

well-known and had earned him the Presidency of the Society's Branch at Weston-super-Mare, where he now lived.

Mr. St. George Gray proposed and Maj.-Gen. R. Evans seconded that Mr. A. W. Vivian-Neal be elected a Vice-President of the Society. His long and valuable services to the Society in his capacities of Hon. Secretary, Hon. Editor and Chairman of Council were commented on by both speakers. The meeting unanimously approved the election.

The following officers of the Society were elected : Mr. T. J. Hunt, B.A. and Mr. H. S. L. Dewar, F.R.A.I., Hon. Secretaries ; Mr. John L. Sheldon, Hon. Treasurer ; Mr. A. Kenneth Hudson, M.A., Hon. Editor.

Four of the retiring members of the Council were re-elected. Mr. C. A. Raleigh-Radford was elected to fill the place of Lt.-Col. J. A. Garton who had retired from the Council but remained a Trustee of the Society.

THE PRESIDENTIAL ADDRESS AND FIRST AFTERNOON'S PROCEEDINGS

Mr. J. E. Barton, M.A., HON.A.R.I.B.A. then delivered his address entitled : *The Service of Archaeology to the Fine Arts*, a summary of which is given below

Disclaiming any pretension to archaeological experience of a direct or original kind, the President explained that he had chosen his topic as an inveterate lay follower of the arts and crafts which so largely *depended* on the archaeologist, both for their rescue from oblivion and for their effective presentation. All present-day study of the arts was prepared and stage-managed by archaeologists, whose efficiency was equalled only by their self-effacement from the public eye.

In spite of enforced economies, our post-war museums and galleries were showing everywhere a new enlightenment and a vigorous renaissance. The ordering of their material implied incessant labour and skill behind the scenes. Visiting aesthetes might survey whatever attracted them, and judge it by whatever aesthetic theories happened to be in fashion at the moment : but it was the archaeological scholar who had weighed, prepared, and delivered the goods.

For the purpose of this address, the term ' fine arts ' should not be

interpreted in any narrow sense. A work of art, whether designed for a temple or for a kitchen, could be defined as any work of man which arrested the eye and the mind by some creative, unified, and personal quality. Every now and then, among the objects or fragments disinterred from the past, appeared something endued with that intrinsic charm. A recent example, found by members of their own Society, was the beautiful little Anglo-Saxon glass vessel from the well at Pagans Hill.

The world-wide exploits of archaeology during the past half-century had been so immeasurable that it was hard to estimate their cumulative influence on the art-consciousness of modern civilisation. Nobody who had lived since 1900, with some interest in the arts and a reasonably open mind, could fail to see how successive discoveries from the past had enlarged our standards of taste and vision in the present. In 1900 the visual tastes of educated people, as distinct from their historical and literary interests, had moved in a somewhat confined orbit. Fifty years of archaeology had changed all that.

To begin with the art of ancient Egypt, our range had been widened by superb works of the Pyramid age, such as the life-size slate group of the Pharaoh Mycerinus and his Consort, a supreme masterpiece discovered near the Sphinx by the Boston Expedition, along with other almost equally important sculptures of the same classic Old Kingdom period. A later but no less distinctive phase of the Egyptian genius was revealed by the El Amarna finds, now in Berlin, and best known by the lovely painted limestone portrait bust of Queen Nefertiti. In that wonderful group might be seen the art of the Egyptian sculptor not in its grandest, but certainly in its most tenderly sophisticated mood.

Pre-historic Crete, with its remarkable culture, was unheard of before the great adventure of Sir Arthur Evans, and the links between Cretan and Mycenaean art had opened up a new field of artistic speculation.

As regards the Greek art of the immortal sixth and fifth centuries B.C., our valuations as well as our knowledge had been immensely influenced by twentieth-century research. The power of 'archaic' Greek sculpture was virtually unknown to Victorian scholars. Competent study of the Acropolis Museum figures, such as the dazzling array of 'Maidens', was comparatively recent, and the coloured stone image of the Goddess with Pomegranate, six feet

high, was only discovered for Berlin in the course of the first World War. Fresh wonders of the fifth century had included the exciting little Attic bronze horse, New York's most precious classical treasure—illustrated in colour by the *Encyclopaedia Britannica* under 'Sculpture'—the relief-carved marble seat now at Boston, almost certainly the original companion of the glorious 'Ludovisi Throne', and above all the seven-foot bronze of Zeus aiming his thunderbolt found near Cape Artemisium in the sea, and now the pride of the National Museum in Athens. To look through any good recent book of Greek sculpture photographs was to learn with surprise how many of the best things had only come to light since 1900.

