

**BASINGSTOKE ARCHAEOLOGICAL  
& HISTORICAL SOCIETY**

**BAHS**

**Newsletter 215**

**May 2016**

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*Members of the Society inside the Watts Memorial Chapel*

## A Message from Our Chair

*Ginny Pringle*

Our committee members continue to beaver away in the background and I would like particularly to thank Mary Oliver for organising such an excellent trip for Society members to Compton Church at the beginning of April. The weather was favourable and members were able to enjoy a pleasant excursion into neighbouring Surrey to view this unique church.

By the time you read this newsletter our 45<sup>th</sup> anniversary celebration outing aboard the Pinkerton narrow boat will be almost upon us. Enthusiastic support from our members has meant we are now completely sold out of tickets and I very much hope that if you want to come along you managed to purchase one. We have a cream tea with home baked scones to look forward to, whilst we relax and are gently educated on the history of the canal by Derek Spruce and are guided by Alan Turton around the ruins of Odiham Castle.

Next month we return to Old Basing to continue our Dig Basing project. This year in addition to digging more test pits in back gardens we plan to survey a couple of areas using geophysics with equipment on loan from the University of Winchester and as always, volunteers are most welcome.

In the meantime we have our AGM, usually a short affair, which takes place on Thursday 9<sup>th</sup> June (*not* the 19<sup>th</sup> as stated in our leaflet) at Church Cottage followed by our final guest speaker of this season, Paul Vickers from the Aldershot Military Museum, who will be talking about the great Wellington Statue. I do hope you are able to support us so that we can round off the season in style with a great turnout; there might even be a wee cake to continue our 45<sup>th</sup> anniversary theme.

Please continue to send in your articles to Nicola, either by email [newsletter@bahsoc.org.uk](mailto:newsletter@bahsoc.org.uk) or by post to The Keep, 28 Badger's Bank, Lychpit, RG24 8RT (01256 321193)

# **The Arrival of Methodism in north Hampshire**

*Bob Applin*

David Young, who recently received an M Phil from the University of Chester for his dissertation on Methodism in north Hampshire, has published two books arising from that work.

*The Great River - Primitive Methodism till 1868.* 224 pages, £6.50+ p&p.

Primitive (in the sense of basic or simple) Methodism was established in the north Midlands at the beginning of the 19<sup>th</sup> century, by those unhappy with the way Wesleyan Methodism was evolving. It quickly took hold in the labouring class in the industrial towns of the Midlands and the North of England, who felt excluded from established religion. Those who felt called to promote this new version of Methodism concentrated their efforts on the expanding industrial towns as this was where they would achieve most converts.

They only later moved into the rural areas – coming to southern Berkshire and north Hampshire in about 1820. One of the areas was Micheldever near the source of the Dever River, one of the tributaries of the Test, which became one of the early centres - hence the title of the book.

The majority of the book concentrates on the early preachers and their effort to get their message to an often apathetic audience and against determined opposition from the establishment. Their early efforts in Basingstoke are only briefly mentioned and do not appear to have been effective.

The book has been written by an ‘insider’ who is a Methodist preacher, and for one who is outside, I found some of the terminology strange. Also the author appears to take at face value some of the reports of the size of audiences at the outdoor meetings and other achievements. Perhaps critical analysis is outside the scope of this book. I would have liked more background detail, for instance, of the organisation that was overseeing the move into this area – the Preaching Plan is mentioned several times and the Silchester area was in dispute at times with the Circuit. Who was running it and how they were appointed/elected? There are several mentions of attacks on preachers and harassment and eviction of converts from their

tied cottages. Why was there this opposition? There is an extensive bibliography where, no doubt, the answers to these questions can be found. With these reservations, this book and the booklet mentioned below add significantly to the rather sparse literature on non-conformity in the local area.

