FIRST EXCURSION.

May 17th, 1916.

Excursion to Chilbolton.

Directors—The Rev. C. E. Crowley, Rector of Chilbolton and the Hon. Secretary.

Before proceeding to Chilbolton, West Down was first visited, where the site of the Romano-British village, which had been explored some years ago by Dr. Williams-Freeman, was described by Mr. Tucker. Leaving West Down, after a short walk the village of Chilbolton was reached. Here Dr. Williams-Freeman said that the pits were first noticed as a possible British village site some years ago by Mr. Trevor-Battye. The evidence that it was the site of a British village was more than a little, and was more than at first met the eye; one thing was that the site closely resembled many recognised British villages scattered all over Wiltshire, just the same collection of low terraces, more or less at right angles, with a few pits about them. It was very common in these ancient village sites to find low banks and ditches running away from them, and it was considered by some authorities that these were the roadways or causeways running from one village to another, but others inclined to the view that they were merely boundaries between one tribe and another. The evidence that these ancient village sites were British was the pottery shards which had been found in all these settlements. In the case of the Chilbolton pits, the pottery found there had been considered to be late Celtic or early Romano-British. As noted by Cæsar, Britain was very thickly populated at the time of the Romans, and the method of erecting their dwellings was pretty much the same among the British. A post would be put in, and then an excavation two or three feet deep would be made around it. Then a wattle and daub erection would be run up round the sides of the excavation and brought in at the top, making a sort of beehive finish. In the pits at West Down several pieces of mashed chalk were discovered, plainly showing the matrices where the wattles had been, also animal bones, principally ox bones, had been found.

Mr. Dale read the following paper (the Editor wishes it to be distinctly understood, that he is in no way responsible for any of the statements contained in this paper.) on "Mothering Sunday":—My attention was attracted to the observance of Mothering Sunday by a paper read by Dr. Hildburgh, F.S.A., at the Society of Antiquaries, who has made a collection of the wafering tongs, or irons, which were used in Europe, and particularly in Italy, from the latter half of the fifteenth century and through the sixteenth and seventeenth. These irons consist of a pair of circular plates, from four to eight inches in diameter, pivoted together on long handles, so arranged that by bringing the two handles towards each other pressure may be exerted on batter placed between the two plates. The interesting feature of these irons is the ornamentation applied to the plates for the purpose of giving an embossed surface to the cakes. The richness and delicacy

IMPRESSIONS ON THE WAFERING IRONS FROM CLATFORD.

[By permission of the Society of Antiquaries, London.]

assumed by this ornamentation during the period of the Renaissance are astonishing. The beautiful ornamentation on these irons is not simply casting, but produced by fine and delicate punches such as were in use at the time by the seal cutters and workers of dies for coins of that wonderful period of art. Some of the irons bear the arms of noble Umbrian families.

The cakes made with these irons were known as "cialde"—wafers; or "cialdoni"—large wafers; and the irons were sometimes called "stiacce. An old man at Perugia gave Dr. Hildburgh the following recipe "To make 'cialdoni':—Mix thoroughly some fine flour, sugar and anise with a cupful of water, so as to form a rather liquid paste. When the irons have a proper heat, grease them with butter, then put a spoonful of the batter on the plate and close the irons." The cakes were used at festivals, especially on the Sunday of Carnival, and Dr. Hildburgh remarks, "In connection with this Lenten custom we may recall that in England, on Mid-Lent Sunday, the fourth Sunday in Lent—also known as 'Mothering Sunday'—it was until recent years a very general custom for servants and others, particularly females, to visit their mothers with a present of wafering cakes on that day; and this was called going a-mothering. This ancient observance still survives in the County of Hants." This statement roused my interest. It was not long before I heard of several places in Hampshire where wafering-irons had been found. I was told that the late Rev. R. H. Clutterbuck obtained a pair near Andover, I started inquiries at Clatford, and although I obtained no evidence of the practice of "going a-mothering," I found that Mr. Tasker, of that village, possessed two pairs of irons, one pair of which has been shown at the Society of Antiquaries. Through Mr. Tucker I discovered Mrs. Baverstock, who not only possesses a pair of irons some 200 years old, but has also the recipe for mixing the batter, and makes wafers every Mothering Sunday.

There can be no doubt that this custom had a religious origin, and that the idea of the wafering-tongs was taken from irons of similar construction used for the purpose of making the holy wafers, several pairs of which are preserved in the churches in this country. There is a pair of early sixteenth century date, preserved in the chancel of Feckenham Church in Worcestershire, which were found under the floor of the farmhouse inhabited by Feckenham, the last Abbot of Westminster, after the Crown had seized the Abbey and turned the inmates adrift. Some of the Italian irons of Dr. Hildburgh, though used for secular cakes, have the sacred monogram and symbols of the Passion, some a face surrounded by rays like the sun; others an Agnus Dei; the mottoes on them are often pious: "In the name of Jesus, I hope to arise and go above," and "Through suffering one gains honour and kingdom, and by pride a death which everyone disdains."

Miss Penswick Smith has collected information on the religious aspect of the subject, and to her I am much indebted. It would appear that it was anciently the rule in many places for priest and people to go in procession on Mothering Sunday to the Mother Church of the district and make their offerings at the High Altar. These offerings were originally voluntary, but we are told that the parish priests finally compounded with the Church for a certain sum, and these voluntary donations of the people became the dues known as Easter offerings. Sir R. Phillimore says the custom was probably introduced into England at the Norman Conquest. The Rev. E. Cutts, in "Parish

Priests and their People," says: "The Mother Churches received their Christianity from the Bishop's see, and were his spiritual subjects, and once a year went up in procession to worship at the Cathedral as an act of homage." Such processions still take place on Mothering Sunday at Coombe Keynes, in Dorset, where the Mother Church is visited by the congregation of her Daughter Church at Wool.

In the ancient service Mothering Sunday is sometimes called Laetare Sunday, from the first word of the Introit, "Laetare, etc." (Isaiah lxvi. 10). The Psalm was: "I was glad when they said unto me, We will go into the house of the Lord." This verse was repeated for the Gradual, with the versicle "Peace be within thy walls and plenteousness within thy palaces." The Tract was "They that put their trust in the Lord shall be as Mount Sion." For the Offertory was sung: "O praise the Lord, for the Lord is gracious"; and for the Communion: "Jerusalem is builded as a city that is at unity in itself." The Epistle in the Service of the Church of England to-day is the Allegorical passage in Galatians which speaks of "Jerusalem which is above, which is free, the Mother of us all."