The later and fastidious ceramic art of China had long been admired and collected in the West, but early Chinese art, of the Sung and T'ang periods and older still, was a closed book to nineteenth-century Europe, and first appeared when railway cuttings in China had given the clue to ancient burials. When the great Chinese Art Exhibition, held in 1935 at Burlington House and attended by half a million visitors, revealed to us the grandeur of China's monumental ages, it was not too much to say that a whole new world of plastic ideas began to dawn on English art-lovers. Many people realised, for the first time, that pure form, with no extraneous ornament, could embody a profound philosophy of life. It was significant that our leading collector of such works, the late Mr. Eumorphopoulos, became in his later years a disciple also of living European sculptors whose art was still described in our newspapers as 'controversial'. Ancient China had modernised his outlook.

Another archaeological landmark of this century had been the disclosure of Pre-Columbian art: the forgotten architectural and sculptural achievements of Mexico, Peru, and the Maya culture of central America. Their influence on present-day notions of artistic form was obvious in the case of such internationally famous artists as Henry Moore, whose earlier semi-recumbent figures immediately recalled those formidable goddesses of the American tribes. Such types, repugnant at first to orthodox taste, but impartially presented by the archaeologist, were then perceived and digested by the contemporary artist, who finally compelled us to view them with new eyes. As one example of a personal experience (said the President) he was familiar with a life-size carving of a human skull in rock crystal from Mexico, separately displayed in

the post-war British Museum. Years ago, he would have noted it as a curious relic of unpleasing barbarism. To-day it seemed to him a glyptic marvel of the first rank.

One more bequest of the archaeologist to the artist had been the revaluation of negro and kindred creations. Needless to say, in this, as in many spheres of appreciation, young art-consumers needed to be on their guard against ephemeral cults and fashions which exaggerated the value of much that was newly discovered. But nobody could deny that among the primitive and negro works now brought to light there were many which could astonish us by their inherent and instinctive sense of form. In the sixteenth century the Benin natives had learned the technique of bronze-casting from the Portuguese, but the pupils in their happiest efforts showed a creative genius never attained by their teachers. Recognising that the highest and most fruitful arts belonged to fully civilised societies, we had learned nevertheless that well below the civilised level, especially under the promptings of religion, the aspiration of mankind could produce an art which was not less moving because it was largely unconscious. Fifty years ago it would have seemed strange that a critic of the standing of Sir Kenneth Clark should say of a head by Matteo di Giovanni—'The outline of the Madonna's face is as simple and momentous as the finest Congo carving'. Some negro images of the human figure might seem preposterously crude to the casual spectator, yet their rhythmic qualities of shape and surface were highly esteemed to-day by men who had spent their lives in contact with important sculpture of all periods. Among the latest archaeological gifts from Africa were a number of native Nigerian portrait bronzes that might be thought incredible: art of a classic refinement which seemed to have nothing primitive except its underlying force.

Much could be said, if time allowed, about Sumerian art, or of the discoveries at Ur, or of the eye-opening assemblage of old arts from India that came to the Royal Academy in 1947. Enough however had been indicated to suggest the vast expansion of the modern art-lover's conspectus, due entirely to the enterprise of archaeology. Two assertions might safely be ventured. Without archaeology, we could never have seen the present world-wide revival of interest and creation in sculpture. And without the change of vision primarily induced by archaeological discovery, we could never have seen what happened a month ago, when a still-life

painting by Cezanne was sold in the auction room for £33,000.

Nor could we ignore the enormous stimulus to art appreciation that was due to the archaeologically trained photographer. Thanks to the intelligent use of the camera, our real knowledge of the established arts, let alone the arts so lately exhumed, had been increased at least twenty-fold in the last two generations.

The archaeologist to-day was not only concerned with first-hand discovery. He had also the vitally important function, in our great museums and galleries, of presenting the arts and crafts for the visual education of the public. All who had seen the Elgin Marbles, in their new arrangement by the British Museum, would agree that their setting and disposition were far beyond anything in pre-war times. The spaciousness of the whole display was impressive. It created an atmosphere of classic Greek feeling, and recalled what was once said by an illuminating writer, that the alleged calm of the finest Greek art was only the stillness of white heat.

Most of the antique objects seen in museums had to undergo some process of cleaning and restoration. With what skill and science those things were nowadays carried out! The magnificent Mildenhall dish might have left the silversmith's hand only yesterday! As an almost miraculous feat of back-room museum technique the restoration of the great bronze Zeus at Athens, already mentioned, was notable. Two thousand years of water pressure had squashed it entirely flat, to say nothing of the corrosion where the arms had been joined on. Its original nobility had been faithfully recovered, and those who had not seen the Zeus in Athens might see the replica presented by Sir Arthur Evans to the Ashmolean Museum at Oxford. An heroic West-country story of true restoration was the brilliant and patient labour of the late Herbert Read, in identifying and replacing minute portions of the Exeter Cathedral wooden screens, literally blasted into fragments by the bombing.