*Basingstoke: Church Street Methodist Circuit. From John Wesley's visits till its Formation in 1872*, a 48 page booklet. Available at the Willis Museum, £2.50

After Wesley's visits to the Basingstoke area in the early 18<sup>th</sup> century, Methodism faded and, despite several efforts to re-establish it, it was not until the 1870s that preachers from the Andover Circuit managed gain a foothold in the town. The booklet *Basingstoke: Church Street Methodist Circuit. From John Wesley's visits till its Formation in 1872* covers this period.

These latter preachers were more effective in establishing a lasting presence in the town. By 1900 both strands of Methodism had established substantial churches and there was also the Countess of Huntingdon's Connexion (another branch of Methodism).

Details of how to obtain both publications can also be obtained from [davidmartinyoung@yahoo.co.uk](mailto:davidmartinyoung@yahoo.co.uk)

## Hampshire Records Office

Please be aware of a change of opening hours from **1 April 2016**. Hours are now Mon-Fri 9am-5pm, Thu 5-7pm, 1<sup>st</sup> & 3<sup>rd</sup> Sat 9am-4pm. See <http://www3.hants.gov.uk/archives/visiting-hals/archives-news-open.htm> for details.

# Visit to Compton Church & the Watts Memorial Chapel

*Peter Stone*

On a fine spring morning some fifteen members met at Compton for a guided tour of the Parish Church followed by a visit to the nearby cemetery chapel and house associated with George Watts.

Trying hard to avoid asking ‘Who was Watts?’ I discovered to my surprise that George Watts was a successful artist best known for painting portraits of well-known people of the Victorian era. His other paintings, which depicted scenes with a strong moral or religious theme, were popular with the general public and monochrome prints found ready purchasers. Watts also painted landscapes and produced some sculptures but it seems to be generally agreed that his best output was portraiture.

A late second marriage to Mary Tytler, artist and member of The Slade who later became renowned for her pottery and promoting craft education, and the need to conserve the health of Watts who was 32 years her senior, brought them to Compton in the early 1890s where they commissioned the building of a winter residence ‘Limnerslease’ close by the site of a Roman villa of the same name and the ‘Old Way’: an ancient track also known as the Pilgrims’ Way.

But the bigger surprise was the parish church whose astonishing fabric contains features that date from the 11<sup>th</sup> to the 20<sup>th</sup> centuries although those of the 19<sup>th</sup> and 20<sup>th</sup> centuries are best described as restoration and adaptation. In the early Norman period extensive work was carried out when the Saxon chancel was extended and later the pillars of the nave and the north and south aisles were constructed as was the remarkable two-storied sanctuary with its carved archway and vault and wooden balustrade. But perhaps of more interest is the 11<sup>th</sup> century pre-conquest building work represented by external masonry of the tower, which has a late 17<sup>th</sup> century clock, and part of the west wall.

At some time in the 13<sup>th</sup> or 14<sup>th</sup> century, a spire was added to the tower and new lancet windows were inserted in the chancel for additional light. A

'cell' structure, with squint aligned with the site of the Norman altar was inserted in the north wall of the chancel and it has been interpreted as indicating the presence of an anchorite. Although no documentary evidence has survived from the medieval period to secure this interpretation, it is significant that the cell contains a wooden sill that would have served as a prayer desk.

Among the many items of interest there are medieval altar furnishings dating from the 11<sup>th</sup> century, a 12<sup>th</sup> century font and unusual graffiti in the chancel which includes a Norman knight complete with conical helmet.



Some of these items, for example the clock, are worth describing in full but that would need a series of articles so I will now turn to the other buildings which we visited and where the influence of Mary Watt is apparent.