It is suggested that the annual visits to the Mother Churches brought families together, and that the family festival in honour of earthly mothers grew up with the religious observance of the day, and was connected in the minds of our forefathers with the feast made by Joseph to his brethren in the First Lesson and with the Feast provided by our Lord in the Wilderness in the Gospel for the day. When the practice of going a-mothering got divorced from any religious observance does not appear, nor have I, nor any of my authorities, been able to trace when the expression was first used. There is a very old proverb which runs: "Who goes a-mothering finds violets in the lanes"; teaching us that filial duty is both beautiful and fragrant and reminding us of the season of spring. Herrick also writes:—

> "I'll to thee a simnel bring
> 'Gainst thou go'st a-mothering;
> So that when she blesses thee,
> Half that blessing thou'lt give me."

I may add that impressions have been taken of the plates of the Clatford irons, and illustrations will be published in the Proceedings of the Society of Antiquaries.

It would have been more satisfactory, I own, if I could have given you any instance of the actual practice of going a-mothering surviving in Hampshire; but, unfortunately, I cannot. The wafers made at Chilbolton, on Mid-Lent Sunday, seem only for a long time past to have been merely purchased from curiosity. At the same time, the custom is a very ancient one, and I may, perhaps, have succeeded in arousing interest in the subject, so that more information than we have at present may be gleaned about it.

Mr. Tucker stated that the Baverstock family had a tradition that they had made "Mothering cakes" every year on Mothering Sunday for upwards of 200 years. The same recipe was always used, and when "old Granny 'Stock" died, she bequeathed her secret recipe to her daughter-in-law, the present Mrs. Baverstock. For many years these cakes were made, and sent to Leckford Hut for sale on Mothering Sunday. So far as he could ascertain, the irons in the possession of Mrs. Baverstock and those belonging to Mr. Tasker were the only ones to be found in the district.

The last place to be visited was the Church (St. Mary) where the the chief features of the building were pointed out by the Rector. The rectory is an old house, part of which dates from the time of Richard II.

SECOND EXCURSION.

June 8th, 1916.

EXCURSION TO WELLOW.

Directors—Mr. C. E. Keyser, F.S.A., President of the Hants Field Club, and the Hon. Secretary.

The earliest mention of Wellow is in the will of King Alfred, who bequeathed it to his daughter—Ethelfleda, "the Lady of the Mercians." On the death of Sir Thomas Freeman Heathcote, Bart., 27th February, 1825, who, by his will proved in April of the same year, left all the property that he could away from his successor in the baronetcy, the manors of East and West Wellow and Embley came into the market; these were purchased by Mr. William Shore, who under the will of his maternal great uncle Peter Nightingale, succeeded to the latter's estates and by royal sign manual of 21st February, 1815, assumed the name of Nightingale in lieu of Shore. Mr. Shore, who was born 15th February, 1794, married 1st June, 1818, Frances, daughter of William Smith of Parndon, Essex; by her he had two daughters, Parthenope, who married as his second wife on 23rd June, 1858, Sir Harry Verney, Bart., of Claydon, Bucks, and Florence, "the Lady of the Lamp," so distinguished for her noble efforts to alleviate the sufferings of the British troops in the Crimea. There is no need here to tell the story of the heroic work of Miss Nightingale, for her noble deeds belong to the history of our Empire; let it suffice to say that Miss Nightingale was born at the Villa La Columbaia in Florence on 12th May, 1820, and was christened Florence after the city of her birth. In 1907 she received the Order of Merit, being the first woman on whom it was conferred. On 13th August, 1910, her eventful life came to a close at her house in Park Lane, London, on the following 20th August her mortal remains were laid to rest in the same tomb (in East Wellow Churchyard) which contains the ashes of her father and mother. On this tomb are the following inscriptions: "F. N., Born 12th May, 1820, Died 13th August, 1910." "William Edward Nightingale, of Embley, in this county, and Lea Hurst, Derbyshire; Died January 5th, 1874, in his 80th year. 'In Thy light shall we see light.' Psalm XXXVI.; 9." "Devoted to the memory of our mother, Frances Nightingale, wife of William Edward Nightingale, Esq., Died Feb. 1st, 1880; 'God is Love.' 'Bless the Lord, O my soul, and forget not all his benefits.' By F. Parthenope Verney and Florence Nightingale." "In memory of Frances Parthenope, elder daughter of William Edward and Frances Nightingale, and second wife of the Right Hon. Sir Harry Verney, Bart., of Claydon House, Buckinghamshire; Born at Naples, April 18th, 1819, Died at Claydon, May 12th, 1890; Buried at Middle Claydon; 'O all ye works

of the Lord, bless ye the Lord.' " At the foot of the grave are placed two artificial wreaths being " A token of respect and esteem from the Japanese Red Cross Relief Corps sent to England staying at Netley Hospital, August, 1915."—J. Hautenville Cope.

Dr. Longhurst said he went out to the Crimea with Miss Nightingale, and had great opportunity of working with her. He could confirm the justice of the popular name " The Lady of the Lamp " by an incident that occurred. It was a day or two after Inkerman and Balaclava, and the sick and wounded had been sent down in thousands to the hospital at Scutari, and they had upwards of 2,000 during the whole of the week. Russians and English had been brought into the hospital, and all the staff had been working as hard as possible. Yet in the middle of the night this " Lady of the Lamp " was making her rounds, and discovered a ward of sick and wounded who had not been observed or seen by any medical man. The doctors were all summoned at once, and did their best. When he returned and settled again to work in London he was privileged to continue his acquaintance and friendship with Miss Florence Nightingale—indeed, to have it strengthened—and only a few months before she died he paid her a visit, and on leaving the room he held out his hand to say " Good-bye ! " She replied " Not good-bye ! but au revoir."