False archaeology, particularly in the Victorian treatment of our churches, had given a bad name to 'restoration'. Its lifeless and mechanical imitation of the past had all too often been accompanied by a grossly insensitive treatment of original work. One outrage, due to the craze for counterfeit medievalism, had been the deliberate ejection of fine post-Reformation details, as in the interior of Christ Church at Bristol. Sane archaeology was a faithful regard for true history made visible. Our wiser antiquarianism in these days

would piously preserve whatever in past ages was good of its kind and essentially sincere.

Popular fiction had often described archaeologists as strange beings who adored ruins for their own sake. Ruins no doubt might have some picturesque appeal, but the fallacy of the picturesque was quite alien to archaeology as a science. Erosions and incrustations of time might invest a building with sentiment, but it was a genuine archaeologist who said of our early Gothic churches—‘ Yes, they are wonderful still, but what *must* they have been when they were brand new ! ’

One special debt, in conclusion, was due from the art-consumer to the archaeologist. The sheet-anchor of archaeology saved him from the heresy of art for art’s sake. In some modern circles there was a tendency to dissociate the arts from the general body of life, with its normal experiences and social purposes : to think of art as a mysterious self-contained essence, revealed only by intuition to the elect. An extremist of that persuasion would stand before a picture or a sculpture, analyse its merits in formal terms, and then tell you he had hardly noticed its subject matter ! That sort of attitude was comparable with an attempt to diet oneself, not on daily food, but on vitamins. Vitamins were essential, but nobody could live on them exclusively. Archaeology taught men to connect all art-gazing with a broad various background of human interests, motives, and activities. Human ! That was the key word, both for archaeology and for the arts. The present-day world was obsessed with mechanism for the eye and ear, and abstractions for the mind. It was never more necessary to recognise what after all was the main object of living—a progressive enrichment of the soul of man.

Mr. Vivian-Neal proposed the vote of thanks to Mr. Barton, seconded by Mr. J. Stevens Cox and heartily endorsed by the meeting. The Secretary called attention to the model and plans of the Great Hall with the proposed layout of mosaic pavement, staircase and exhibition cases.

In the afternoon, the party assembled at Bristol Cathedral (Rev. F. E. Lunt, M.A., Dean) where they were met by Mr. Lance Wright A.R.I.B.A., who conducted the party through the cloisters into the church, visiting the fine Norman chapter house on the way. He called attention to the important vaulting structure of the choir

and commented on the fine sculpture of both Lady Chapels. (*Proceedings*, lxx, i, 46).

Crossing College Green, the party next visited the Lord Mayor's Chapel (Rev. W. F. Knight-Adkin, Chaplain to the Lord Mayor) where Mr. Henley Evans, F.S.A. and Miss E. Ralph, F.S.A., described the church with its interesting glass, mostly foreign, which had recently been restored, also its numerous monuments and effigies to city fathers and officials. (*Proceedings*, lxx, i, 27 ; and Elizabeth Ralph and Henley Evans ; *St. Mark's, the Lord Mayor's Chapel*, Bristol Corporation, 1950).

At 4 p.m. the party reached the Council House, where Miss Ralph, the City Archivist, had arranged a display of some of the more interesting documents relating to the city, trade guilds and to the port. The Bristol collection is remarkably comprehensive and in importance only second to London. Miss Ralph described the exhibited manuscripts and maps and then showed members the rich City Plate in an adjoining room. This includes two medieval swords and fine early cups and bowls, but some of the best pieces could not be seen as they were away on exhibition with other corporation plate at Goldsmiths' Hall, London. A vote of thanks was expressed to Miss Ralph for her addresses and the work of arranging the afternoon's programme.

After tea at the Carwardine Cafe, Baldwin Street, the party divided, some going to visit John Wesley's Chapel under the direction of Mr. F. W. P. Thorne, M.B.E., B.A., and others to visit the Bristol Room at the Central Library, where a special exhibition of early books had been arranged by the Deputy Librarian, Mr. Hugh.

In the evening, at the invitation of the Lord Mayor and Lady Mayoress (Alderman and Mrs. V. J. Ross), members attended a civic reception at the Red Lodge, Park Row, a finely panelled Jacobean and Georgian House now used as an Art Gallery. Refreshments were served in the adjoining club room of the Bristol Savages (*Proceedings*, lxx, i, 25, with Pl. I), by kind permission of the President and Committee.