*The anchorite cell at Compton, showing smooth marks believed to have been formed by elbows during praying.*

*Photo: Nicola Turton*

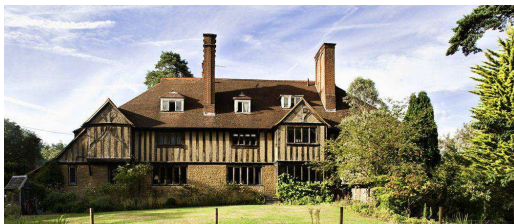
The Watts Cemetery Chapel [see front cover] is a Grade I listed building made of red brick. Built on a plot of land acquired by the parish to use as a burial ground and consecrated in 1898, it is reckoned to be an Arts and Crafts masterpiece. It is clear that Mary Watts used her considerable knowledge of other periods and cultures to influence its design and decoration. The structure, in the shape of a Greek cross, is influenced by Byzantine architecture and in particular by the Church of the Holy Sepulchre in Jerusalem, while the entrance is Celtic-Romanesque in style. Other influences, both biblical and pre-Christian, are present in the external decoration where bird and animal symbols are employed. The interweaving of biblical and pre-Christian influences continues within the chapel where God is represented in the 'Dome of Heaven' by an eternal circle and Christian symbols of the Holy Trinity are complemented by

alternating figures of darkness and light which look back to the Zoroastrianism of ancient Iran with its twin spirits of light and darkness. George Watts' contribution to the interior is a painting above the altar of a God-like '...spirit that pervades the immeasurable expanse' as he put it which, with its globe, stars and galaxies seems to acknowledge the pantheism within Mary's chapel decorations.

After some welcome refreshment in the tea shop (I needed it after taking in that lot), we went on a guided tour of Limmerslease itself. This Grade II listed building in the Arts and Crafts style is a purpose-built house with artist studio that was designed by Sir Ernest George RA, whose architectural achievements include Southwark Bridge and among whose pupils was Lutyens. The interior of the house again shows the influence of Mary Watts in its fireplace designs and ceiling panels with Buddhist, Hindu and Christian as well as pagan motifs.

The lounge has a decorated two-panelled sliding door which is yet another feature probably not paralleled elsewhere. According to our guide, it seems we were the first to have it viewed completely closed from within the room. Following Mary's decease in 1938, the house had a chequered history and by the closing decades of the 20<sup>th</sup> century had become a multi-dwelling. In recent years its east wing has been acquired by the Watts Gallery Trustees and with private financial support and a grant from the Heritage Lottery Fund has been restored. The west wing remains privately occupied.

There is much of interest at Compton and I am grateful to Mary Oliver for organising our visit as it made me aware of an extraordinary English village which I had passed through many times under the mistaken belief that the Watts Gallery sign pointed towards a studio that housed some contemporary artist about whose works the least said the better. It was therefore a pleasure to become acquainted with work of George and Mary Watts and Sir Ernest George: all rightly famous people of whom, I am sorry to say, I had previously never heard.



*Limmerslease*

# Gliding Heritage Centre

*Ginny Pringle*



Visit a unique collection of historic and iconic gliders at the Gliding Heritage Centre, Lasham Airfield, many of which are flown regularly.

At the Gliding Heritage Centre you can learn about the development of UK gliding and find out how gliders were built. You can see the oldest original glider in the UK, the Colditz glider used for the TV documentary and many other historical gliders.



On fair-weather days see these vintage gliders in the air and talk to the pilots who fly them. Guided tours take place every Sunday at 2pm and admission at other times can be booked by emailing [visits@glidingheritage.org.uk](mailto:visits@glidingheritage.org.uk). Admission is free (donations are very welcome and appreciated). Combine lunch at the airfield restaurant with a visit to the Gliding Heritage Centre, which is a registered charity run entirely by volunteers. To find out more go to [www.glidingheritage.org.uk](http://www.glidingheritage.org.uk) or telephone 01256 384900.

