsefair, Romsey, the eighteenth-century house in which my family and I have lived for the last 28 years? Or might it be Romsey Abbey, our parish church, in sight from our upstairs windows, and of all these possibilities the one most likely to be visited by Institute members reading the newsletter. All these options were displaced by the realization that the most appropriate building about which to write was a timber-framed house standing on the island of Nevis in the Eastern Caribbean. This is a house of some significance for understanding the European settlement of the Americas, and also one which Institute members might visit, either alone, or during a possible RAI summer meeting.

The Hermitage, in the parish of St John Figtree on the island of Nevis, is now a hotel, and a truly delightful spot to stay for anyone interested in the history of the colonial Caribbean (<http://www.hermitagenevis.com/>). I first visited it one evening in July 2000, whilst staying on the island with

colleagues from English Heritage and Bristol City Museum, undertaking research for the Nevis Heritage Project of Southampton University (http://www.southampton.ac.uk/archaeology/research/projects/nevis_heritage_project.page). Seeing the interior of a house probably of the seventeenth century, an open hall with a timber roof and framing with double pegged joints, was a truly moving experience, but it was only after several rum punches and mulling over the evidence seen that night that it became apparent that this was possibly one of those buildings described by North American archaeologists and building historians as 'impermanent architecture'. There were no visible sill beams and the vertical posts must have been set in holes in the ground. Returning for a further look the next morning we discussed this possibility with Mr Richard Lupinacci the owner, who explained how in the restoration of the property two decades or so before he had observed that this was the case — the posts were set into the ground. Survey of the house followed and excavations in 2001 confirmed that this was indeed so (and is described in the interim report for the Nevis Heritage project in that year, which can be found on the project's web site).

The survey plan and section were first published in the project interim report and secondly (Leech 2006) in *Perspectives in Vernacular Architecture*, then the occasional publication of papers presented at the annual conference of the



Vernacular Architecture Forum (VAF), the principal north American organization for the study of vernacular houses, the counterpart of our Vernacular Architecture Group. Members of the Forum had in an earlier paper, published in the *Winterthur Portfolio* (Carson et al 1981) argued that in Virginia, earthfast buildings, with the posts set into the ground rather than framed into sill beams, were cheaper to construct, though impermanent because the posts eventually rotted. To the early colonists of the seventeenth century this was an acceptable way of proceeding — it minimized investment and maximized profits. The idea of constructing buildings in this way, it was argued, had come from England, though no actual examples of buildings constructed in this way in sixteenth- and seventeenth-century England could be cited. My own paper presented to the VAF conference proposed that this was not a throwback to a method of building largely abandoned in

western Europe in the thirteenth century, but was a technology inspired by the building methods of the indigenous peoples of the Americas. A subtext might have been that contemporary North-American scholars were more disposed to claiming links with their own European past than acknowledging an intellectual debt to the indigenous peoples of the continent whom their ancestors displaced. Scholars working at Jamestown have since claimed that parallels to the post in the ground houses of seventeenth-century Virginia are to be found in parts of Lincolnshire, but it seems to me that the key points here are that post in the ground construction was (a) not the normal way of providing a foundation to a timber-framed house in sixteenth to seventeenth-century England but (b) was the normal method followed by the indigenous peoples of North America. In the Caribbean and along the east coast of the southern United States this building technique was



The open hall looking west (RHL)

also admirably suited to secure buildings against the high winds of the hurricane.

The European affinities of buildings such as the Hermitage lay principally in function and the details of decoration and construction. I would see the Hermitage as the Caribbean version of an English house with open hall, the function of which I have argued elsewhere was by the seventeenth century principally to display the status and lineage of its owner (Leech 2000). In the halls of merchants and gentry of seventeenth-century England, the open hall still functioned as a place for the display of arms and armour linked to the owner's role as an officer in the militia. In the

Caribbean the militia played an important part in the defence of the colonies and one can envisage the open hall of the Hermitage as being lined with the pikes, muskets and other weaponry provided by the plantation owner for his band of militia.

The Hermitage is worth visiting not only for the part that it plays in this story, but because it is probably the best preserved of such buildings yet recognized in North America. The examples identified in Virginia are known of principally from plans of postholes made in archaeological excavations, with those known still to be standing preserved within buildings much altered in later centuries. At the Hermitage the open hall, adjacent rooms and framing are all still very visible. I am now putting together a proposal for a future RAI summer meeting in the Eastern Caribbean (quite feasible as the Society for Post-Medieval Archaeology held its annual conference there in 2005), which would provide an opportunity for Institute members to see this favourite building in person.

Leech, R. H., 2000 'The symbolic hall: historical context and merchant culture in the early modern city', *Vernacular Architecture* 30, 1–10

Leech, R. H., 2006 'Impermanent architecture in the English Colonies of the Eastern Caribbean: new contexts for architectural innovation in the early modern Atlantic world', *Building Environments: Perspectives in Vernacular Architecture* 10, University of Tennessee Press, 153–167

Carson, C., Barka, N. F., Kelso, W. M., Stone, G. W., Dell Upton, D., 1981 'Impermanent Architecture in the Southern American Colonies', *Winterthur Portfolio*, 16 (Summer/Autumn), 135–196

ROYAL ARCHAEOLOGICAL INSTITUTE NEWSLETTER

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THIS ISSUE'S COVER PICTURE: The Royal Barge *Gloriana* moored at St Katharine's Dock (see the Autumn Day Meeting notes) (AB)