SECOND DAY'S PROCEEDINGS

On Wednesday, 25 June, the whole day was spent in Gloucestershire. The first place visited was Dyrham Park, where the party was met by Mr. Justin Blathwayt, whose ancestor, William Blathwayt had inherited the estate through his wife, Mary Wynter, the house

having been re-designed by Talman in the reign of William and Mary. Members, in two parties, were shown over the house by Mr. and Mrs. Blathwayt, and admired the splendid collection of pictures and furniture and carved woodwork, some contemporary with the date of the re-building. Time was found to visit the adjoining church of St. Peter where Rev. F. L. Blathwayt, for many years President of the Ornithological Section of the Society, met and spoke to the party on the history of the Church. (*Country Life*, 26 Sept. 1903 ; 4 Nov. 1916 ; Robinson, *West Country Manors* (1930), 73-7 ; Chadwyck Healey, *Hist. West Somerset* (1901) 294-5).

At Horton Court, Mr. Thomas Overbury, F.R.I.B.A., F.S.A., gave an account of the Church and the Norman building attached to the house (*Arch. Journ.* xcii (1935), 179), a domestic hall dating from c.1140. In his own view it was the first Norman Church which had later become a wing of the house. In the garden is an early Renaissance ambulatory built by William Knight, a rare and interesting feature of this well-sited house. (See *Trans. Bristol & Glos. Arch. Soc.*, liv, 14ff. ; Robinson, *West Country Manors* (1930), 89-92).

After lunch at Hunter's Hall, Kingscote, the party was joined by Mrs. Elsie Clifford, F.S.A., who later spoke on 'Cotswold Long Barrows', after which members, in small groups, crawled into and examined, by the light of candles, the Neolithic burial chamber of Hetty Pegler's Tump, Uley (O. G. S. Crawford, *Long Barrows of the Cotswolds* (1925), No. 31, 102-6).

By kind permission of Mrs. Bray, who showed the party round, the beautiful little medieval (and later) manor house of Owlpen, Uley was inspected. Situated in a sheltered fold of the Cotswold escarpment this warm oolitic building is charmingly set in a small formal garden of terraced lawns and well-trimmed yews. (*Country Life*, 9 and 15 November 1951).

Tea at the Berkeley Arms Hotel was followed by an informal visit to Berkeley Church, a fine Perpendicular building with a separate bell-tower in the Churchyard (*Arch. Journ.* lxxxvii, 451). The last place to be seen was Thornbury Castle, the home of Sir Algar and Lady Howard. In the absence of Sir Algar, Mr. Stafford Morse, conducted the party round the outside and through the grounds of the castle. Mr. Morse explained that this was one of the last medieval castles to be built, having been started by Edward Stafford, Duke of Buckingham, in 1511, as an inscription over the

gateway in the West front testifies. Other features of interest include the ruined stables and barracks, the finely carved red brick chimneys dated 1514, the ruined banqueting hall and the battlemented wall surrounding the Pleasaunce which once had an oak gallery, standing on pillars, going round inside as far as the door to the churchyard. The four sets of windows are all distinct and the large Oriel window, overlooking the Privy Garden, is probably the finest of its type in the country ; each pane of glass is rounded (see also *Proc. Som. Arch. Soc.*, xcvi, ii, 186-7). Mr. Morse also described the Church of St. Mary the Virgin, Thornbury (Rev. G. Rawson, Vicar), which members inspected before returning to Bristol.

THIRD DAY'S PROCEEDINGS

The excursion this day started at the Church of St. Mary Redcliffe, Bristol (Rev. E. C. Cartwright, M.A., Vicar) being met by Dr. F. C. Eeles, O.B.E., who gave a short architectural history and pointed out special features of interest in this magnificent parish church (*Proceedings*, lxx, i, 43-5). From here the party drove to Chew Magna, where the church of St. Andrew (Rev. C. M. Luxmoore-Ball, Vicar) was also described by Dr. Eeles (*Proceedings*, lxx, i, 41).

At Stanton Drew, the Bristol party was joined by another coach party, who had arrived somewhat delayed from Taunton. Mr. H. St. George Gray, O.B.E., F.S.A., described in detail the circles and avenues of the great standing stones dating back nearly four thousand years which lie in a field close to the River Chew. Some of the members made an informal visit to the Church of St. Mary (Rev. G. E. B. Causton, Vicar) and saw the standing megalith in the churchyard. (*Proceedings*, lxx, i, 37 and *Arch. Journ.* lxxxvii, 480).

Before lunch at Cholwell House Hotel, Temple Cloud, a visit was made to Sutton Court, Pensford, Lord Strachie gave an account of this walled medieval house which had been restored by 'building Bess of Hardwicke', when she married Sir John St. Loe, and almost rebuilt in the 19th century by Lord Strachie's grandfather. Here the chief interest were the family portraits, including one of Frances, Countess Waldegrave, a collection of whose lovely nineteenth century gowns was displayed in the dining room. (*Proceedings*, xiv, ii, 282 ; Robinson, *West Country Manors*, 164-8).