## Bibliography Update

*Bob Applin*

I have updated to April 2016 my *Guide to Sources of Information on Basingstoke's History*. It is now a 20 page document containing 250 references to books, reports etc, many held in Basingstoke Discovery Centre, and 4 pages of other sources. The update has been posted on the BAHS website. Electronic .pdf and .doc copies are available on request to [bandbapplin@btinternet.com](mailto:bandbapplin@btinternet.com)



# Black Dam

*Peter Stone*

Quite a few years have passed since I first wrote about the significance of the Brighton Hill Roundabout and over the past eighteen months or so I have often considered the Black Dam Road Works as a suitable follow-on subject.

A report in the Basingstoke Gazette towards the end of last year referred to ‘... a year of misery for motorists...’ and to ‘...commuters and residents facing four more months of traffic chaos after major work to a Basingstoke roundabout has been delayed until early Spring 2016...’.

Now at last, at the time of writing on 1<sup>st</sup> March, it seems that the suffering may be over. The £10 million improvements seem pretty well complete and the new configuration for all intents and purposes is apparently fully operational unless someone finds another gas pipe. So I have given the matter further thought but this time in the context of the future classification of Black Dam as a monument which may one day meet the cultural criteria of UNESCO for a World Heritage Site.

It seems that a future UNESCO committee looking back far in time could have to answer the following questions affirmatively:

Is the Black Dam Roundabout a masterpiece of human creative genius and of cultural significance?

Does it exhibit an important change of human values on developments in architecture or technology, monumental arts, town-planning or landscape design?

Does it bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared?

Is it an outstanding example of a type of architectural or technological ensemble or landscape which illustrates a significant stage in human history?

Is it an outstanding example of traditional human land-use which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change?

Is it directly or tangibly associated with events or living traditions, with ideas, or with beliefs of outstanding universal significance?

But perhaps you may like to exercise your own judgement.

# Fieldwork Report – May 2016

Mark Peryer (Tel: 07770 832397 email: [mperyer@f2s.com](mailto:mperyer@f2s.com))

We shall be continuing the Dig Basing project this year; test-pitting will take place over the weekends of 18<sup>th</sup>/19<sup>th</sup> June and 24<sup>th</sup>/25<sup>th</sup> September. In addition to excavation, recording and finds processing opportunities, we aim to add some geophysical survey into the mix. Over the June weekend, we hope to carry out a Magnetometry survey in the field owned by the Innis-Ker family and on the site Oliver's Battery.

If you would be interested in helping out with the survey, then training will be available. However, to take part you will need to ensure that you don't have anything metallic about your person, since that will interfere with the instrument.

We have been approached by Robert May's School in Odiham who would like 2-3 volunteers to help supervise year 10 pupils as they take part in the test pitting project run by Access Cambridge Archaeology which will be run on 15<sup>th</sup>/16<sup>th</sup> June.

We shall be organising a dig over the first weekend in July in the field next to Odiham castle, with the objective of determining whether the feature that was found during last year's test pitting at the Magna Carta festival is in fact a causeway.

The Stanchester excavations, in collaboration with UCL, will be continuing and will take place over the last 3 weeks in July. This year we will continue with the Roman site, but more work will be done on the Worsley Hall site in the valley.

<b>Date</b>	<b>Project</b>	<b>Contact Person</b>
15 <sup>th</sup> /16 <sup>th</sup> June	Supervision of year 10 pupils in Odiham test pitting	Liz Good (01256 701796)
18 <sup>th</sup> /19 <sup>th</sup> June	Dig Basing Test Pitting weekend	Ian Waite (07963 372989)

2 <sup>nd</sup> /3 <sup>rd</sup> July	Odiham Castle Field weekend excavation	Mark Peryer
9 <sup>th</sup> -30 <sup>th</sup> July	Stanchester Excavations	Mark Peryer
23 <sup>rd</sup> /24 <sup>th</sup> Sept	Dig Basing Test Pitting weekend	Ian Waite

If you are a regular BAHS fieldwork volunteer, then I look forward to seeing you at the various excavations. If you are new to the society or fieldwork and would like to get involved, then I'd be pleased to welcome you along to any of these activities.