The President said he visited East Wellow Church in 1895 when the mural paintings had been recently discovered, and he gave an account of them in a paper published in the Journal of the Archæological Institute in 1896. Some years ago he wrote a paper in " Memorials of Old Hampshire " on the mural paintings in the county. Through some misapprehension he was unable at that time to get the assistance of Mr. F. J. Baigent, of Winchester—of course no one knew so much about the mural paintings of Hampshire as Mr. Baigent did, who for many years visited the various places immediately anything was found, and had a large number of notes that had never been accessible to the public ; these, he hoped, would be preserved. Wellow Church was probably of thirteenth century date, the low side window was an interesting example of thirteenth or early fourteenth century work, it was an error to apply to a lowside window the term " leper's window," because lepers were so far shut off from society that he did not think they were ever allowed to come into the churchyard at all. Lowside windows were not closed, and were intended to be open, he would not enter into the vexed question of what lowside windows were used for, but in the present instance it would look as if someone might have been seated inside to give confession to someone outside. There is a nice piscina and a semi-circular aumbry, but he thought the church was rebuilt somewhere about the year 1200, or the first half of the thirteenth century, in the nave there was evidence of many alterations. The south aisle windows were much later, it was probable a new roof was put on in the fifteenth century; he thought the tie-beams were old, and perhaps some of the supports, they were not far from the New Forest, and no doubt in a district where timber was cheap they preferred to have timber pillars. The aisle was probably added as the requirements of the parish increased, or may have been for some hamlet—they found instances of aisles being added for that purpose. The timber supports to the little turret at the west end, he thought, were of the same date ; these were not uncommon in Berkshire, and at his own church there were very massive timber supports to the west turret. The mural paintings are most interesting ; over the east window are some crowned heads

and thirteenth-century decoration, on the south splay is a figure of St. Thomas of Canterbury, rather faint, but the name was discernible. On the east wall of the chancel is a masonry pattern with five-leaved roses on stem in red, and two very fine Consecration Crosses, one on either side, of a deep red, of the Maltese type, within circles. On the south wall near the east end was the Martyrdom of St. Thomas à Becket, also somewhat obscure; but the head of the Archbishop, his attendant deacon, and the armed knights could be made out—one could see the knight striking at the head of the Archbishop, the knight was Fitzurse, and not Fitzerrick. The pattern of masonry and roses appears on various portions of the chancel walls; on the east part of the north chancel wall is, perhaps, a large cruciform nimbus. On the east splay of the east window on this side is a crowned head, and on the east splay of the west window an Archbishop with the name above, Edmund of Pontigny, Archbishop of Canterbury. The only other church where Archbishop Edmund of Pontigny occurs in mural painting is at Friendsbury, Kent. There is one more Consecration Cross on the north chancel wall; over the chancel arch he had no doubt the great scheme of painting must have been the Doom—they found this in many churches. On the east wall of the nave to the north of the chancel arch is part of the Creed, and along the north wall a very interesting scheme of decoration. The earliest appears in places, and consists of a design of roses and lilies, within masonry patterns, probably of the thirteenth century, then comes some large subjects, with a beautiful crimson border above. There was a fine example of the familiar subject of St. Christopher—the earliest example of St. Christopher was that introduced by Henry III. in a window of his palace at Winchester. In the mural painting at Wellow, St. Christopher was clad in yellow vest and crimson tunic; he holds the Infant Saviour, who is habited in a pale garment, the colour not now discernible, on his left arm, not, as usual, on the shoulder. In the water is part of a fish, and to the west two large figures in the attitude of Benediction; it was a very early example of St. Christopher. The figures of St. Christopher were always painted facing the main entrance, not always on the north wall, as in this case; there were hundreds and thousands of instances in which they got the entrance from the north. He was not sure as to the adjoining painting, but he had queried as to whether it was a representation of the legend of St. George and the Dragon. It was in the right place, because they got many examples of St. George and the Dragon side by side with St. Christopher. There was the figure of a young lady with a distaff in her hands; there was something which looked like the hind leg of an animal, but he thought it was only part of the scroll—if the lady was seated on an animal it would not do. Beyond there was clearly the figure of a knight in armour; he had his right hand on what looked like a cross—most probably it was the lower part of a sword; there was also, he thought, a bit of the wing of the dragon. A point that bothered him was that on the other side of St. Christopher could be seen part of the walls of a town—whether there might have been two St. George's there he would not say; they might have had the subject partly on one side of St. Christopher and partly on the other, though he did not remember having seen such a case. It was common in paintings of St. George to find the Princess seated with a lamb. Both these paintings faced the main south doorway. Over the north doorway is a large castle, probably part of the same subject, to the west of the north doorway and on the west wall is the pattern of roses and lilies, a copy of the earlier design, and probably of fourteenth century date.

There is one Consecration Cross on the north wall to the east of the north doorway, and another to the west of it, with a small cross within a circle, apparently painted over the earlier one. Another, with rich crimson border, remains on the west wall; on the south wall, to the west of the south doorway, is the rose and lily pattern, and another Consecration Cross. To the east of the doorway is a semi-circular-headed stoup with canopies in red painted above the arch, and on the back of the recess. The pulpit was Jacobean, a portion of the old screen retaining its colouring was incorporated with the reading desk in the chancel.

THIRD EXCURSION.

June 26th, 1916.

EXCURSION TO WINCHESTER CATHEDRAL, &c.

Director—Mr. N. C. H. Nisbett, A.R.I.B.A.,
Local Secretary for Winchester.

After assembling at the west door of the Cathedral those present proceeded to the east end of the north aisle, where Bishop Ethelmar's monument is now in position by the side of the Chapel of the Guardian Angels. Mr. Nisbett recalled the facts concerning the monument. On a stone slab, put up in 1525, near the great screen, was an inscription stating that the heart of Ethelmar was buried beneath it, his body being buried in Paris. When Bishop Fox was building the side screens of the Presbytery he apparently found the Ethelmar monument in the way, had it moved, and placed the inscription mentioned. The upper part of the monument was lost. About 1820 the monument was put in its present position, and a new top was designed and added. When the workmen were excavating for the new buttresses on the south side of the Cathedral they found the part that had been missing. It was obvious to what it belonged, and he was asked to see about placing it in its original position. Mr. Nisbett described the plan he adopted in order to avoid damaging the moulding, and how seeing a small square hole in the middle of the masonry, he found in it a loose case, made of ordinary lead, about 6½in. high and 6in. in diameter, The case contained a quantity of vegetable matter, which, he was informed, was probably the remains of spices and other things buried with the heart, and it appeared this was really the casket which had contained the Bishop's heart. It was rather a puzzle to know how it got from the place in which the inscription said it was left, to its new position behind the monument. On careful examination it was evident that the casket had been previously opened—there was a hole in the bottom which had been covered by a loose piece of lead of more recent date. The probable explanation was that it was opened by the Commissioners of Henry VIII., who removed what was of value, leaving only the leaden casket, and that was put behind the monument when it was placed in its present position in 1820. Mr. Nisbett called attention to the heraldry on the monument, reminding the members that Ethelmar was half-brother to Henry III.

The party halted a few minutes in the north transept to look at the thirteenth century frescoes on the walls and vaulting of the Chapel of the Holy Sepulchre. The President stated that when the British Archæological Association met in Winchester in August, 1845, the frescoes were fully described and illustrated by Mr. Waller, who was a very great friend of his. In his (Mr. Keyser's) list of mural paintings he described the frescoes, which must have been painted very early in the thirteenth century. One of the series referred to the Life of our Lord, and in another set was the story of St. Catherine. At one time the chapel was filled up with the framework of the organ, but that was cleared away. There was a good deal of early painting left in many parts of the Cathedral.