At Gournay Court, West Harptree, belonging to Sir Edward G. Hippisley-Cox, C.B.E., F.S.A., Mr. St. George Gray, in the absence

of the owner, read notes on the history of this fine red-stone house built early in the seventeenth century by Francis and John Buckland. Members admired the early features of the manor and the remarkably subtle way in which it had been adapted to modern requirements as a home. (*Proceedings*, lxxxii, i, 40).

Mr. Gray also spoke at Charterhouse-on-Mendip describing the site of the Roman settlements, camps and the lead-mining industry which had started there (*Proceedings*, lv, ii, 118). After tea at Winscombe the parties split, one coach returning to Taunton and the other to Bristol by way of Long Ashton, where a brief inspection of the Church of All Saints (Rev. H. Knapman, Vicar) was made.

This concluded the Annual Meeting programme.

WHOLE-DAY EXCURSION TO THE MENDIP HILLS AND NORTH-EAST SOMERSET, 24 MAY 1952

About one-hundred and twenty members and friends joined in this first excursion of the year which took place in brilliant weather. After leaving members of the Natural History Sections at Hunter's Inn, near Priddy Pool, archaeologists continued to North Hill, Priddy, barely two miles further, where they were met by Prof. E. K. Tratman, M.D.S., F.S.A.

Here the party inspected the southernmost of the four great earthen circles, while Prof. Tratman gave a brief description of them, together with a short summary of Mendip archaeology, pointing out that the region was perhaps the most concentrated in Somerset for prehistoric settlement and burial sites. The Bristol University Spelaeological Society had been engaged in making a survey of the archaeological features of the area, and excavation had been carried out on some of the numerous round barrows. The Priddy district, like Charterhouse, had been a centre for lead-mining since Roman times (D. P. Dobson, *Archaeology of Somerset*, (1931), 152-3).

The coach party and cars proceeded via Emborough and Kilmersdon, skirting the wooded park of Ammerdown House, Lord Hylton's seat, to Norton St. Philip where lunch was taken at the fourteenth-century George Inn. This fine historic building which was open to inspection by members was described by the President Mr. H. St. George Gray, O.B.E., F.S.A., in one of the upstairs rooms; it was here that the Duke of Monmouth had spent the night on

3 2 1 4 5

- KEY.
- 1. Our Lord.
 - 2. St. Paul with Sword.
 - 3. St. James Major with Pilgrim's Staff.
 - 4. St. John, Evan. with Poisoned Cup.
 - 5. St. Matthew with T-Square.
 - 6. St. Matthias with Halberd.
 - 7. St. Thomas with Spear.
 - 8. St. James Minor with Club (Fuller's Bat).
 - 9. St. Philip with Barley Loaves.
 - 10. St. Peter with Keys.
 - 11. St. Andrew with Book and Cross.
 - 12. St. Bartholomew with Skinning Knife.
 - 13. St. Simon Zelotes with Saw (N. wall).
 - 14. Painted Niche (figure lost).

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The Wellow Murals

8 14 9

26 June 1685 during his retreat from Bristol and N. Somerset. (*Proceedings*, lvii, i, 83 ; ii, 1).

Owing to the difficulty of access Stony Littleton Long Barrow, the finest of the Somerset Chambered tombs, could not be visited but Mr. St. George Gray read notes on the monument in the Church of St. Julian at Wellow (Bulleid, *Proceedings*, lxxxvii, ii, 56). After his talk the vicar, Rev. L. W. Fussell, M.A., described the beautiful and newly restored church (*Proceedings*, lvii, i, 70) and the mural painting recently uncovered. A fund has been raised to defray the high cost of the work.

THE WELLOW MURALS (PL. I)

It is of both religious and archaeological interest to report that the murals known to exist on the east wall of the Hungerford Chapel in Wellow Church, Bath and recorded by Collinson (*History of Somerset*, 1791) as destroyed have been brought to light, recovered and preserved in the latter half of 1951. When last year, by faculty, the old organ blocking the chapel since 1845, was moved and sold to enable repair works to be carried out on the fabric, faint black and golden features were visible in outline on the east wall, mostly hidden or defaced by a plaster covering. The architect, Mr. Alban D. Caroe, F.R.I.B.A., who is in charge of the restoration programme at Wellow Church, consulted the late Prof. E. W. Tristram and it was subsequently arranged for his friend and assistant, Mrs. Monica Bardswell, to flake off the plaster and reveal the identity of the frescoes.