**Free** early evening lectures held in Winchester, generally at Medecroft (University of Winchester) or the Hampshire Records Office.

For further information, contact [ryan.lavelle@winchester.ac.uk](mailto:ryan.lavelle@winchester.ac.uk)

19 May, 6pm: *New Insights into the Sutton Hoo Ship Burial*: SUE BRUNNING, Medecroft Rm 16, University of Winchester

2 June, 6pm: *Nature she loved, and next to Nature, Art – Katherine Spear Smith at Titchfield, 1900-1920*, JEREMY BURCHARDT, Hampshire Record Office.

16 June, 6pm: *Anarchy in the UK: Warfare & Defence in the 12<sup>th</sup> century*, STUART PRIOR Medecroft Rm 16, University of Winchester.

## Geoffrey of Monmouth and *The History of the Kings of Britain*

*Peter Stone*

A few years ago I took advantage of the usual ‘What do you want for Christmas?’ question to obtain a reprint of the 1966 translation by Lewis Thorpe of *The History of the Kings of Britain* by Geoffrey of Monmouth which has been dated to about 1136.

I didn’t get round to reading it until very recently and, with vague recollections of having seen unflattering references to the book’s accuracy in other works, I decided to skip the translator’s Introduction and to read it without acquired bias. However after just a few pages of it, I swiftly concluded that I had never come across such utter rubbish passing itself off as history either in print, on film or on television. So it was not surprising to learn later that its earliest recorded critic, William of Newburgh writing about 1190, concluded that ‘...everything this man [Geoffrey] wrote...was made up, partly by himself and partly by others, either from an inordinate love of lying or for the sake of pleasing the Britons...’. And William was by no means alone in his opinion at that time or since.

But fanciful and plain nonsensical though much of the work may be there is a shadowy link with historical fact which is in marked contrast to the deeds that are described in detail of its three most important ‘historical’ characters: Brutus, whom Geoffrey presents as a great grandson of Aeneas and who never existed, Belinus, if he ever existed, certainly did not capture and sack Rome, and King Arthur whose real existence cannot be proved.

The ‘lives’ of these personages would therefore not appear to be a very satisfactory basis for writing history and matters are not much helped by Geoffrey’s stated reliance on ‘...a certain very ancient book written in the British language...’ given to him by Walter, an Archdeacon of Oxford. The problem is that no-one has ever found any trace of such a book and there is nothing in surviving Welsh medieval literature which might reasonably suggest a source for it.

But archaeology and reliable written sources together clearly show that there was indeed a lengthy period of pre-Roman tribal society in Britain

dominated by petty kings, that the Romans were resisted and when their rule collapsed there was a period of great instability with Germanic immigration that culminated in the emergence of a British nation – the Welsh – and the kingdoms of Anglo-Saxon England with the latter dominant and there is even a reference to Stonehenge originating in the west, but from Ireland not Wales.

So where did Geoffrey get the knowledge which underlies his ‘history’?

The general consensus of scholars is that, as well as Gildas and Bede whom he cites, he probably had access to early Welsh chronicles of which later copies have survived. These included the *Historia Brittonum* of Nennius, who was himself no slouch when it came to exaggeration, and also the medieval Welsh king lists as well as other British sources, including oral tradition, which relate to the lives of saints and heroes.

Nevertheless there are many absurdities in the *History* which must have been made up by Geoffrey, such as references to armies of up to two hundred thousand strong, vast fleets which transport them across the seas, legions of 6666 men (Geoffrey may have run into difficulties with fractions here) to say nothing of the incomprehensible *Prophecies of Merlin*.

Especially noteworthy is a conquest of Iceland by King Arthur which, if it occurred historically, must have been a fairly straightforward task because it was uninhabited in the sub-Roman period. Maybe Arthur regarded its capture as relaxation from conquering most of northern Europe which Geoffrey says was among his many other achievements.