After leaving the Cathedral St. John's Church was next visited, where the Vicar (the Rev. C. H. Dickins) remarked that a distinguished archæologist, who inspected the church five or six years ago, thought that it originally consisted of the centre portion only, and at a later period the walls were pushed out half-way to their present extent, which entailed an alteration of the roof, and the arches were put in; at a subsequent period the walls were extended to their present position. If this was so, the whole work came within about 70 years. This gentleman placed the date of the original church at the end of the twelfth century, and said the date of the Decorated window on the south-east side was 1264. When the Vicar asked him if he could account for pointed arches being put on the top of Norman pillars on the north side, his explanation was there must have been a collapse and these pointed arches were substituted in place of the Norman ones.

The President said he had not been in the church for over 40 years. He thought the suggestion as to the enlargement of the church at different periods was one with which they could all agree. No doubt it was originally a small church, consisting of a nave and chancel; probably narrow aisles were added, and later in the thirteenth century they were much enlarged. Some of the windows belonged to a later date. Referring to the mural paintings which were discovered on the walls several years ago, and which had been described by Mr. Baigent, it was his (Mr. Keyser's) impression when he visited the church, some portions of the paintings were traceable.

Mr. Nisbett said that in the copies of the drawings by Mr. Baigent the latter showed the position of two old windows found in the north wall. It would be noticed there was no chancel arch, and the plan was a peculiar one. There was no doubt that the curious east wall—which was not at right angles to the north and south wall—was fixed by the fact of the old road running close to the church. In addition to the Perpendicular screen which runs across the north side, he called attention to the Decorated screen which divides the chancel from the south aisle. On either side of the sanctuary are small squints, and a rather peculiar niche on the side of one of the squints. There was also a recess, evidently used as an Easter sepulchre. In connection with the services at Eastertide, the Easter sepulchre formed an important part of the ceremony. The Chapel of the Holy Sepulchre at the Cathedral was an Easter sepulchre, though of course on a much larger scale than the sepulchres met with in parish churches. Outside the church could be seen the entrance to the rood loft. It was not common with a screen to have a rood loft from side to side of the church; part of the rood loft remains with a passage through the walls on both sides.

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By the courtesy of the propritors of the Hampshire Chronicle I am permitted to reproduce Mr. Baigent's account of this Church. I take this opportunity of thanking Messrs. Jacob and Johnson for their kindness.—Editor.

Since the meeting Mr. Francis Joseph Baigent, the eminent Winchester antiquary, has very kindly given us a statement as to these paintings. He says that the entire walls of the church were covered with paintings. In 1852 some plaster having fallen off a portion of the north wall of the north aisle, indications of red colouring were disclosed. Mr. Baigent thereupon obtained permission to examine the surface of the wall, and this resulted in exposing to view an elaborate series of paintings from the west end of the wall to beyond the chancel screen. The first of this series of paintings, starting from the west end was a remarkable representation of the Last Judgment in three compatrments. The upper division represented the seated figure of Our Lord shewing His five wounds. In front of Him was a kneeling figure of the Blessed Virgin, interceding for all mankind; on each side was an angel, that to the west was holding the Cross in one hand, and the scourge in the other—an exemplification of Our Lord's passion and suffering for mankind. On the eastern side a corresponding angel held a representation of the pillar to which Our Lord was bound when scourged, and the spear used to pierce His side. East and west of these figures and emblems were seated figures of the Twelve Apostles sitting in judgment, as recorded in Holy Writ. Outside of these, again east and west, was an angel blowing the last trumpet. Below the dividing line of this compartment, at the corner at the west end of the picture ,was a figure of St. Francis leading a number of naked figures, representing the Just, to the place of bliss; and to the east, nearly in the centre of the picture, was St. Michael, holding in his hand a pair of scales, of which only one balance remained, in which was the upper half of a naked figure, intended to represent a human soul, the balance being heavily tipped in its favour. The plaster to the east of this portion of the painting was destroyed by the erection of a singing gallery in the seventeenth century, and with it was lost the eastern part of the painting, which represented the unfortunate or condemned souls being taken away. But near the eastern end of the border of the painting were the remains of a huge hairy figure painted in red, representing the lower portion of what was intended for Satan, of which only the legs, tail, and foot remained. The third and last compartment represented a series of coffins, with people rising out of them, with the lids athwart many of them, and the occupants endeavouring to rise up; some were wearing crowns, others were mitred and tonsured figures, to indicate that all ranks of men and women are included in the General Judgment. Eastward of this painting occurred a blocked-up window, with a full-length figure of an angel on each side swinging a censer, and holding an incense-boat in the other hand. Over the centre of the window, placed within a circle, was the figure of Our Lord enthroned, with His right hand uplifted in benediction, and a book in the left. On either side, in similar circles, of smaller size, were the conventional emblems of the four Evangelists, viz., the eagle of S. John; the seated figure of an angel, for St. Matthew; the bull, the emblem of St. Luke; and the winged lion of St. Mark, the names being inscribed above each. To the east of this group of paintings, within a square compartment, floriated at the corners, was a representation of the Crucifixion, with a

well-draped figure of Our Saviour. The inscription, I. N. R. I., placed over the Cross, had been painted in a delicate pigment, which had faded. Over the arms of the Cross were the usual emblematical representations of the sun and the moon. In the space above the Cross, on the west side, was a figure holding in his upraised hands a scroll, with a faded-out legend; this figure evidently represented St. Dominic (who was not canonized till 1233), the founder of the Order of Black Friars, whose priory stood just outside of the parish on the site of what was known as old Eastgate House. On the east side of the Cross was a standing figure of St. Francis, with the stigmata, holding in his uplifted hands a book of the New Testament; the page shewn had on it, in the usual Latin tongue, St. Paul's words in his Epistle to the Galatians, *God forbid that I should glory save in the Cross of Our Lord Jesus Christ.* To the east of this was another blocked-up window with a painted floriated border around it, and above, in the centre of the window, issuing out of clouds, the demi-figure of an angel holding a crown in each hand, signifying the crown which St. Paul says is laid up not only for him but for all those who love Our Lord's coming. To the east again of this was a large figure representing the crucifixion of St. Andrew the Apostle, the elder brother of St. Peter, on the usual X-cross, which, from the circumstance, is known even to this day as St. Andrew's cross. Close up to the east of this blocked-up window is the old chancel screen, which still crosses the three aisles or chancels of the church. In the wall space above was the seated figure of Our Lady with her Divine Infant, and in the intervening space between this painting and the top of the wall were two consecration crosses, placed according to the ancient ritual where the Bishop had anointed the wall. We now reach the easternmost window of the north wall, and upon the curb of its masonry was the kneeling figure of an angel swinging a censer.