The official report says, 'The paintings were found to be in a very dilapidated condition, the surfaces black and discoloured, little of the original pastel shades remaining, most of what is now seen being the underpainting, chiefly black and white. After cleaning and preserving they can be easily distinguished. The figures are freely drawn in flowing lines on a golden yellow background, consisting of a large brocade pattern, typical of their period. They represent over the crown of the east window, Our Lord with four apostles, each about 15 in. to 18 in. high, and, in two tiers north and south of the window, eight more apostles each about 3 ft. 6 in. high. All bear their traditional symbols and are easily identified. You will be interested to hear that as far as is known—and our list is as complete as twenty-five years work can make it—there is no other set of Our Lord and the twelve Apostles on a church wall in

Great Britain. Many are recorded as having once existed, but none now remain amongst British murals, except these at Wellow. There are, of course, sets on screens. Thought to have been painted soon after Walter, Lord Hungerford, added the Lady Chapel, *circa* 1440, these murals are probably more accurately dated about A.D.1500. Professor Tristram inclined to this view after examination of the tracing of the noblest figure in the set, that of St. Peter, with a mammoth, bunch of keys. The chief evidence is from the costumes, the collars and the cloaks worn.'

The clearing of the chapel has made it possible to clean the original paintwork of the beautiful coloured, oak-panelled and gilt-embossed roof, to repair the coloured niche canopy and to clean the Easter sepulchre with its medieval inscription. The late Elizabethan tomb, with recumbent effigy, and five Hungerford memorials, all mid-seventeenth century, are to be cleaned and their colour brought back to life. The chapel is approached from the north aisle through a lovely fifteenth-century coloured parclose screen. The chapel is to be refurnished by the Wellow branch of the Mothers' Union, and will shortly be opened for worship.

Only a short run brought the party to Hinton Charterhouse, to the site of the Carthusian monastery founded by Ela, Countess of Salisbury, in 1232. Here Major P. C. Fletcher, M.C., M.A., and Mrs. Fletcher showed the Society round their delightful pre-Reformation house and described the excavations carried out in the ground (see *Proceedings*, xcvi, ii, 160-5). Members were permitted to visit the surviving Chapterhouse and Sacristy (the floors above which had been made into a pigeon-house), the Refectory (later turned into a stable and coach house), and saw the results of some of the excavations.

After tea on the lawn in bright sunshine, Major-General R. Evans, Chairman of Council, thanked Major and Mrs. Fletcher for their kindness in throwing open their house and grounds to the Society. From here the party returned to Taunton via Hunter's Inn where the naturalists were picked up.

AFTERNOON EXCURSION TO MEARE AND GLASTONBURY, 24 JULY 1952

A party of about 125 members and friends took part in an excursion to Glastonbury and Meare in fine weather on this day.

The first place visited was Glastonbury Abbey, where excavations

were being conducted by Mr. C. A. Ralegh-Radford, F.S.A. (on behalf of the Society of Antiquaries and the Somerset Archaeological Society). Mr. Radford described the work and, with the help of a plan, showed the party what alterations in the lay-out of the conventual buildings had been carried out since Saxon times. For instance there had been uncovered foundations of no fewer than three Abbot's halls, each on a different site and becoming progressively larger. He pointed out that the foundations of the cloisters, built under the directions of St. Dunstan in the tenth century, were comparable with those of the great French Abbey of Cluny, the design of which probably influenced Dunstan's work at Glastonbury. He had determined the probable position of the Saxon burial ground, but the excavation of all but a corner of this would have to wait until next season. The location of even earlier Celtic buildings (if they existed) presented more difficulty, because these were likely to have been arranged at random within an irregular enclosure. The chance of finding post-holes connected with these wooden erections would be decreased by the fact that later internments might have destroyed the necessary evidence.

The Museum of the Glastonbury Antiquarian Society was next visited, and Miss Prior, the curator, showed members the remarkable collection of antiquities from the Glastonbury Lake Village, excavated by the late Dr. A. Bulleid and by Mr. H. St. George Gray.

After tea members drove to Meare, where the first stop was at the Abbot's Fish House, now under the care of the Ministry of Works. Mr. H. St. George Gray, O.B.E., F.S.A., gave a short account of its history. On leaving the Fish House the party proceeded to the Abbot's Manor House, by kind permission of Mr. C. J. Look, and to the Church of the Blessed Virgin Mary, both described by Mr. Gray (*Proceedings*, lxxii, i, 41-5).