All this raises the question ‘Why should any apparently intelligent person write such drivel?’ Self-promotion and career advancement would seem the obvious answer; Geoffrey was a churchman who was looking for promotion by demonstrating his scholarship to the right people both Lay and Ecclesiastical, as his ‘Dedication’ and other references show, and he did ultimately become Bishop Elect of St. Asaph in North Wales although, as the title implies, he did not take up his see.

But complete acceptance of that answer surely underestimates the intelligence and sophistication of his readership, bearing in mind that hundreds of manuscript copies of the ‘*History*’ were soon made and came

to be widely distributed across western Europe. It may be that Geoffrey, acknowledging as he does the superiority of historians such as Bede and Gildas, never intended to emulate them, but to achieve recognition among the influential by entertaining them with imaginative writing that embellished the historical knowledge of his time.

Therefore, as many scholars have argued, it is as a writer of entertaining fiction and not as a historian that he should be judged. Support for that view comes from the rapid passing on of a copy by one of the dedicatees to a patron of a recognised historian of the day and through him eventually to a high ranking lady who passed it to the poet Geoffrey Gaimar with a request that he translate it from Latin into Norman-French for her to read.

Furthermore writers of medieval romance in France and Germany soon found enough value in his stories to produce works in prose and poetry about Arthur from the late 12<sup>th</sup> century onwards, although in England it was not until the 14<sup>th</sup> and 15<sup>th</sup> centuries that *Gawayne and the Grene Knight* and Malory's *Morte d'Arthur* appear.

Later many creative writers of the 16<sup>th</sup> and 17<sup>th</sup> centuries, including Shakespeare with *Cymbeline* and *King Lear*, based works on its content. The 19<sup>th</sup> century poet Tennyson drew on it and it continues to inspire the production of books, films and plays on television while it is now unquestionably accepted that it has no merit as history.

Perhaps then it is right to conclude that hostile critics, from William of Newburgh onwards, who assumed it to be serious history, completely missed the point of its creation but no doubt argument will continue as it has done for centuries and will never be fully resolved. All the same the book is a wonderful read - it is far more fun than *War and Peace* (try getting a laugh out of Tolstoy) and it is certainly a lot shorter although I would be very happy if someone could explain the '*Prophecies of Merlin*'!

# Archaeology in Wiltshire: Conference Review

*Nicola Turton*

Together with Peter Stone, Alan and I recently attended the excellent Wiltshire Archaeological and Natural History Society conference in Devizes. There were some 18 speakers, and it is not possible to give a comprehensive report of each session, so here are a few highlights.

Melanie Pomeroy-Kellinger spoke of 25 years of developer-led archaeology, and how, following Planning and Policy Guideline 16 (PPG16) in 1990, thousands more Roman farmsteads have been found than were previously believed to have existed. This in turn has led to the realisation that society was more cohesive, complex and diverse than we understood.

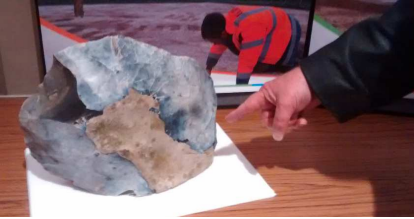
Tony Hack told us of the Hidden Art of Imber Church, and took us on a speedy tour of other Wiltshire church graffiti, including the WW1 pencil graffiti at Filedean, and the methods of recording, such as oblique and raking light, and the use of a reflectance Transformation Imaging camera. We saw examples of graffiti; hexafoils, and compass marks, which it is believed were used to trap the evil eye.

Interestingly, he pointed out how difficult it must have been to make a substantial line in stone, especially when using adjustable compasses on a curved surface. In St Giles at Imber, dated 1280, one may see masons' marks, axes, faces and sheep. And most splendidly, a figure wearing a chaperon (a hat which is dated 1430-70, an example of which may be seen here).