These paintings had more than a passing interest, as they were often contemplated upon and looked at by the first scholars of Winchester College, who William of Wykeham directed should hear divine service in this church while his own collegiate buildings were in course of erection. And it must not be forgotten that the clergy of these old churches were accustomed to give a descriptive account and to explain to their people three or four times every year the meaning of all the paintings, painted glass, and other decorations of their churches.

On the wall space on the south side—or the respond of the wall as it is technically called—was a fine representation of the martyrdom of St. Thomas of Canterbury. This painting was in a very perfect condition, as it had been covered over in the fifteenth century by another series of paintings placed upon an added coating of plaster, and thereby it had escaped the general destruction ordered by Henry VIII. of all statues, representations, and pictures of St. Thomas of Canterbury, and the erasure of all accompanying prayers from service books. Among the figures upon this added coating of plaster was a well-executed painting of St. Walburge, a well-known Continental saint, carrying in her hands her usual emblem of a flask of oil, but the whole of the upper surface of plaster was so friable and perished that very little of its paintings could be recovered. The painting of St. Thomas was a representation from a common original for all paintings of the martyrdom, and was copied from an ancient manuscript in Canterbury Cathedral. The upper part represented the roof and clerestory of Canterbury Cathedral, and the open doors of its north transept, through

which the four knights had entered, and within which the scene of the martyrdom occurred. The knights were represented in chain armour, with their respective armorial bearings on their surcoats, and with drawn swords. One of the knights had struck off the upper part of the Archbishop's head, the top of the skull was represented, and the Archbishop's cap lying on the pavement below. Just under the roof of the Cathedral, issuing from clouds, was the upper portion of an angel with an outspread cloth receiving the soul of the Archbishop in the form of a dove. Behind the figure of the Archbishop was an altar, with the Archbishop's cross-bearer—the Benedictine monk, Edward Grymm—standing by the side of it, holding the archiepiscopal cross, who, putting out his left arm to protect the Archbishop, received a blow from the sword of a knight, by which the arm was broken. All these particulars are minutely detailed in the accounts of the Life and Chronicles of the Saint, published a few years ago in the Memorials and Chronicles of Great Britain and Ireland, under the direction of the Master of the Rolls, in seven stout royal octavo volumes, which turned public opinion in favour of St. Thomas of Canterbury.

In the following year (1853) Mr. Baigent continued his examination of the remainder of the other walls of the church, but they had been so broken up and knocked about by the erection of mural monuments during the latter part of the seventeenth century and in the eighteenth that very little of the ancient paintings which also decorated these walls were to be found, with the exception of a figure of that very popular mediæval saint, St. Christopher. This was on the southern wall of the south aisle, opposite the north door of the church, and as usual the Saint was of gigantic proportions, carrying Our Saviour across a swift-running stream, with steep rocks on either side, the Saint leaning on his staff with the Child-Saviour resting on his right shoulder. On the bank on the west side of the river was represented the Saint's church, or chapel, with its bell-cote, and below was a boldly drawn figure holding a lantern to direct, as it were, those crossing the river. The series of paintings on the wall of the north aisle was continued on the walling on the opposite side of that aisle by pictures representing the seven well-known Acts of Mercy, as frequently to be seen in Continental churches to this day.

The whole of the paintings were destroyed in the following year when the church underwent the so-called process of restoration, in the course of which the floor and all the tombstones were taken up and the walls entirely denuded of their plaster. This exposed many of the old alterations which had occurred to its walls from time to time, and showed that the church belonged to the Norman period, and had in former days a distinct chancel with Norman windows in its north and south walls, and that the two aisles, now extended up to the line of the street, were an addition of the thirteenth century. In removing the earth the remains of the upper portion of the old Norman font of Purbeck marble, broken in several pieces, were discovered, having no doubt been buried there to preserve them from desecration.

It may be added that the paintings themselves were not uncovered without a great expenditure of time, owing to the numerous coatings of whitewash with which they had been overlaid in the course of three or four centuries,—in some places exceeding an inch in thickness. The time employed in this work was about six hours every alternate day for a period of over six months, including the time occupied in making the tracings and drawings. Engravings of these paintings,

carefully coloured by hand, can be seen in the Journal of the British Archæological Association, vols. ix. and x. (1853-4).

The last place visited was the undercroft and the room above it (24 Thomas Street), which was being restored under the supervision of Mr. Hill, who conducted the members over the building. The vaulting is of early Norman character, springing from low pilasters, whether it was a civil or ecclesiastical building is a difficult matter to decide. In the garden of the next house was the site of the church of St. Alphege, but Mr. Hill does not believe this room had any connection with that church and was inclined to think it was a civil building. There was a belief that a treasury formerly existed in that part of the city, but whether this buliding was ever used for that purpose he could not say. Mr. W. H. Jacob held the view that it was the crypt of the old church. Mr. Hill then drew attention to what must have been a very fine chamber (now divided into two) that was built over the undercroft, and of which there was a legend that it was Oliver Cromwell's chamber. It was about 39ft. long and 11ft. high, was panelled all round, and had what had been a big fireplace.

FOURTH EXCURSION.
July 14th, 1916.

MEETING AT CARISBROOKE AND YARMOUTH, I.W.
(In conjunction with the British Archæological Association).

Directors—Messrs. G. W. Colenutt, Hon. Local Secretary, Percy Stone, F.S.A., F.R.I.B.A., and J. L. Whitehead, M.D.

This excursion was held in conjunction with the British Archæological Association, which held its 73rd annual congress at Southampton on July 13th, 14th and 15th. The President of the Association is Mr. C. E. Keyser, F.S.A., who is also President of the Hampshire Field Club.

A full account of the Congress will be found in the Journal of the British Archæological Association, edited by the Rev. P. H. Ditchfield. All that we intend to do here is to report Mr. Keyser's address at a reception given to those attending the Congress by the Mayor of Southampton.