Finally, the site of the East Lake Village at Meare was visited, where excavations were in progress, under the direction of Mr. St. George Gray. Mr. Gray described the inhabitants of these villages as a peaceful people, engaged in agriculture on the higher land and in fishing in Meare Pool. Their weaving combs and pottery were decorated with incised geometrical and curvilinear designs. They lived in circular huts of wattle and daub, with thatched roofs and central hearths, the floors being of clay which had to be transported from elsewhere and laid on the peat soil. As the floor subsided, the clay floor was renewed and successive layers of carbonised wood

between layers of clay showed the position of successive hearths. These features were clearly seen in a hut site which was being excavated, and members were interested in the finds which included a rare lead anklet, brooches, bracelets and other objects. (A. Bulleid and H. St. George Gray, *Meare Lake Village Excavations*, 1910-33, i (1948); *Proceedings*, various volumes from 1910).

AFTERNOON EXCURSION TO COMPTON DUNDON AND STREET, 4 SEPTEMBER 1952

The second half-day excursion, in which nearly 140 members, friends and students, took part, including members of the Street and Glastonbury Branch of the Historical Association, was arranged, as previously, to include sites under investigation. Arrangements for visiting Compton Dundon Church, Messrs. C. and J. Clark's Museum and the Grange Barn at Street were made entirely by Mr. L. H. Barber.

The first site was between Somerton and Compton Dundon where members walked across two fields to visit the site of the Littleton Roman Villa, being excavated by the Field Training School, sponsored by the Society in conjunction with the Council for British Archaeology and Bristol University (Department of Adult Education). This villa was originally opened by Samuel Hasell, squire of Littleton, in 1827 (see *Gent's Mag.* (1827), pt. II, 113).

Left exposed, the curiosity of the villagers and the ease with which the stonework of the walls could be taken for local building work and the repair of farm and field walls, soon brought destruction to the foundations; so that when 124 years later the Training School re-excavated part of the site in 1951, they found the two finest pavements completely destroyed and only a small one belonging to an ante-room in position; most of the stonework and the rough paving had also gone from the site.

Mr. C. A. Raleigh Radford, M.A., F.S.A., Director of the Training School, spoke to members assembled round the trenches. Last year the school had uncovered parts of two villas constructed one in the second century and a much larger one in the fourth century A.D. Beneath the foundations on the calcareous tufa sub-soil were the remains of a still earlier occupation dating from the Iron Age. It was to test the extent and nature of this prehistoric settlement as well as to check the dating and locate, if possible, any previously un-opened part of the villa, that the School had returned to the site.

Mr. Radford said both purposes had been achieved but as much of the main range of the villa had been so thoroughly wrecked further excavation would be unlikely to yield information of great value. They had, however, found the eastern wing of the courtyard house in an area beyond the limits of the native settlement. This had not been examined by Hasell and two courses of masonry remained above the ground level. Excavation of the native settlement, had afforded valuable results, showing that the site had been intensively occupied for a considerable period before the building of the first Roman house. The density of the pits and working hollows was very high and in many cases earlier ones had been cut into by later. In one area, four post-holes were found lying in the circumference of a circle some 25 ft. across ; these linked up with two other holes found in 1951, giving the greater part of the plan of a circular house, over 30 ft. across, perhaps part of a small village, and dating from the Belgic period. Beneath this again were traces of an older settlement of Iron Age A date with typical thick coarse ware containing large fragments of grit. Such pottery had been found at Small Down Camp, Evercreech, excavated by Mr. St. George Gray in 1904 and at Ham Hill and Brean Down, Weston-super-Mare. In the Belgic settlement the greater number of the pits and working hollows contained Belgic pottery and early Roman wares, proving that the native site continued well into the Roman period.

Following Mr. Radford a talk was given by Mr. H. S. L. Dewar pointing out the very considerable number of Roman farms discovered in the neighbourhood of Somerton. A full list of sites is published in *Proceedings*, xcvi, ii, 43-51.

The party then moved on to the beautiful little thirteenth-century Church of St. Andrew, Compton Dundon. Here they were met by the vicar, Rev. A. L. Brightman, who called attention to the recent redecorating and the older features of the Church (see *Proceedings*, lxxii, i, 52). On the road running over Ivy Thorn Hill from Compton Dundon to Street, members were reminded of the first skirmish of the Civil War which took place here on 4 August 1642.

At Street, members were entertained to tea in one of the staff canteens by Messrs. C. & J. Clark Ltd. Mr. Roger Clark expressed the pleasure of the firm at the Society's visit and thanked Mr. Barber for making all necessary arrangements. Then the party was split

into four under staff guides and conducted to different places of interest. The following notes have been supplied by Mr. L. H. Barber.