Phil Harding, reliable as ever, talked briefly about the West Kennet Core, a huge (371b) flint; previously believed to be a core, it is now considered to be a far more significant item. The flint is very high quality, possibly from the flint bands at the bottom of the chalk which runs from Grimes Grave to the North and South Downs, but not as far as the Marlborough Downs. It was found during field-walking at West Kennet Palisade Enclosures. John

Lord (known to several of us from flint knapping at Basing House), compares it to the Lakenheath courses. And there may be a similar piece from Felsham in Suffolk.



*Phil Harding points to the West Kennet Core*

For many of us, the most enjoyable talk was the one given by Steve Marshall on the subject of Water and Springs at Silbury Hill. This was a fascinating overview of the water courses and their natural and man made courses round the always mysterious Silbury Hill. Some springs have been in their current course since at least 2,500 BC. If you ever see the early morning mist rising from a water course, it will be because the water is a spring, and some 10<sup>o</sup>c warmer than the ambient air of a frosty day. This has also led to Steve's discovery that, due to the warmer water, the grass is always green round Silbury Hill. That must have been quite wonderful to early farmers.

There was so much more, and we all left feeling that our tickets had been excellent value for money. So keep a look-out for the conference next year. It sells out quickly.

## **Kennel Farm Site Visit**

*Mark Peryer*

On Saturday 9<sup>th</sup> January a group of 17 BAHS members made a site visit to an archaeological site at Kennel Farm, situated at the top of Kempshott Hill between the A30 and the Roman Road. Cotswold Archaeology had been working on the site since October 2015, to ensure that any archaeology was recorded prior to the construction of a housing development. A large area had been investigated, and the features are thought to date from the Iron Age



through to the Romano-British period; it is hoped post-excavation dating of pottery will confirm this and will provide some further insight into the sequencing of the various features.

There were a few burials, including one where a complete cremation urn was discovered with an iron disc. Another burial was an inhumation, disturbed in antiquity, which had a few grave goods.



*The cremation urn and iron disk*

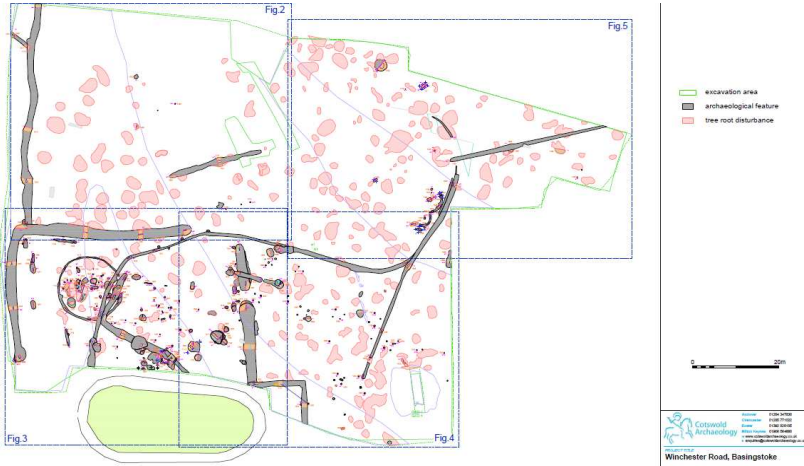


*The site-visit in progress*

The site has a perplexing complex of ditches. There is a long narrow ditch that snakes through the whole site without any apparent purpose. Then there is an Iron Age square enclosure ditch that had a large gap, roughly in one corner. There is a passage way through the western arm of this ditch, which lines up with the entrance to a large round-house, showing up as a drainage gully. On either side of the inside of the passage way there were a pair of large holes suggesting an elaborate entrance into the enclosure. Overlaying these Iron Age ditches were a number of substantial others, features which are thought to date from the Roman period.

There is plenty of evidence of domestic occupation, with several large grain-storage pits. There are several clusters of four posts suggesting raised granaries. There are also some 'ladle shaped' pits dug into the chalk; each of these with a round cavity, about a metre in depth with one side shaped into a funnel leading to a tapered channel. The purpose of these pits is unknown.