Mr. Keyser remarked that it was the custom in the old time to give a presidential address, but this year they were holding a more or less informal Congress. They felt they ought not at this juncture to give up too much time, or spend too much money on intellectual enjoyment, but it was a pity to break altogether the continuity of their Congresses, which had gone on now for seventy years. The first Congress was held at Winchester; a special Winchester volume was published at the time, and there was in it much interesting information with regard to Southampton (which was visited). He acknowledged the indebtedness of the Association to Mr. Oke for making the local arrangements for the Congress—as he also did last year, when the meeting was held in the Isle of Wight—and to another Southampton antiquary, Mr. Dale, under whose very able guidance they had already

had one most delightful afternoon. Through the kindness of the Mayor, Mr. Dale seemed to have had the entry to everything. There was no doubt that Southampton was extraordinarily rich in objects of interest; it had been a centre of importance ever since the Norman time. He was one of those who hoped before long to hear of a Lord Mayor of Southampton, in the same way as we now had Lord Mayors of many great commercial towns. Concluding, he spoke of the good that societies such as the British Archæological Association were doing, and to the widespread interest that had been awakened in antiquarian matters by their instrumentality—years ago they had to take experts with them when they held their annual Congresses, but now they could always rely on the organisation and explanation of matters by local gentlemen, and the members were able to have a nice lazy time of it on their visit.

Motoring from Cowes to Newtown, where the members of the Field Club were joined by those of the British Archæological Association, a halt was made at the Town Hall. Mr. Percy Stone met the party and described the history of the ancient "borough."

Mr. G. W. Colenutt said to a large extent the history of Newtown was political, for it was privileged to return two members long after its importance had passed away. The purchase and sale of votes at Newtown "beat the record." On one occasion the number of votes was pretty equal, and tradition recorded that the "odd" man was bought in consideration for a hatful of guineas. This voter was reported to have obtained his price. In 1640 the voters were eight on one side and eight on the other.

At Shalfleet Church Mr. Stone said that the state of the church tower had been a scandal for years, but he observed that the work of securing the tower had been begun, thanks to Dr. Cottle. Mr. Stone next referred to the Manor with which the church was bound up, remarking that it was one of the most valuable manors in the Island. A peculiarity about this church was that the tower was as wide as the nave, which was very unusual.

The Vicar of Shalfleet, the Rev. A. Wardroper, stated the tower was being underpinned on both sides.

At Yarmouth the party was welcomed by Mr. Harry Lee (Chairman of the Town Trust) and Mr. J. A. Cole, the Town Clerk.

Dr. Whitehead read a paper dealing with the history of the town and its castle. Referring to the Court Leets, he said that in 1624 the jurors present stated that the beer was too thin at the price of 4s. a barrel, and it was commanded to make it stronger within ten days under a penalty of 10s. There was then no tea or coffee, and it was to the interest of everybody to get beer cheap and good; therefore an ale tester was appointed year by year, most probably an old burgess well qualified by long experience. The price was fixed by the Mayor. A penny a quart was the standard legal price for strong beer.

Luncheon followed, and then the return journey to Cowes was commenced. A halt was made at Calbourne. Swainston Manor House was next visited, and the mace of Newtown, specially sent from London, was inspected. Mr. Dale said it was probably 450 years of age, not quite so old as those at Southampton.

By kind invitation of Laura, Lady Simeon, afternoon tea was provided for the guests. Colonel Keyser, a cousin of the President, proposed a hearty vote of thanks to her.

FIFTH EXCURSION.

July 24th, 1916.

Excursion to Hengistbury Head and Christchurch.

Director—The Hon. Secretary.

Leaving Christchurch Station the members of the Club walked to Wick Ferry, on the river Stour, which they crossed in the ferry boat, and then continued their walk to the Double Dikes not far from the foot of Hengistbury Hill, where Mr. Dale said : " The spot on which we are gathered is one of those interesting places which has been the site of human occupation from the earliest times down to the dawn of history. Owing to the rapid coast erosion* the area is now a comparatively restricted one—in prehistoric times it was very much larger. The population must have preferred the harbour side, the estuary was convenient for landing and the bold headland of Hengistbury afforded protection from the open sea. The story which this place has revealed has been unravelled to us by the Society of Antiquaries, excavations were carried out by that Society, an area of about 42 acres was dug over. Small details have yielded valuable information. The name Hengistbury is comparatively modern, it first occurs in a mediaeval charter as Hednesburia.

Evidences of man's occupation were already visible on the surface, the double dykes, cutting off the promontory and making it a strong defensive site, were probably made in Neolithic times, and can hardly be later than the age of bronze. Inside the area barrows of the bronze age occur, and their excavation yielded typical objects of that period—cinerary urns and an " incense cup," as it is called, of the usual type, and articles of gold, jet, amber, and bronze while all over the area the digging produced worked flints of Neolithic type in considerable numbers. About the later stone-age, and the age of bronze, we know a good deal, we can estimate that the age of stone melted into the age of bronze in Britain somewhere about the 2nd millenium before the Christian era, and that iron supplanted bronze about 500 years B.C. We are also on historical grounds when we arrive at the coming of the Romans, and have been taught to regard everything pre-Roman as prehistoric. This is hardly true, for Roman historians have told us something about the inhabitants of Britain and Gaul. The name of a British King has been read on an inscription abroad, and Sir John Evans reduced the coinage of the Britons to order and identified upon it the names of several other Kings . . . The Romans found here a fairly civilized race about whom we know very little, most of that knowledge we have gained from excavations abroad.

It is this interesting period that Hengistbury has thrown much light—the period ranging from the fifth or sixth century B.C. till about the first century of the Christian era. It is known often as the late Celtic period, but the British Museum calls it more wisely the early iron age, because we are not sure how far the Celtic race were

* In the Editor's possession is a pencil sketch of Hengistbury Head, drawn by Mrs. Thoyts, of Sulhamstead Park, Berks, on July 27th, 1825. The picture shows the rough cliff breaking and falling into the sea. It is valuable to compare early views of such cliffs, to shew the rate at which coast erosion is proceeding.