C. & J. CLARK'S MUSEUM AND JOHN CLARK'S LATIN HEXAMETER
MACHINE

C. & J. Clark are building up a collection designed to illustrate the story of shoemaking and, in particular, of Clark's shoemaking since the first pair of wool-lined slippers was produced by James Clark in about 1830. As bearing on the subject provision is being made for items relating to Somerset and Street history and the history of the Clark and Clothier families which had been bound up in that of Street and the Poldens for at least 300 years. Exhibits include specimens of footwear (beginning with a Jack Boot of one of Cromwell's Ironsides), swords from the field of Sedgemoor, many old prints, documents and photographs, a life-scale model of a 'Back Shop', such as the outworker used when making hand-sewn shoes, one or two pieces of fossil Ichthyosaurus (the best specimens however, are in the Crispin Hall, Street, which used to house the Street Museum), 'period furnishings' of Clarks' houses and, (an item which has received considerable publicity through the B.B.C.), John Clark's Latin Hexameter Machine.

This curious invention took fifteen years to perfect and was then exhibited in the Egyptian Hall, Piccadilly, 1845. John Clark claimed that it partook of the nature of Kaleidoscope; that it had a power of selection and could go composing sensible Latin verses at the rate of one a minute *ad infinitum* and without repeating itself. It is not quite as wonderful as that; the ingenuity and patience of the inventor are its most remarkable features and its repertoire would be exhausted and repetition of the cycle begin after some 27,000,000 lines had been composed. The machine operates by clockwork.

STREET HOUSE ('THE GRANGE'), THE BARN AND UNDERGROUND
PASSAGE

Street House, now used by C. & J. Clark Ltd., as a hostel for girl employees, appears to represent three periods—four counting the laundry wing, added by William S. Clark in the eighteen-nineties. The front is Georgian, middle section late Tudor, and at the rear are the kitchens (probably the original farmhouse or steward's house of the Abbey's barn and barton).

At some period (perhaps in Tudor times) it became the Street Manor House. Little is known of the earlier Manor House of Brutasche, placed by the authorities as having been near the old Tollgate House on the Glastonbury Road, not far from the Mead, but to the west of the main road. Brutasche would have been the Manor house when King Edward I held his Easter Assizes at Street and when the great Barn was built in the middle of the fourteenth century. Since that date there have been many alterations and rebuildings.

Street Manor was acquired in 1628 by one William Strode, who, three years earlier, had bought Barrington Court. Born about 1589 he married in 1621 Johanna Barnard, heiress of Shepton Mallet (see Strode and Barnard memorials in the tower of Shepton Mallet church). He was active in opposing the illegal impositions of King Charles I, fought for Parliament in the Civil War, became M.P. (1646-1648) and died in 1666. He is not to be confused with his bachelor namesake, William Strode of Newnham, Devon (1599-1645), one of 'the Five' impeached by the King.

A good deal has been written about the Strodes in volumes of the *Proceedings*, etc., although dates and other details relating to members of the family are sometimes conflicting (see *Proc. Som. Arch. Soc.*, xiii (1865-6), ii, 6 ; xxiii (1877) ii, 26 ; xxx (1884), ii, 32 ; xxxvii (1891), ii, 15 ; *Som. Record Society*, xxviii (1902) ; W. S. Clark, 'Village of Street', *Proceedings Glastonbury Antiquarian Society* (1904).

It has long been known that an underground passage existed at the Grange Farm. Legends have grown up around it, much enhanced by the writings of Miss Frances Harriott Wood, whose father bought the manor property in 1855.

Colonel Prevost, who bought Street House in 1878 and renamed it 'The Abbey Grange', did some prospecting and dug down to a branch of the main passage not at present opened up. The passage exposed was partly explored towards the end of the last century by a party of young Clarks and relatives, who roughly plotted the earlier part of the course, but it is only recently that a thorough investigation has been started. This has been carried out by Mr. William Stanton and friends with experience in Mendip cave exploration, and they have directed their attention to biological and geological data as well as measurements and plotting.

The passage, with a height of 4 ft. and a width of 3 ft. to 2 ft., now starts in a small basement chamber beneath the barn and pursues a twisting course. It gradually contracts, and after reaching a point in the field beyond the walled garden, where there is a shaft to the surface, its dimensions become reduced to those of a drain, which seems to proceed down the slope of the hill towards the moor. While the exact purpose of the passage still remains in doubt, the suggestion that it may be a medieval underground watercourse from the higher ground at Wood's Gate to Brutasche Manor House, has been put forward by Mr. Raleigh Radford. (Copies of reports to date, together with photographs and plans were shown on the site).

Leaving Street the coaches took the road back by way of Walton and Greinton, stopping at Greylake Sand Batch, Middlezoy, where Mr. H. S. L. Dewar spoke to the party on the nature of the sand deposits and the archaeological finds made there during quarrying (*Proc. Som. Arch. Soc.*, lxxxiii, ii, 171-95 and *Man*, xxxiii (1933), 65).