Our thanks go to Damian De Rosa of Cotswold Archaeology who gave up his Saturday morning to show us around and to David Hopkins for arranging the visit.



*The site plan – ditches in grey, tree throws in pink (or in lighter grey)*

Credits: The photo of the cremation Urn and the site plan – Cotswold Archaeology



**Capability Brown: Master of the Landscape**

The Gallery, Winchester Discovery Centre

Free exhibition 26 March – 12 Jun 2016

2016 marks the celebration of an extraordinary life: 300 years since the birth of Lancelot ‘Capability’ Brown, England’s most famous landscape designer. Find out how

Brown radically changed the face of 18<sup>th</sup> century England, step into the landscape to reveal his genius, and discover what it takes to move a mountain.

Until 15 May there is also a complementary exhibition, *Capability Brown: Making the Landscape* in the ground floor of Winchester Discovery Centre.

# The Sarsen Trail 2016

*Nicola Turton*

On May Day, several Society members participated in the Sarsen Trail walk. Ginny Pringle, Mark Peryer and William and Alex King took part, although I didn't see them, having set off before them. If you haven't heard of the Sarsen Trail, it is an annual event run by the Wiltshire Wildlife Trust. Being unsure of my injured back I did the 7 miles walk, but the others did 11 or 15 miles. None of us ventured to do 26 miles!

The starting point was at Avebury, and within a mile, I got lost, when distracted by two large Sarsen Stones and by so *many* skylarks, I missed a turning, and wandered down to a road, before the realisation crept upon me that I was quite alone. Heading back, I was crushed to see that the turning I'd missed was marked by a load of arrows and four orange traffic cones.

The route takes a long climb up the Downs, with more uphill just as you think you've got there, but the view from the summit was stupendous, encompassing hill forts and quite lovely country. Accompanied by the church bells of All Cannings as we walked into the village, I was glad to be alive.



*William & Alex having completed 15 miles*



*Nicola after 7 (& a bit) miles*



*Mark after 11 miles*

# 2016 DIARY DATES

The logo for the Basingstoke Archaeological & Historical Society (BAHS) consists of the letters 'BAHS' in a white, bold, sans-serif font, centered within a dark blue rectangular box.

**BASINGSTOKE ARCHAEOLOGICAL &  
HISTORICAL SOCIETY**

[www.bahsoc.org.uk](http://www.bahsoc.org.uk)

**Penny Martin Tel: 01256 321 423**

[secretary@bahsoc.org.uk](mailto:secretary@bahsoc.org.uk)

**Registered Charity no. 11000263**

**MEETINGS** *Church Cottage, Basingstoke at 7.30pm*

**12<sup>th</sup> May** **REBUILDING THE PAST – LUKE WINTER,  
CENTRE FOR ANCIENT TECHNOLOGY**

**9<sup>th</sup> June** **AGM & THE GREAT WELLINGTON STATUE –  
PAUL VICKERS, ALDERSHOT MILITARY  
MUSEUM**

**8<sup>th</sup> September** **CROSS-RAIL EXCAVATIONS & THE PLAGUE  
CEMETERY - BARNEY SLOANE, HISTORIC  
ENGLAND**

**FRIENDS OF WILLIS MUSEUM**

*At 7.30 pm Willis Museum, Basingstoke*

**19<sup>th</sup> May** **THE VENERABLE BEDE – DR CHRIS GROCOCK**

**16<sup>th</sup> June** **REMEMBER THE ALAMO – PAUL VICKERS**

**21<sup>st</sup> July** **ACCIDENT OR ASSASSINATION: THE  
MYSTERIOUS DEATH OF KING RUFUS –  
GORDON LEWIS**

**15<sup>th</sup> September** **THE ALTON QUILT – SUE DELL**