concerned in it. The term late Celtic was first used by Sir Arthur Evans at the time of the discovery of interments at Aylesford. Pottery was found at Aylesford of such distinct forms that it could not be Roman, and could only be brought into line with similar pottery found on the Continent, which it was known belonged to the centuries immediately preceding the Christian era. Two other sites abroad were of the same period, and had been systematically explored, viz., ancient cemeteries at Halstatt, in the Tyrol, and at La Tene, in Switzerland; the earlier, that at Halstatt, dates from about 700 B.C. The cemetery at La Tene indicated a somewhat later civilization, and it is now the custom of archæologists to speak more of the Halstatt, and La Tene periods than of the late Celtic; in the Halstatt period iron first comes into use though bronze is still employed. All through both periods fibulæ, the well-known safety-pin brooch, assumes various forms, and becomes a guide for dating purposes; the various objects of ornament and for use are skilfully made. Cereals were cultivated, the arts of spinning and weaving and other industries practised. The Halstatt period is poorly represented in Britain, and known only from a few finds such as those at Aylesbury and the well-known Weybridge bucket. In cutting trenches through the area at Hengistbury it soon became evident that it had been occupied in the Halstatt and La Tene periods, and thence onward as late as the 4th century A.D. vast numbers of potsherds were found which could only be attributed to the cultures I have described; the site contained hut circles and hearths. Metal working was carried on as well as spinning and weaving, and the manufacture of articles of bone and Kimmeridge shale; among the things found were a bronze knitting needle, loom weights, and fragments of querns for grinding corn and a bracelet of blue glass. The evidence of the Halstatt and La Tene periods were given by fibulæ of those dates, and by the peculiar cordoned pottery; amongst the fragments were portions of amphoræ shewing that wine was brought into this country before the Romans came. Nothing, however, was so interesting as the vast number of copper coins found which have added largely to our knowledge of the coinage of the Britons; about 3,000 were discovered, 1,300 of which were a new type, now known as the Hengistbury type, some of which I am shewing you. The coins had evidently been deposited in bundles wrapped in basket work, one mass contained 734. Very few were struck coins, the majority being cast, they were certainly made on the spot, for there were traces of hearths and furnaces, and a mass of crude copper 6lbs. in weight was found. Roman coins were also found, and it is a curious fact that the making of money went on after the Roman occupation, a fact confirmed by the pottery. Some of the coins were silver, also made on the spot, the silver being obtained from argentiferous copper, or lead, by the ancient process known as refining by cupellation the silver was, however, all converted into silver chloride by the action of the sodium chloride of the sea.

It is well known that the early British coins were imitations of the stater of Philip II. of Macedon, who died B.C. 336; the coin was copied in Gaul, and spread to Britain, it is thought, about 200 B.C. The type soon degenerated, and ran through many variations, the horses of the chariot became dismembered, and the wheels and letters degenerated into dots; the British coins found here were of this kind, and have lost all resemblance to their prototype."

In the afternoon Christchurch Priory and the remains of Christchurch Castle were visited.

SIXTH EXCURSION.

August 23rd, 1916.

EXCURSION TO WHITECLIFF BAY, ISLE OF WIGHT.

Director—G. W. Colenutt, F.G.S., Local Hon. Secretary.

This meeting was held with the intention of examining the series of strata of Eocene and Oligocene age exposed in the cliffs. Leaving Brading station those present walked through the fields past Centurion's Copse to Whitecliff Bay. On arrival at the beach Mr. G. W. Colenutt showed an excellent plan which he had prepared of the succession of the tertiary beds right through the series up to the Bembridge marls. Owing to the heavy rain it was impossible to do more than make a most casual inspection of the strata, and the meeting had to be abandoned.

SEVENTH EXCURSION.

September 19th, 1916.

EXCURSION TO GRATELEY AND QUARLEY HILL.

Director—J. P. WILLIAMS-FREEMAN, M.D.

At Grateley Church, Mr. Dale said: "Grateley is not mentioned in Doomsday, but figures largely in records from the twelfth century; for more than 200 years the manor appears to have been held by the Mauduit family. At our last visit to the excavations at Old Sarum we were shown a beautiful little pendant displaying the arms 'paly wavy or and gules' of the Mauduits, lost, probably, at the time when they lived at this manor and were connected with the garrison at Sarum. The farmhouse, close by, no doubt stands on the site of the manor house, built, as usual, near to the church; excavation would probably reveal ancient features. The font of the church was found at the farm, the base, it has been suggested, formed part of a churchyard cross, while the font itself is said to have been re-cut. The abundance of Roman remains in the neighbourhood suggests that in its original form, whatever that may have been, it may not have been a font at all. In the North of England Roman stones, even altars and drums of columns, were largely worked up and utilized in churches. The material of the font is Greensand, of which there is an outcrop near Salisbury. It is so porous that it will not long retain water, and it is very unusual for fonts to be made of such material. The glory of the present cluster of buildings is certainly the Barn, and we trust its finely-timbered sixteenth century roof may long be preserved. In Saxon times a famous Synod was held at Grateley, under King Athelstan. It is to be regretted that a paper on this subject, read by

the Rev. R. H. Clutterbuck, F.S.A., when we were here in 1889, was not recorded by us.

The church dates from the twelfth century, but only the nave is of that date, retaining one of its original windows. The chancel is thirteenth century. The east window is a triplet of lancets, the centre one being higher than the others. In the top of the gable above this window is a small moulded, unpierced quatrefoil much damaged by weathering. The north wall of the chancel contains two thirteenth century lancets; the south chancel wall contains only a small priest's doorway. The easternmost window of the north wall of the nave is a small twelfth century light with a semi-circular bend and a segmental rear arch, which seems a later alteration. Near the west end of the same wall is a 13th century lancet, wider than those of the chancel. To the east of this is a blocked doorway which has chamfered jambs and a two-centred arch. The south doorway, with its semi-circular head, seems to be in part twelfth century work a good deal patched later. The tower is thirteenth century work. Fixed against the west jamb of the twelfth century nave window is an hour-glass bracket and stand, which may date from the twelfth century, and is said to have come from Winchester Cathedral. On the top of the step of the chancel, by the altar rails, are two patches of old tiles. All are single pattern tiles, and I would suggest they came from Salisbury.

The most interesting thing in the church is the glass: six fragments in the east window of the chancel and a large medallion in a lozenge frame in the south-east window of the nave; they are relics saved from the destruction of the thirteenth century glass at Salisbury by Wyatt. The ground of those in the east window is deep blue with yellow leaf pattern; in it are set geometrical figures outlined in white and having on a red ground floral patterns in green, white and yellow. In the head of the east window is a figure of the archangel Gabriel with his name above him. The medallion in the south-east window is perfect, and shows, on a blue ground, St. Stephen, in alb, dalmatic and maniple, being stoned by two men with the hideous faces which mark the mediæval villain. On a band beneath is the inscription: 'Stephs Orans expirat.' On referring to the notes of our visit here in 1889, I find it recorded that the glass, of which this is a small portion, was brought from Poitevin by Peter de Rupibus.

We must not forget to visit in the churchyard the grave of Joanna Elton, who died November 8th, 1792, aged 95. On the back of her tombstone are these verses:—

'To one, who oft the tenderest nursing gave
To you, ye flowers, now join to deck the grave
Of one,—whose heart from every blemish free
Like you, ye flowers, was all simplicity;
Of one—whose harmless wit, whose modest sense
Diffused, like you, the sweets of innocence.
Bloom then for ever!—and with pious care
May some kind friend your mould'ring bed repair,
That the chaste emblem may for ever show
The native worth of her who sleeps below."

I find among the charities of the parish that William Benson Earle, in 1796, left 300 guineas, the interest to be used in the purchase of food for the poor, with the proviso that one guinea should be deducted for the clerk for taking care of the flower beds over Joanna Elton's grave in the churchyard."

Mr. Andrew said that various dates had been suggested for the Synod, but the usual date was given as 928—on the internal evidence he thought it might, perhaps, be 935. Amongst the matters dealt with by this Synod were regulations in connection with the coining places allowed to the bishops. Thus there were 8 mints in London, 7 at Canterbury, 6 at Winchester, 2 at Exeter, 2 at Southampton, 2 at Wareham, 1 at Chichester, 1 at Hastings, and 1 at Dorchester. At the time of the Grateley Synod the most important part of Athelstan's kingdom was south of the Thames, though he afterwards consolidated the whole of the island under his rule. Other enactments passed by this Synod had reference to the payment of tithes.

Quarley Hill.

After a luncheon interval, during which Mr. Heywood Sumner's painting of the Roman Pavement was shown in Mr. Pickering's barn, the members walked to Quarley Hill, rather over a mile from Grateley. The camp occupies the summit of an oval hill, which stands up 200 feet above the rest of the country, and slopes down about one in 3 or 4 on each side. It is a conspicuous landmark, commanding practically the whole of West Hants. The area is 8½ acres. The entrenchment, consists of a single bank and ditch with a slight bank on the counter-scarp, the vertical height of the top of the bank over the bottom of the ditch being 15 to 16 feet. There are faint traces of possible outworks about 100 yards beyond the ends. There are entrances at each end, and side gaps opposite each other, about the junction of the south-west and middle thirds. The entrances are undefended, but the banks are raised a foot or two at the ends and slightly incurved at the north-east entrance. A hollow worn track or ditch comes from the north to the side of the north-east entrance, and appears to be continued inside the area to meet a smaller and much less marked track from the east. The summit is planted with beeches and firs—the nearest natural wood is half-a-mile to the north. The Bourne valley is two miles west. There is a pond-like hollow near the south-west end of the camp. There is a group of seven large round barrows and a disc barrow half-a-mile west.

Standing near the eastern side entrance to the camp Dr. Williams Freeman pointed out the site of the villa which they had visited in the morning, and shewed a plan of the foundations which had appeared in Vol. VI. of their proceedings, page 341. He said that the party in walking across the field from the Streetway Road that morning had followed the line which a shepherd, who knew the field well, told him must have been the road to the villa—judging by the number of flints he encountered in pitching his fold. The advantages of the situation of the villa were pointed out: its nearness to the British road (the Streetway Road) to Venta Belgarum—the market of the Belgæ — and to the great Roman road at their feet from Silchester and London to Old Sarum and the west country, the line of which as far as Cottington's Hill above Kingsclere on the one hand and Old Sarum on the other was easily to be seen from where they stood. The situations of Roman buildings at Thruxton, Clanville, Abbott's Ann, Fullerton, Finkley and others, all within a walk, were pointed out, while within an easy ride were Sorbiodunum (Old Sarum) and on the Roman Road to Winchester the Roman settlements at "Brige" (probably Broughton) and Ashley, the villas at Dean and West Wood and even the important centre of Winchester itself,

so that the Roman landowner of the fourth century at Grateley was as well off for neighbours and society, and as much in touch with the news of the day as was the English country gentleman of fourteen hundred years later.

Dr. Freeman pointed out the line of the important British road above mentioned to the south-east of England. It is called here the Streetway road and branching on Salisbury Plain from the main road up from the west, which is continued eastward as the Harroway, it goes by the British camps of Danebury and Woolbury, presumably through Winchester though the line here is not very certain, and passes by St. Catherine's Hill and along by Chessford Head and the high ground to Old Winchester Hill and so along to the South Downs. Referring to the Quarley Hill camp, Dr. Williams-Freeman said it had all the characteristics of a British camp—on the top of a hill, in a clear unwooded country. The bank followed the line of the hill, both being oval, and had the usual entrances at each end. But no other British camp in Hampshire had side entrances similar to that near which the party were then standing. They were in the correct position for the side entrances of a Roman camp, and it seemed irresistible that the camp was occupied at some time by the Romans, and that they were made by them. Apart from the side entrances the chief interest of Quarley Hill camp was the so-called "Boundary Ditches," of which two converged upon the north-east end and one (which could be traced, with short breaks, for about ten miles) crossed the hill about 50 yards from the south-west end of the camp. In calling them Boundary Ditches the cautious archæologist would commit himself to no conclusion as to their use. They did not divide the land by running across the country between two hill forts as one would expect if they were tribal boundaries, but rather radiated from the camp and villages. They turned at right angles and crossed each other in inexplicable fashion. They were easily destroyed by cultivation and were fast disappearing, but he was glad to say Mr. Farrer, of Bulford, who was present, had traced and recorded most, if not all, that were left upon Salisbury Plain. Mr. Farrer followed Sir R. Colt Hoare in considering them to be roads, but there were difficulties in the way of any explanation of them. One investigated by General Pitt Rivers proved to be of Bronze age. Mr. Farrer remarked that they were obviously pre-Roman, and might be late Celtic; they led from village to village, or from hill fort to village. Wherever these ditches were, they found pottery. Mr. Dale observed that, on the last occasion of the Club's visiting Quarley Hill, Mr. Whitaker (the geological expert) was with them, and stated that the soil on the top of the hill was "clay with flints."

The party walked round the bank, and Dr. Williams-Freeman called attention to the interesting points and features in the wonderful view of the country that is obtainable from all sides.

On the road back to the railway station, a halt was made to see a section of the Port Way—workmen in mending the modern road having exposed the Roman surface of the road. The Rev. G. Engleheart said there was a better section, which was cut through a few years ago in making the railway extension to Bulford.

EIGHTH EXCURSION.

October 11th, 1916.

EXCURSION TO NORTHWOOD AND COWES, I.W.

Director—Mr. G. W. Colenutt, F.G.S., Hon. Local Secretary for the Isle of Wight.

The chief object of this excursion was to see Cowes Castle, the Club House of the Royal Yacht Squadron, permission to visit the Castle having been granted by the Commodore, the Marquis of Ormonde, K.P., and the Committee. The privilege to view the Club House was obtained through Sir William Portal, Bart., who is a member of the R.Y.S. Sir William read a most interesting paper dealing with the history of Cowes Castle; his paper is printed at length, see page 83. After inspecting the Club House, Northwood Church and St. Mary's Church, Cowes, were visited.